



Creative
Europe
Desk UK

CREATIVE EUROPE IN THE UK

2017

Support for the UK's
cultural, creative and
audiovisual sectors

www.creativeeuropeuk.eu
[@CEDUK_MEDIA](https://twitter.com/CEDUK_MEDIA)
[#creativeeurope](https://twitter.com/creativeeurope)

◀ Front cover image:

Robin Campillo's **BPM (Beats per Minute)** centres on the HIV/AIDS activist group ACT UP in 1990s Paris. Curzon Film World received €64,400 towards releasing the film in the UK.

CONTENTS

WHAT IS CREATIVE EUROPE?	04	EXPORTING UK FILMS AND IMPORTING EUROPE'S BEST	50
INTRODUCTION	06	DISTRIBUTION.....	52
MAP: WHERE DO THE FUNDS GO?	08	SELECTIVE DISTRIBUTION.....	54
CULTURE SUB-PROGRAMME	10	AUTOMATIC DISTRIBUTION.....	56
COLLABORATING ACROSS EUROPE	12	SALES AGENTS.....	58
COOPERATION PROJECTS.....	14	INVESTMENT IN UK FILMS.....	60
SMALL COOPERATION PROJECTS.....	16	PROMOTION OF AUDIOVISUAL WORKS ONLINE.....	62
LARGE COOPERATION PROJECTS.....	20	HONING SKILLS AND BUILDING NETWORKS	64
EUROPEAN PLATFORMS.....	22	TRAINING COURSES.....	66
EUROPEAN NETWORKS.....	24	MARKETS, NETWORKS AND INDUSTRY EVENTS.....	68
TRANSLATING EUROPEAN LITERATURE	26	INTERNATIONAL CO-PRODUCTION FUNDS.....	70
LITERARY TRANSLATION.....	28	ATTRACTING AUDIENCES	72
REWARDING CULTURAL EXCELLENCE	30	FILM FESTIVALS.....	74
EUROPEAN CULTURAL PRIZES.....	32	CINEMAS.....	76
CROSS-SECTOR	34	FILM EDUCATION.....	78
CROSS-SECTOR SUPPORT.....	36	CREATIVE EUROPE DESK UK	
MEDIA SUB-PROGRAMME	38	WHAT WE DO AND HOW WE HELP.....	80
PRODUCING FOR THE INTERNATIONAL MARKET	40	GET IN TOUCH	82
DEVELOPMENT.....	42		
SINGLE PROJECT AND SLATE FUNDING.....	44		
VIDEO GAMES.....	46		
TV PROGRAMMING.....	48		

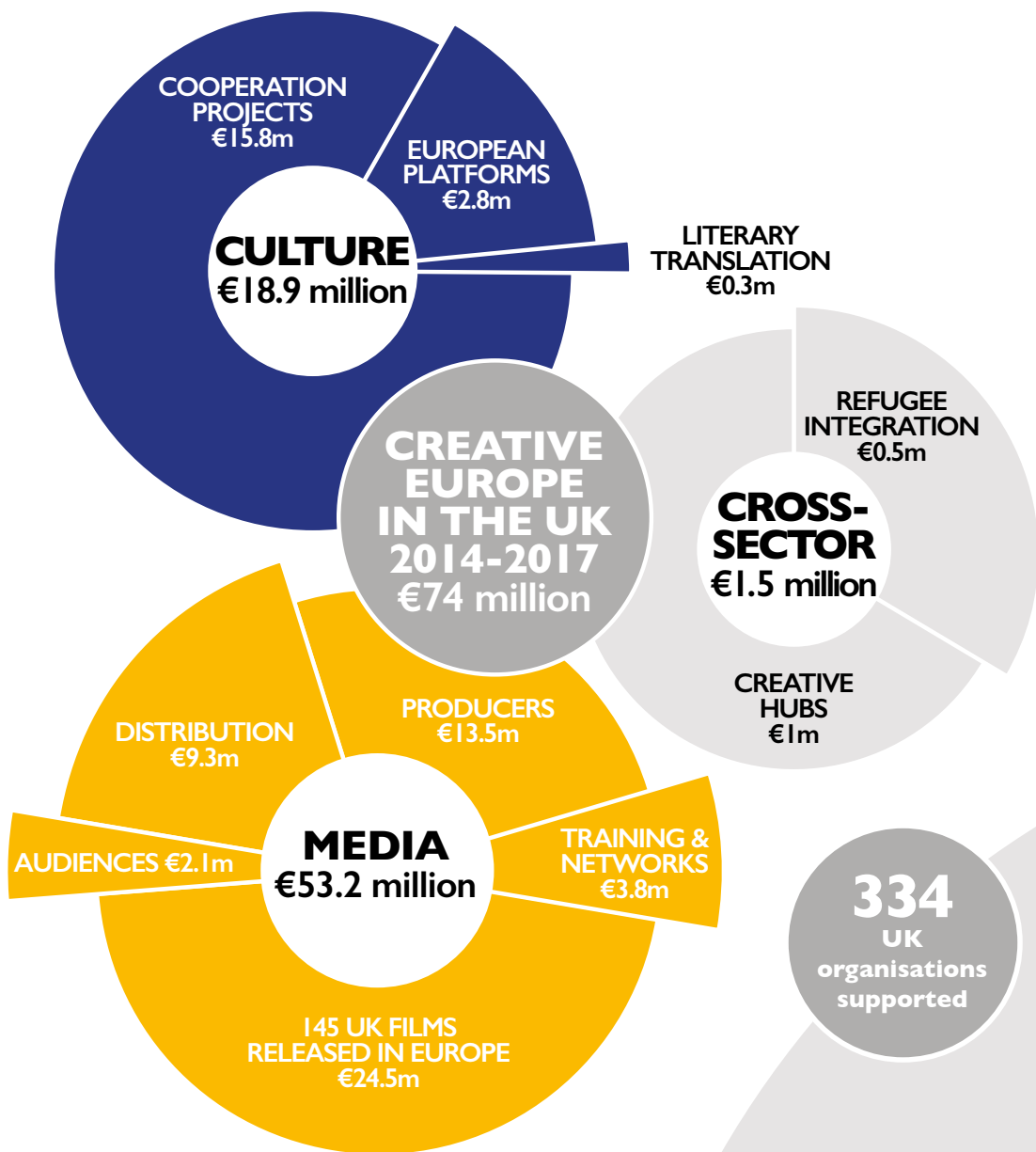
WHAT IS CREATIVE EUROPE?

Running from 2014 to 2020 and with a budget of €1.46 billion, Creative Europe offers support to European projects with the potential to travel, reach new audiences and share skills and best practice.

Creative Europe's MEDIA sub-programme supports film, television, new media and video games. It offers funding, training and networking opportunities for producers, video game developers, distributors, sales agents, audiovisual training providers, organisers of festivals, markets and networks, film education specialists and cinema exhibitors.

Creative Europe's Culture sub-programme supports the cultural and creative sectors by funding collaborative projects and initiatives across all art forms in order to drive innovation, development of practice and participation across fields such as visual art, dance, theatre, literature, performance, music, heritage, architecture, design, circus, festivals, craft and fashion. There is also support for publishers to translate European works.

The cross-sector strand offers support for the creative sector as a whole, including occasional and targeted calls and a Cultural and Creative Sector Guarantee Fund.



During its first four years (2014 – 2017), €74 million has been awarded to 334 UK-based cultural and creative organisations and audiovisual companies, and helped distribute 145 UK films in other European countries.

INTRODUCTION

In 2017, a total of €16.6 million was invested in the UK's creative, cultural and audiovisual sectors through Creative Europe. This included €3.8 million through the Culture sub-programme and €12.8 million through the MEDIA sub-programme, €6.1 million of which supported distributors of British films in other European countries.

This publication takes a look back at the results and success stories from 2017.

In the year when the potential implications of the UK's exit from the EU began to take shape, we were pleased to deliver a message of optimism to Creative Europe applicants and other stakeholders both at home and internationally. Whatever the future holds, the will for the UK to stay in the programme is strong and the UK Government has committed to underwriting projects with UK partners. We focused our work on providing reassurance that the UK is still participating in the programme as usual and emphasising how well-networked the UK is across Europe. UK-led and partnered applications are just as numerous as in previous years, and the level of

engagement has increased. In total 91 UK companies and organisations were selected for funding during 2017. Together they received 10% of the total funds awarded Europe-wide.

We continued to carry out work on the impacts of Creative Europe on the UK's sector, which helps us evidence Creative Europe as a cooperation programme first and foremost, with its irreplaceable value resting in the international links that it supports and the innovation and know-how that emerges from them.

We also shone a light on Creative Europe's impact in the UK during our COLLABORATE! event in the summer. This forum on international working gathered a range of inspiring speakers including

12

**books by UK
authors were
translated**

10

**more UK
organisations
supported
than 2016**

52

**UK films
distributed
elsewhere in
Europe with
€6m**

the Artistic Director of both Holland Festival and Théâtre du Châtelet Ruth Mackenzie and Creative Europe beneficiaries as diverse as MUBI, Julie's Bicycle, Art Reach and Europa Cinemas.

In the **MEDIA sub-programme** a number of growing sectors saw support, with video games and VOD companies from all corners of the UK having a particularly good year. There were 32 games supported Europe-wide in 2017, with six coming from UK developers, the most supported from any one country. Likewise, seven UK-based digital distribution projects, including BFI Player, Curzon Home Cinema and Walter Presents shared a quarter of the whole EU budget available for the promotion of European audiovisual works online.

There was also an upturn in the acquisition and distribution of British films by European distributors compared to 2016. While it's not surprising that crowd pleasers such as *Paddington 2* or *The Sense of an Ending* received support, a number of smaller independent British films have also benefitted. This includes films from emerging talents such as *Lady Macbeth* and *God's Own Country* to titles from some of the UK's most loved auteurs including Terence Davies' *A Quiet Passion* and Sally Potter's *The Party*.

UK organisations continued their strong track record in the **Culture sub-programme** in 2017: €3.8 million went to support UK organisations' participation in Europe-wide projects and initiatives, such as *Keychange* that empowers women to transform the future of the music industry across Europe and *CreArt* that maximises the economic, social and cultural contribution that visual arts can make in cities. Two publishers were also funded to translate slates of excellent European literature into English.

In this time of uncertainty, it is worth highlighting the scale of UK participation in the programme – more projects with UK involvement were selected than in 2016, with 40 of the 157 successful applications involving UK organisations. Overall, 36% of all Cooperation Projects supported Europe-wide involve UK partners. The UK and other European partners remain committed to jointly developing solutions to common questions, which places this programme at the forefront of innovation and development for the cultural and creative sectors.



Agnieszka Moody,
Director,
Creative Europe Desk UK



Christoph Jankowski,
Head of Culture, Creative Europe Desk
UK-England and Culture Advisor, UK

70%
of UK Europa
Cinema screens
are outside
London

10%
of Europe-wide
funds went
to UK

36%
of Cooperation
Projects had at
least one UK
partner

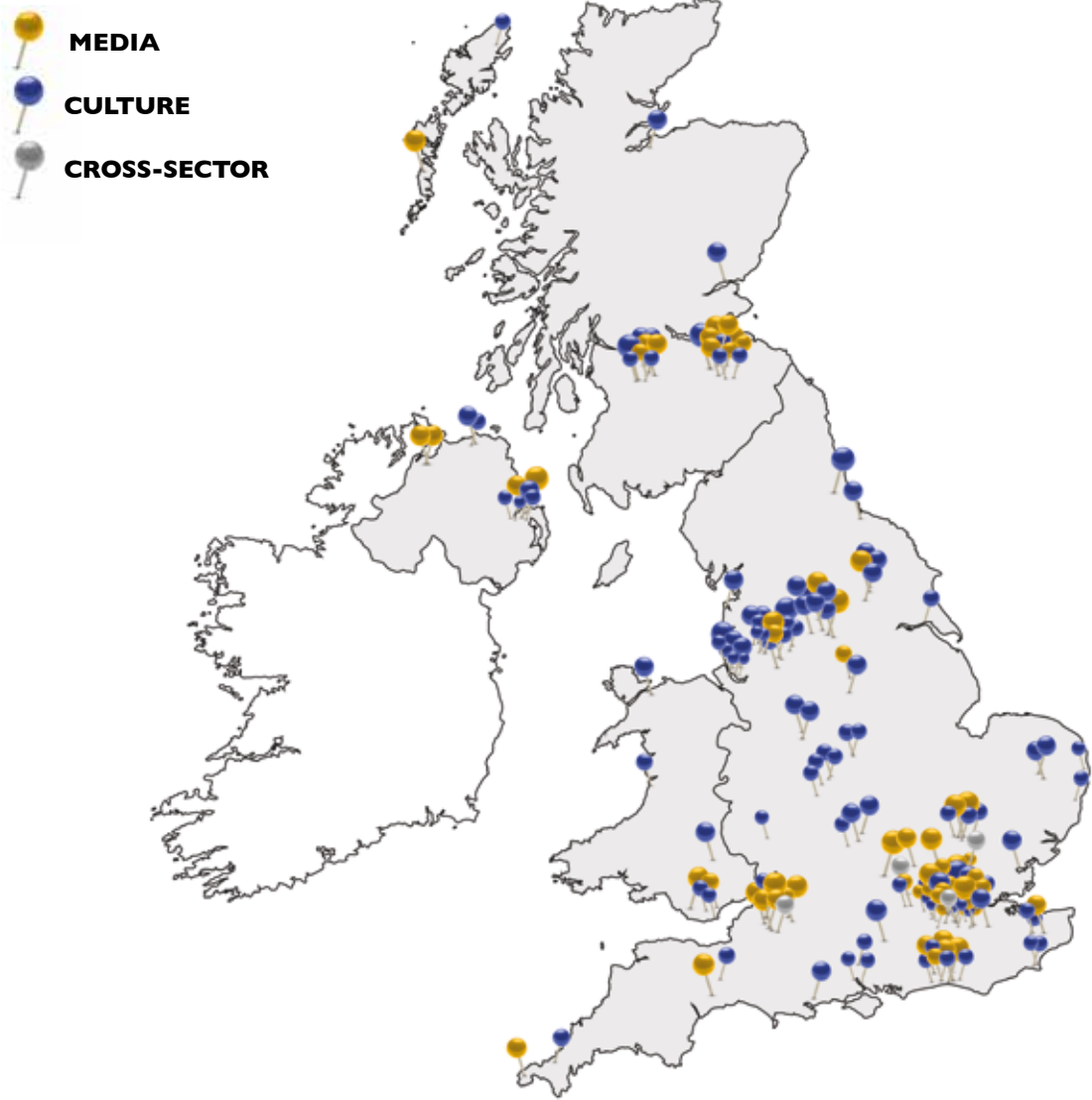
“We have to learn to listen harder, to create partnerships outside our comfort zone, outside the bubble...”

Ruth Mackenzie

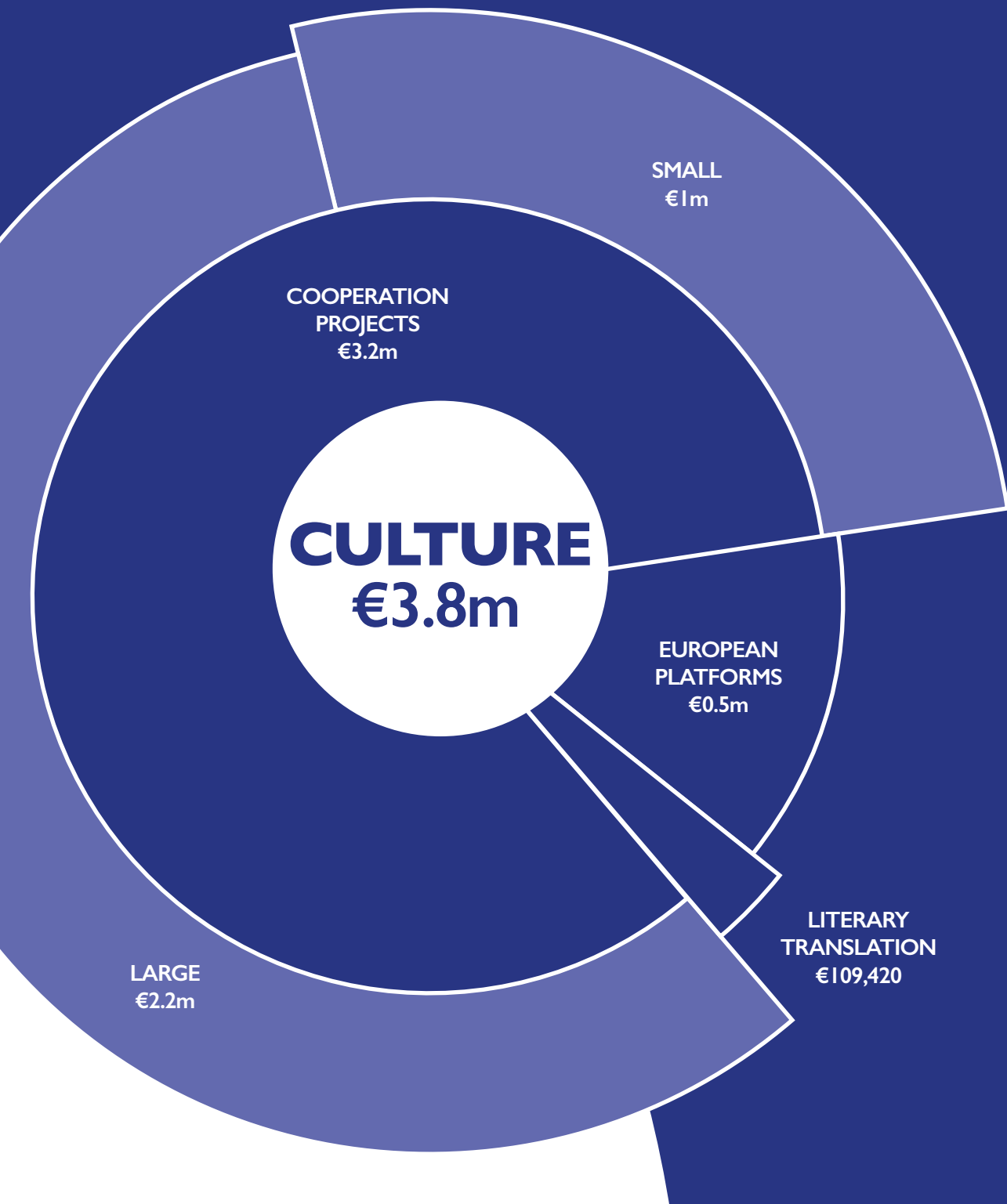


▲ Ruth Mackenzie, Artistic Director of Holland Festival and of Théâtre du Châtelet, giving the keynote address at COLLABORATE! Image by Jahel Guerra.

WHERE DO THE FUNDS GO?



CULTURE SUB-PROGRAMME





COLLABORATING ACROSS EUROPE

◀ Yorkshire Dance is a partner in ***Performing Gender – Dance Makes Differences:*** a two-year Cooperation Project providing European dance artists with tools to develop a new form of narrative for LGBTI identities. Image of Sophie Unwin © Nada Žgank.

COOPERATION PROJECTS

Cooperation Projects is the Culture sub-programme's largest funding opportunity. It encourages organisations across Europe to work collaboratively with the aim of developing capacity and reaching new audiences in the cultural sector.

In 2017, 34 organisations received just over €3 million from the Cooperation Projects strand with eight receiving funding as lead applicants. Out of all successful Cooperation Project applications in 2017, 36% had at least one UK partner. These 29 projects cover a wide geographical spread, involving 31 out of the 38 other participating countries, demonstrating UK organisations' vast connections across Europe and beyond.

The subject matter of the supported Cooperation Projects is diverse, covering a variety of disciplines including music, circus, science and fashion.

Demand for Cooperation Projects continues to be high. The UK submitted the second highest number of lead applications in 2017, demonstrating that the advantages of partnership working and flexibility to experiment are valuable to UK organisations.

“Being a girl is awesome. But it’s even more awesome to be a girl AND to become something that history doesn’t expect from you. Keychange! Bring more women to the music world please! You have all our support.”

Spanish indie rock band Hinds



London-based music charity PRS Foundation leads **Keychange**, a small Cooperation Project that promotes the role of women in music with partners in Iceland, Germany, Sweden, Spain and Estonia. *Keychange* ambassadors include Glastonbury Festival's Emily Eavis, as well as artists Shirley Manson, Imogen Heap and Hinds (pictured). Image by Alberto Van Stokkum.





€3.2m
to 34 UK
organisations
for European
partnerships

SMALL COOPERATION PROJECTS

Small Cooperation Projects involve at least three partners from at least three of the countries participating in Creative Europe. Partnerships can apply for up to €200,000 for projects that last up to four years.

Here are the UK organisations supported through this strand and the funded projects they are involved in. More details on all of these projects can be found on our website: www.creativeeuropeuk.eu/funded-projects

PROJECT NAME	UK PARTNER ORGANISATION	LOCATION	REGION (IN ENGLAND)	LEAD / PARTNER	TOTAL AMOUNT AWARDED TO PROJECT €
<i>The New Networked Normal</i>	Abandon Normal Devices	England	North	Lead	200,000
<i>Voices of Solidarity</i>	ArtReach	England	Midlands	Lead	199,002
<i>Craft, Art and People Together</i>	Creative Kernow	England	South West	Partner	137,458
<i>Circus250: Diverse, Real, Physical</i>	Crying Out Loud	England	London	Lead	200,000
<i>Creative Futures</i>	D&AD	England	London	Lead	200,000
<i>Mysteries & Drolls</i>	Festival of Fools	Northern Ireland		Partner	200,000
<i>State Machines - Art, Work, and Identity in an Age of Planetary-Scale Computation</i>	Furtherfield.org	England	London	Partner	199,993
<i>Vertical Dance Forum</i>	Gravity & Levity	England	South East	Partner	128,926
<i>EXCITE - Exchange of International Talent in Europe</i>	XpoNorth	Scotland		Partner	198,492
<i>LUCity</i>	Kirklees Theatre Trust	England	North	Partner	60,0000
<i>Keychange</i>	PRS Foundation	England	London	Lead	200,000
<i>Meet the Neighbours</i>	Quarantine	England	North	Lead	199,978
<i>New Mappings of Europe</i>	Teeside University	England	North	Partner	200,000
<i>Euronoize</i>	University of Reading	England	South East	Lead	114,419
<i>Q.THEATRE - Theatrical Recreations of Don Quixote in Europe</i>	University of Sussex	England	South East	Partner	199,567
<i>AUDIENCE BLENDING by ARTS Europe</i>	University of Wolverhampton	England	Midlands	Partner	195,494
<i>Engage.Young Producers. Building Bridges to a Freer World</i>	Writers Centre Norwich	England	South East	Partner	199,998
<i>Performing Gender - Dance Makes Differences</i>	Yorkshire Dance Trust	England	North	Partner	200,000



18

UK organisations
supported
in 2017

*“Our circus community in Northern Ireland is drawn from all nations and all backgrounds. As the UK partner in **Mysteries & Drolls**, we have found the project invaluable in connecting us with like-minded European partners and supporting the exploration and development of our work. This will include the showcasing of new shows, exploration of cultures, sharing of skills and the creation of new relationships between circuses throughout Europe.”*

Keith Hamilton, Deputy Director,
Belfast Community Circus School

▲ Belfast-based street theatre company Festival of Fools joins partners from Poland, Germany, Spain and Italy on small Cooperation Project **Mysteries & Drolls**.



▲ Previously supported as a European Network, **CreArt** (Network of Cities for Artistic Creation) received 2017 Cooperation Projects funding to increase the mobility of artists and works involved. The project has 12 partners, including Liverpool City Council.

Image: *Changing conditions, changing minds* multimedia installation by Petra Mrsa – a CreArt artist. Extended Media Gallery © Matko Vodopija 2013.



LARGE COOPERATION PROJECTS

Large Cooperation Projects involve at least six partners from at least six participating countries. Partnerships can apply for up to €2 million for projects that last up to four years.

Here are the UK organisations supported through this strand and the funded projects they are involved in. More details on all of these projects can be found on our website: www.creativeeuropeuk.eu/funded-projects

PROJECT NAME	UK PARTNER ORGANISATION	LOCATION	REGION (IN ENGLAND)	LEAD / PARTNER	TOTAL AMOUNT AWARDED TO PROJECT €
<i>European Art-Science-Technology Network for Digital Creativity</i>	Cardiff Metropolitan University	Wales		Partner	1,374,788
	University of Manchester	England	North	Partner	
	Open Up Music	England	South West	Partner	
<i>Fabulamundi. Playwriting Europe: Beyond Borders?</i>	Creative Skillset	England	London	Partner	1,626,655
<i>Women Equal Share Presence in the Arts and Creative Industries</i>	Hay Festival of Literature & Arts	Wales		Partner	1,566,890
<i>Re-Imagine Europe</i>	Lighthouse Arts and Training	England	South East	Partner	2,000,000
<i>CreArt. Network of Cities for Artistic Creation</i>	Liverpool City Council	England	North	Partner	1,548,074
<i>Innovation Network of European Showcases</i>	Liverpool Sound City	England	North	Partner	1,997,813
<i>I Will Be Everything...</i>	New International Encounter	England	South East	Lead	812,046
<i>United Fashion</i>	Not Just a Label	England	London	Partner	1,972,884
<i>From Conflict to Conviviality through Creativity and Culture</i>	Royal College of Art	England	London	Partner	1,781,818
<i>Opera Vision</i>	Royal Opera House	England	London	Partner	1,993,000
	Welsh National Opera	Wales		Partner	
	Opera North	England	North	Partner	
<i>Reading for Enjoyment, Achievement and Development of yOuNg people</i>	Writing West Midlands	England	Midlands	Partner	2,000,000



Opera Vision is a large Cooperation Project led by Opera Europa, bringing together 30 opera companies from 18 countries, including Opera North, Welsh National Opera and the Royal Opera House. It received Creative Europe support of €2 million to live stream opera and provide content for new and developed audiences.
Image: a production of *Semele* from Garsington Opera
© Johan Persson.



EUROPEAN PLATFORMS

European Platforms is a funding strand that supports the international promotion of new and emerging talent through co-development, co-production and programming.


Ten European Platforms selected in 2017 include UK organisations, with one UK lead and 11 UK partners involved overall.

Platforms cover diverse art forms, such as live music, architecture, poetry, media art, classical music, contemporary dance, pop music, photography, maker and design labs, interdisciplinary sound art, opera and ballet.

More on all of these projects can be found on our website: www.creativeeurope.eu/funded-projects

PROJECT NAME	UK PARTNER ORGANISATION	LOCATION	REGION (IN ENGLAND)	LEAD / PARTNER	TOTAL AMOUNT AWARDED TO PROJECT €
<i>European Photography Platform</i>	1854 MEDIA	England	London	Partner	474,763
<i>Aerowaves</i>	Aerowaves	England	London	Lead	500,000
	Contemporary Dance Trust (The Place)	England	London	Partner	
<i>PARRALEL - European Photo Based Platform</i>	Derby Quad	England	Midlands	Partner	499,995
<i>Fedora Platform</i>	English National Ballet	England	London	Partner	500,000
	Sadler's Wells	England	London	Partner	
<i>European Media Art Platform</i>	FACT (Foundation for Art and Creative Technology)	England	North	Partner	432,000
<i>Magic Carpets</i>	Folkestone Fringe	England	South East	Partner	500,000
<i>Versopolis</i>	Ledbury Poetry Festival	England	Midlands	Partner	471,782
<i>Distributed Design Market Platform</i>	Limewharf Annexe	England	London	Partner	500,000
<i>Classical Futures Europe</i>	The Barbican Centre	England	London	Partner	500,000
<i>Liveurope</i>	Village Underground	England	London	Partner	500,000

- UK-led European Platform **Aerowaves** received funding for the second time under Creative Europe for its project creating cross-border performance opportunities for emerging choreographers. Aerowaves has over 25 partners from across Europe. Image: *Origami* by Aerowaves artist Laurent Philippe.

A woman with long dark hair, wearing a bright green long-sleeved shirt and red pants, is climbing a large, white, corrugated metal structure that resembles a giant staircase or a series of connected steps. She is positioned in the upper right quadrant of the frame, reaching up with her right arm. The structure is set against a background of a large, arched wooden ceiling with a radial pattern of wooden slats. The lighting is warm and dramatic, highlighting the textures of the wood and the metal.

*“It can feel like we
operate in a series of
geographical bubbles, and
this was one way of bursting
a few of mine... Aerowaves
has undoubtedly helped me
enormously.”*

Robbie Synge, Aerowaves choreographer

“The most valuable thing was discovering the opportunities for joint projects that existed, as well as the possibilities for funding that I hadn’t realised we were eligible for. The experience of NEMO made me want to participate in many more events.”

Neil Ballantyne, Museum Manager of Kelvingrove at Glasgow Museums





EUROPEAN NETWORKS

Being involved in European cultural networks provides valuable opportunities for UK organisations to join relevant conversations and meet peers and potential partners to collaborate with.

Many cultural networks are supported by Creative Europe through the European Networks funding strand. These networks aim to support their members to better operate transnationally, build their capacity to work across Europe and adapt to change. Networks encourage linguistic and cultural diversity, strengthen competitiveness, and promote skill-sharing and good practice among members.

In 2017, 28 European Networks were confirmed for support up until 2020.


Take a look at our website for a list of networks, many of which are supported by Creative Europe:
www.creativeeuropeuk.eu/european-networks

◀ NEMO (Network of Museum Organisations) members include Glasgow Museums. Image: Peter van der Plaetsen photographed the 25th Annual Conference in Ghent, Belgium.



EUROPEAN UNION PRIZE FOR LITERATURE

www.euprizeliterature.eu

A photograph of a man in a dark suit walking through a modern, brightly lit hallway. The hallway has high ceilings, large windows, and a polished floor. The image is partially obscured by a large blue circular graphic on the right side of the page.

TRANSLATING EUROPEAN LITERATURE

LITERARY TRANSLATION

Creative Europe’s Literary Translation funding opportunity supports publishers and publishing houses to translate works from one European language to another. Selected works are also supported in their production and promotion.

Two UK independent publishing houses were awarded €109,420 to produce, promote and translate slates of fiction, poetry and plays.

The fund aims to support cultural and linguistic diversity in Europe, promote the transnational circulation of high quality literary works, as well as to improve access to these literary works so that they can reach new audiences. The translation of books for which the authors have won the EU Prize for Literature is particularly encouraged.

Here are the funded organisations in the UK in 2017 and the projects they are involved in. More details on these projects can be found on our website: www.creativeeuropeuk.eu/funded-projects

PROJECT NAME	UK ORGANISATION	LOCATION	REGION	TOTAL AMOUNT AWARDED TO PROJECT €
<i>Oneworld Translated Fiction Programme</i>	Oneworld Publications	England	London	54,000
<i>Bringing ambitious, innovative contemporary European literature into English</i>	Fitzcarraldo Editions	England	London	55,420

In addition, 12 UK books are being translated from English into other European languages as part of Literary Translation awards to other European publishers in 2017. These include books by Hilary Mantel, Neil Gaiman and Ian McEwan, which are being translated into Serbian, Macedonian and Bulgarian respectively.

12

UK books to be translated from English

- ▼ Independent publishing house Fitzcarraldo Editions was supported as part of the 2017 Literary Translation strand. Pictured: previous titles by authors whose works are being translated through this scheme. *Flights* won the Man Booker International Prize 2018.



“It’s going to be an incredible boost for Fitzcarraldo Editions as we expand our translation programme with new books translated from Danish (Christina Hesselholdt), Polish (Olga Tokarczuk), French (Jean-Baptiste del Amo) and Norwegian (Jon Fosse). Publishing literature in translation feels more vital than ever and we’re grateful for the support of Creative Europe in our bid to find the widest possible readerships for these excellent works of fiction.”

Jacques Testard, Publisher, Fitzcarraldo Editions

► Aarhus in Denmark and Pafos
in Cyprus were European
Capitals of Culture 2017.
Image by Joel Chester.





REWARDING CULTURAL EXCELLENCE

EUROPEAN CULTURAL PRIZES

Through Creative Europe, the European Commission also supports a variety of prizes to increase the visibility of Europe's cultural and audiovisual sectors. These prizes reward achievement, highlight excellence and raise awareness of culture and heritage.

- European Capitals of Culture
- European Heritage Days
- European Heritage Label
- EU Prize for Cultural Heritage / Europa Nostra Awards
- EU Prize for Contemporary Architecture / Mies van der Rohe Award
- European Border Breakers Awards (music)
- EU Prize for Literature

UK organisations, projects and people commended in 2017 included:

- London-based singer-songwriter Dua Lipa was the UK winner at the 2017 European Border Breakers Awards for emerging artists. She also won the 'Public Choice' award
- Sunjeev Sahota's novel *The Year of the Runaways* was the winner of a 2017 European Union Prize for Literature

Two UK winners were selected for the EU Prize for Cultural Heritage / Europa Nostra Awards 2017:

- SAMPHIRE: Maritime heritage project in western Scotland
- Cromford Mills: Building 17 in Derbyshire

► Dua Lipa received the European Border Breakers Award.
Image by Jorn Baars.



CROSS-SECTOR



- ◀ Bristol-based community theatre acta leads **REACT** (Refugee Engagement and Integration through Community Theatre) with partners Rotterdams Wijktheater (Holland) and Centro per lo Sviluppo Creativo Danilo Dolci (Sicily). The project is supported through Creative Europe's Refugee Integration Projects strand.

CROSS-SECTOR SUPPORT

In addition to the MEDIA and Culture sub-programmes, Creative Europe has a cross-sector strand that offers support for the creative sector as a whole through special one-off funding calls and a Guarantee Facility.

In 2017, UK organisations already supported through this moved successfully into the next year of their partnership projects. These included the three Refugee Integration Projects led by UK organisations ArtReach, acta and European Alternatives respectively, and the European Creative Hubs Network led by the British Council.

In addition, the Cultural and Creative Sector Guarantee Facility aims to unlock €600 million in affordable loans from the private sector. Since rolling out in 2016, financial institutions are gradually becoming involved, with banks in Spain, France, Romania signed up so far. While no UK banks participate at the time of writing, they remain eligible to apply to the fund, which has a budget of €121 million.

2017 also saw the launch of an experimental €1.5 million cross-sector call for Modules for Master Degrees in Arts and Science with the aim of bridging the skills gap between creativity and technology.

200
creative hubs
in the European
Creative Hubs
Network

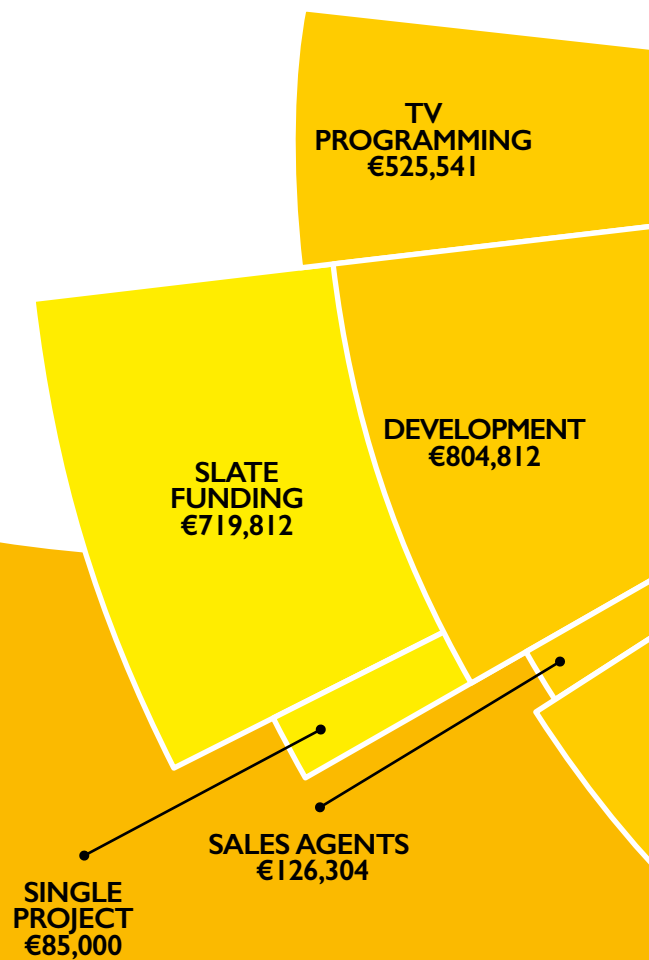
► Creative incubator and training provider Factoria Cultural (Spain) is a partner in the **European Creative Hubs Network**, a consortium led by the British Council. Other partners in the project are Creative Edinburgh, Bios (Greece), Kulturni Kod (Serbia) and Addict (Portugal).
Image © Simona Rota.

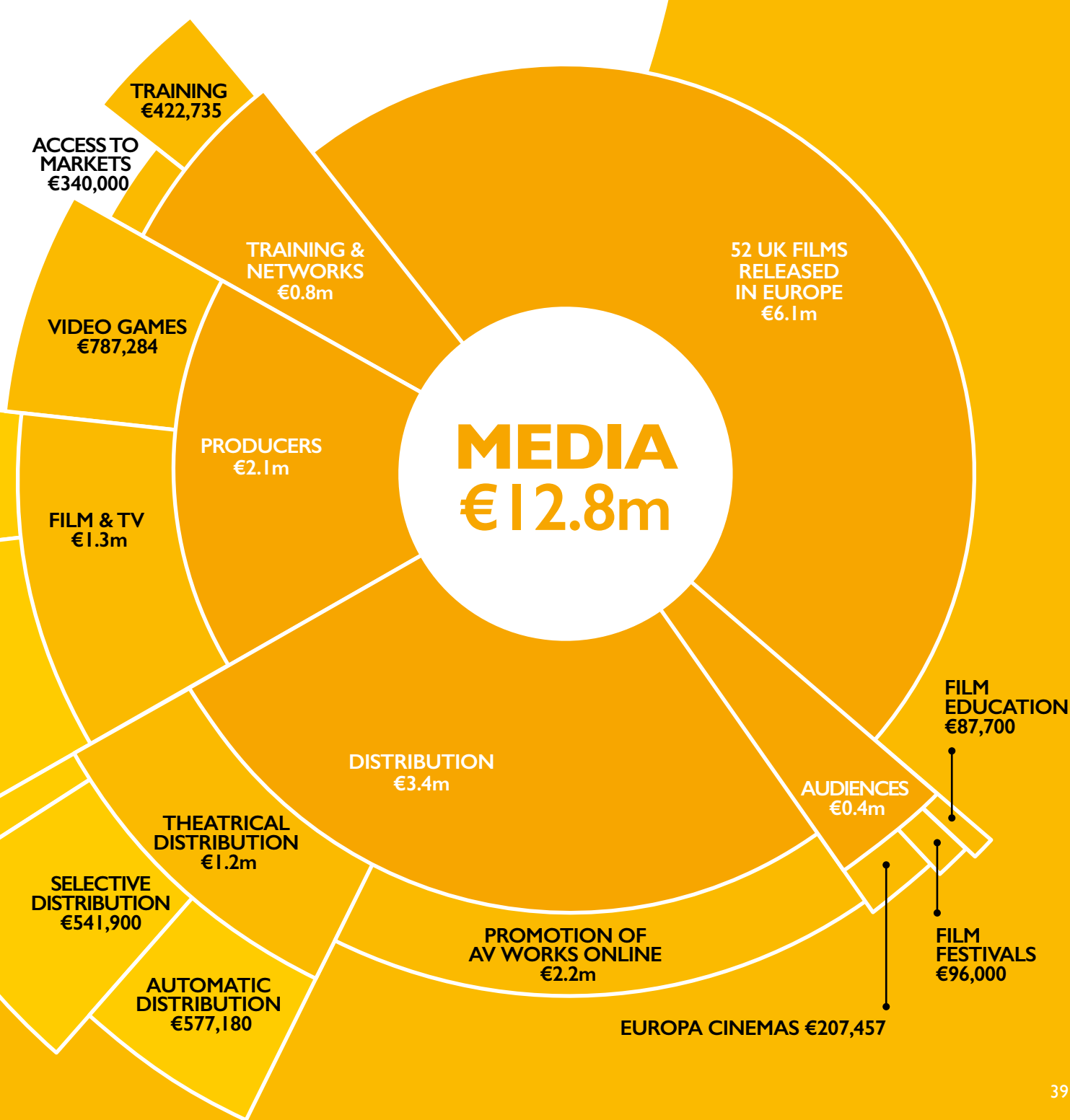
“With the support of Creative Europe, the project partners have managed to build a strong community of over 200 creative hubs across Europe, bringing them together in forums, developing their capacity in workshops, and enabling them to learn from each other through the peer-to-peer scheme.”

Roxana Apostol, Project Manager, European Creative Hubs Network



MEDIA SUB-PROGRAMME









PRODUCING FOR THE INTERNATIONAL MARKET

◀ Number 9 Films received Slate Funding in 2015 to support the development of **Colette**, a biographical drama based on the life of a French novelist starring Keira Knightley. Image by Robert Viglasky courtesy of Number 9 Films.

DEVELOPMENT

Production companies and video game developers in the UK benefitted from €1.6 million of funding in 2017, encouraging them to experiment with new ideas and refine their projects in order to strengthen their prospects when pitching to potential investors.

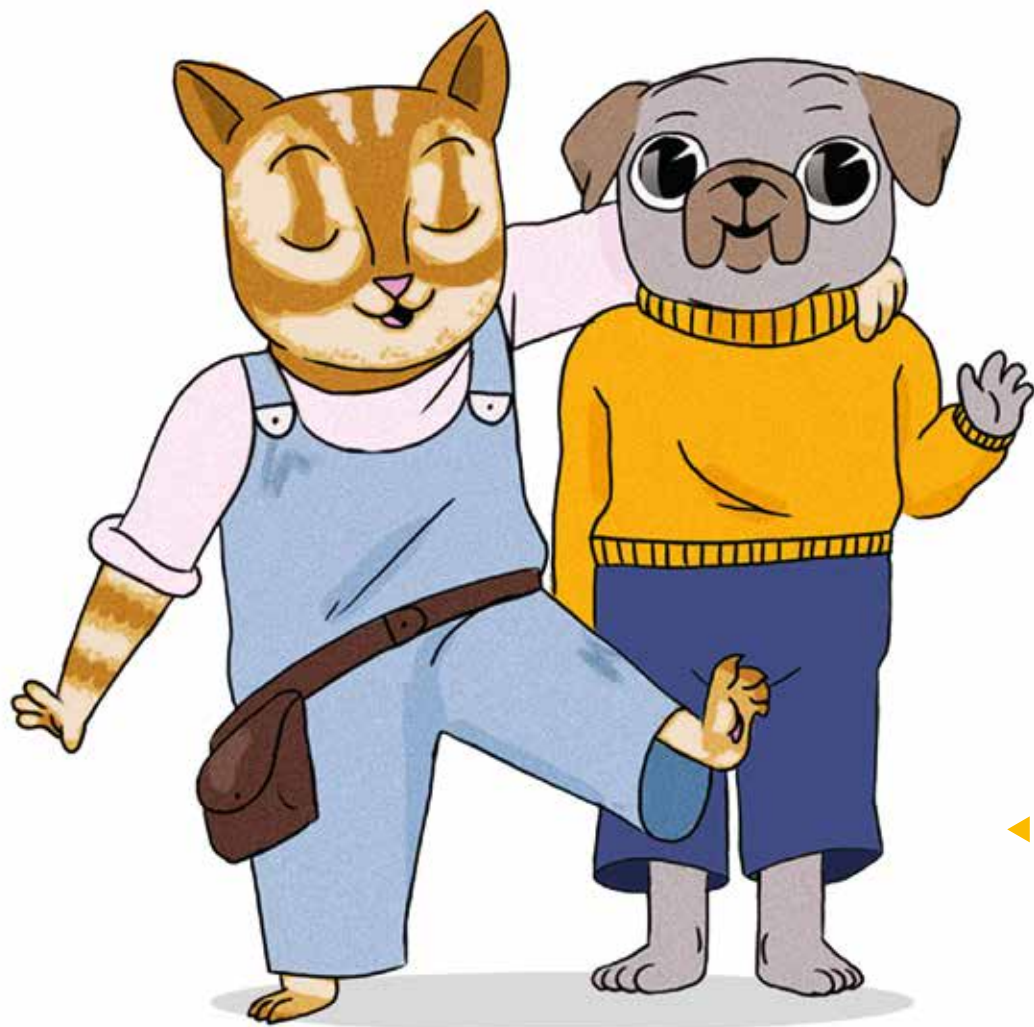
This year saw the release of a number of British films that received development funding through the previous MEDIA programme. Supported feature films included *City of Tiny Lights*, *Trespass Against Us*, *Their Finest* and *The Limehouse Golem* as well as documentary *The Islands and the Whales*.



▲ Posters courtesy of Lionsgate.

“Applying for Creative Europe funding spurs you on to find European partners to strengthen your application and provides a structure and timeline for development work which can otherwise become a never ending story! The funding has given us the time to work more closely with artists and find a good fit for the author’s work.”

Genevieve Dexter, CEO, Eye Present



▶ London-based CG/2D animation studio Eye Present received a €60,000 Single Project grant for **Flix**, a new animation based on Tomi Ungerer's book about a dog raised in Cat Town. Image © Eye Present/Pictor Productions.

SINGLE PROJECT AND SLATE FUNDING

Six UK production companies secured over €800,000 worth of funding in 2017 for the development of their film,TV and digital platform projects. Four of these companies received Slate Funding, sharing a total of €719,812. This was the second time Number 9 Films and Spring Films received Slate Funding under Creative Europe.

Single Project

COMPANY	UK NATION	PROJECT TITLE (PROJECT TYPE)	GRANT AMOUNT €
Braidmade Films	England	<i>The Last Expedition</i> (Documentary)	25,000
Eye Present	England	<i>Flix</i> (Animation)	60,000
			85,000

Slate Funding

COMPANY	UK NATION	PROJECT TYPE	GRANT AMOUNT €
Aardman Animations	England	Animation	200,000
Lupus Films	England	Animation	199,812
Number 9 Films	England	Fiction	210,000
Spring Films	England	Documentary	110,000
			719,812

€800,000
awarded to six
UK producers

► UK producers The Bureau received Creative Europe Slate Funding towards the development of ***Lean on Pete*** in 2016. Photograph by Scott Patrick Green, courtesy of The Bureau.

“Creative Europe support has been vital in The Bureau’s works to develop and produce the highest quality cinema. This was especially so with Lean on Pete. Set in the US, it was nonetheless a very European film, both in financing and sensibility. The backing helped ensure we could stay in creative control and support Andrew Haigh’s vision for the film.”

Tristan Goligher,
Producer, The Bureau



“Splendy is creating a new genre in video games, fusing the deep emotional connection of feature films with the visceral thrills and multi-path narrative structure of video games. Creative Europe’s investment in our bold vision has given us the financial freedom in prototyping to take risks and push boundaries.”

Simon Sparks, Co-founder & CEO, Splendy Interactive

21%
of EU-wide
funding awarded
to UK

VIDEO GAMES

2017 was a strong year for UK game developers, with six companies receiving a total of €787,284 – the highest share of funding received by one country. Through this funding opportunity, grants from €10,000 to €150,000 are available to support the early stages of a game’s development, from concept to the first playable prototype.

In total, 32 projects were selected Europe-wide receiving a total of €3.7 million.



Y SHOWER

X CALL PETERS

COMPANY	UK NATION	PROJECT TYPE	GRANT AMOUNT €
Brightrock Games	England	<i>Project Star Wars</i>	150,000
Italic Pig	Northern Ireland	<i>The Infinite Hotel</i>	125,000
Splendy Interactive	England	<i>In Blood</i>	150,000
State of Play Games	England	<i>ICE</i>	150,000
The Chinese Room	England	<i>Little Orpheus</i>	72,339
Wales Interactive	Wales	<i>Maid of Sker</i>	139,945
			787,284

- ▲ BAFTA-nominated, award-winning UK indie games developer, Splendy Interactive received a grant of €150,000 towards the development of *In Blood*.
Image courtesy of Splendy Interactive.



TV PROGRAMMING

The production support available for fiction, creative documentary and animated TV programmes encourages international distribution, helping UK programmes reach wider audiences abroad.

Three UK production companies received grants in 2017 totalling €525,541 to help co-finance programmes targeted at international audiences. Support went to two creative documentary projects and one animation, which aired on BBC One as a Christmas special.

COMPANY	UK NATION	PROJECT TYPE	GRANT AMOUNT €
Brook Lapping Productions	England	<i>Expedition New Earth</i> (Documentary)	200,000
Maramedia	Scotland	<i>Wild Way of the Vikings</i> (Documentary)	153,979
Orange Eyes	England	<i>The Highway Rat</i> (Animation)	171,562
			525,541

“The impact of Creative Europe’s financial support was immense, allowing us to maximise production value and provide viewers with a truly awe-inspiring visual experience. Without their support, the series would have been much more limited in scope and scale.”

Greg Sanderson, Managing Director, Brook Lapping

€525,541
awarded to three
UK producers

◀ Brook Lapping was awarded €200,000 for its documentary ***The Search for a New Earth*** (original title: *Expedition New Earth*), which saw Professor Stephen Hawking, his former student Christophe Galfard, and Professor Danielle George explore the possibility of human settlement on other planets. Image by Piers Leigh, courtesy of Brook Lapping.



► Creative Europe supported the release of William Oldroyd's ***Lady Macbeth*** in the Czech Republic, Germany, Greece, Finland, France, Serbia and Slovakia.



EXPORTING UK FILMS AND IMPORTING EUROPE'S BEST



“With the generous support of Creative Europe, our theatrical releases have reached a wider UK audience. Our shared goal is to engage and expand the audience and Creative Europe provides the essential support to develop new and innovative strategies to secure the future of European cinema.”

Bobby Allen, Senior Vice-President of Content, MUBI



DISTRIBUTION

The MEDIA sub-programme commits nearly 40% of its annual budget to helping European films travel across borders.

This is achieved through three funding opportunities: Selective Distribution, Automatic Distribution and Sales Agents. All three schemes support the distribution of European non-national films, i.e. coming from a country different than that of the distributor or sales agent.

In 2017 these grants allowed UK distributors and sales agents to release 20 European films in the UK, and supported the releases of 52 UK films in other European countries.

◀ MUBI received a grant to support the UK release of Ildikó Enyedi's Golden Bear-winning **On Body and Soul**. Image courtesy of MUBI.



SELECTIVE DISTRIBUTION

In 2017, three UK-based distributors received grants totalling nearly €541,900 to release 13 different European films in the UK through this scheme. These grants resulted in a greater number of prints and expanded marketing campaigns, aiming to increase the audiences for these films.

Curzon led the way with ten of their releases being supported through this scheme including *The Square*, the 2017 Palme d'Or winner from Swedish director Ruben Östlund. MUBI also received funding for the first time through this scheme, marking their shift into theatrical distribution.

FILM TITLE	DISTRIBUTOR	AMOUNT IN €	UK RELEASE DATE	UK BOX OFFICE £ (TO MAR 2018 END)
<i>Amant Double (L'Amant double)</i>	Curzon Film World	45,700	01/06/2018	n/a
<i>BPM (Beats Per Minute) (120 battements par minute)</i>	Curzon Film World	64,400	06/04/2018	260,719
<i>Frantz</i>	Curzon Film World	45,700	12/05/2017	260,716
<i>Glory (Slava)</i>	New Wave Films	13,200	05/01/2018	9,688
<i>Happy End</i>	Curzon Film World	64,400	01/12/2017	383,238
<i>Heal the Living (Réparer les vivants)</i>	Curzon Film World	45,700	28/04/2017	35,323
<i>In the Fade (Aus dem Nichts)</i>	Curzon Film World	35,700	22/02/2018	5,110
<i>Insyriated</i>	Curzon Film World	35,700	08/09/2017	24,254
<i>Jupiter's Moon (Jupiter holdja)</i>	Curzon Film World	22,800	05/01/2018	13,324
<i>On Body and Soul (Testről es lelekrol)</i>	MUBI UK	35,700	22/09/2017	29,768
<i>The Happiest Day in the Life of Olli Mäki (Hymyilevä mies)</i>	MUBI UK	22,800	21/04/2017	29,226
<i>The Other Side of Hope (Toivon tuolla puolen)</i>	Curzon Film World	45,700	26/05/2017	281,073
<i>The Square</i>	Curzon Film World	64,400	16/03/2018	714,669
		541,900		

As well as supporting foreign language releases in the UK, this scheme also helps UK films reach audiences in other European countries. In 2017, distributors of *The Sense of an Ending*, starring Jim Broadbent and Charlotte Rampling, received €556,100 to support the film's release in 12 countries.

◀ Ruben Östlund's **The Square** received €1 million of Creative Europe funding to support its release in 30 European countries including the UK.



“Creative Europe support makes a significant contribution to Curzon’s ability to champion European film. It not only helps us take acquisition risks and mount ambitious releases of non-national European films, but also encourages collaboration with European partners such as sales agents and filmmakers.”

Louisa Dent, Managing Director,
Curzon Artificial Eye

◀ The Automatic Distribution funding received by Curzon has supported the acquisition and release of various European films in the UK, including Swedish/Danish/Finnish co-production, **Borg vs McEnroe**.
Image courtesy of Curzon.

AUTOMATIC DISTRIBUTION

Every year distributors across Europe report to the MEDIA sub-programme on cinema admissions for the non-national European films they released in the previous year. These admission figures form the basis for the calculations of the Automatic Distribution scheme grants, which can be used to pay minimum guarantees or print and advertising costs of new non-national European acquisitions.

This year six UK distribution companies were allocated grants totalling over €500,000.

COMPANY	GRANT AMOUNT €
Cinefile	7,713
Curzon Film World	202,015
New Wave Films	14,597
StudioCanal	312,144
Trafalgar Releasing	22,604
Wiserealm	18,107
	577,180

With the generated grants, UK distributors acquired distribution rights and released a number of European films in 2017, including Janus Metz Pedersen’s *Borg vs McEnroe* and Oliver Assayas’ *Personal Shopper*.

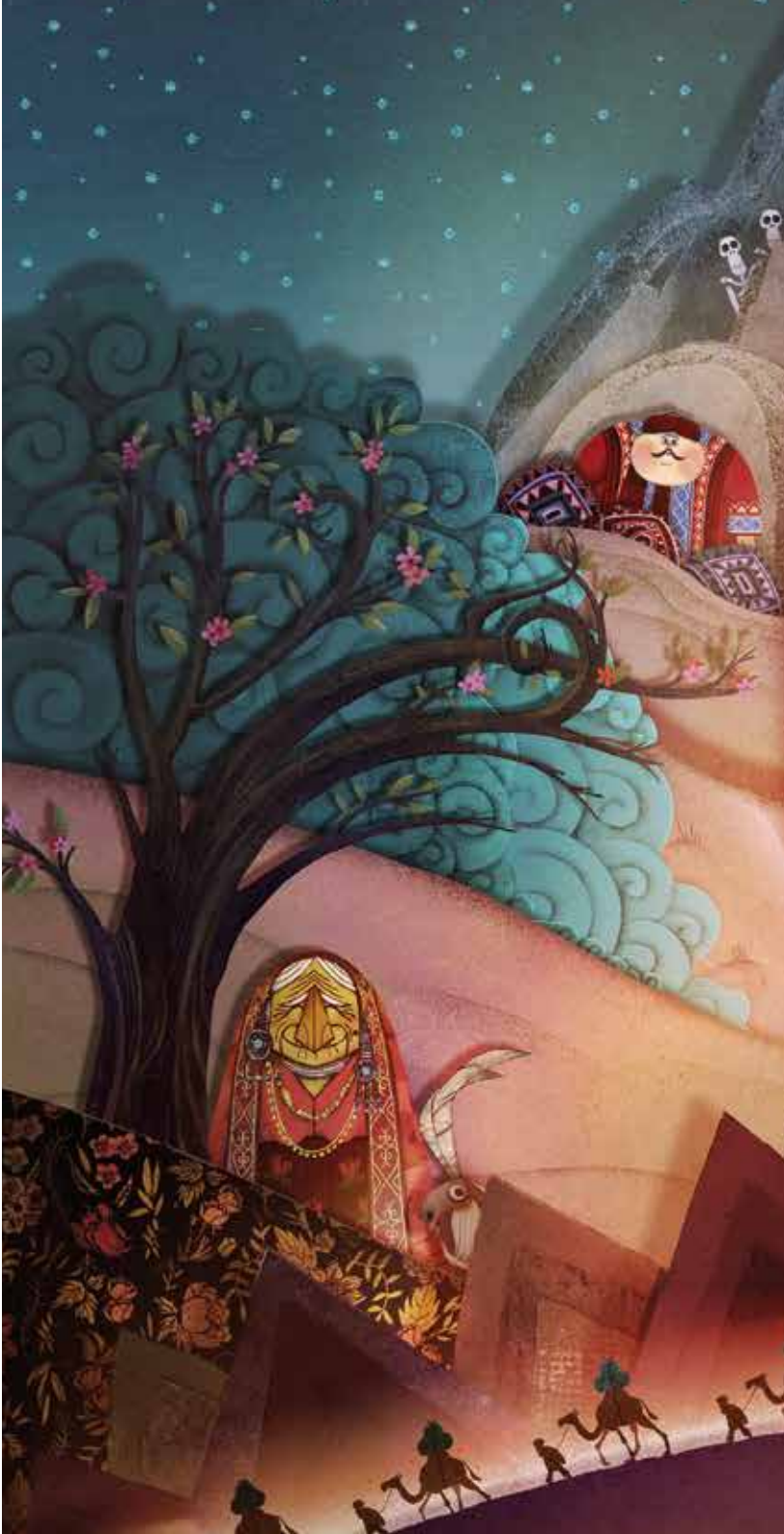
SALES AGENTS

This scheme is linked to an agent's performance in selling European films. The funding awarded depends on the amount of cinema admissions generated by the films sold in the previous calendar year and can be used for acquisitions (sales guarantees) as well as the promotion and marketing costs of non-national European films.

2017 saw 40 companies from eight countries receive a total of €3 million through this scheme. This included three UK sales agents HanWay Films, Altitude Films and WestEnd Films, who share grants totalling €126,304.

COMPANY	GRANT AMOUNT €
Altitude Film Sales	25,246
HanWay Films	56,342
WestEnd Films	44,716
	126,304

► Through this scheme, WestEnd Films received support to sell Nora Twomey's **The Breadwinner**, an animated feature about a young Afghan girl. © 2017 Breadwinner Canada Inc./Cartoon Saloon (Breadwinner) Limited/ Melusine Productions S.A. All Rights reserved.





“Creative Europe’s Sales Agents scheme has been invaluable, encouraging us to take more risks and put minimum guarantees on European films in which we truly believe and want to support as a financier and as an international sales agent.”

Maya Amsellem, Managing Director,
WestEnd Films

INVESTMENT IN UK FILMS

European distributors and sales agents decide themselves which non-national European films they wish to invest their MEDIA grants in. Europe-wide a total of €33 million was reinvested in 2017, out of which 18% was used for British films.

Through the Automatic Distribution and Sales Agents schemes, the distribution of 52 UK films across Europe was supported by a total of €6.1 million during 2017. The highest beneficiaries included *The Sense of an Ending* (€855,846), *Paddington 2* (€724,932) and *The Guernsey Literary and Potato Peel Pie Society* (€670,202).

FILM TITLE	GRANT AMOUNT €		
<i>A Quiet Passion</i>	74,973	<i>Hamlet Revenant</i>	60,000
<i>A Street Cat Named Bob</i>	292,123	<i>I, Daniel Blake</i>	108,000
<i>A United Kingdom</i>	91,062	<i>Keepers</i>	15,672
<i>American Honey</i>	26,215	<i>Lady Macbeth</i>	61,689
<i>Bob The Builder: Mega Machines</i>	27,655	<i>Lean on Pete</i>	77,307
<i>Calibre</i>	142,133	<i>Love & Friendship</i>	10,194
<i>City Of Tiny Lights</i>	8,500	<i>Michelangelo: Love and Death</i>	20,535
<i>Dark River</i>	143,917	<i>Miss Sloane</i>	80,000
<i>Dead In A Week (Or Your Money Back)</i>	6,773	<i>Paddington 2</i>	724,932
<i>Denial</i>	13,237	<i>Pikadero</i>	975
<i>Early Man</i>	233,429	<i>Revolution: New Art for a New World</i>	24,741
<i>Eye in the Sky</i>	160,000	<i>Sailing (Working Title)</i>	89,452
<i>Firstborn</i>	1,803	<i>Sea Sorrow</i>	5,000
<i>Florence Foster Jenkins</i>	151,693	<i>Shaun The Sheep 2</i>	6,000
<i>Genius</i>	137,823	<i>Shut In</i>	27,827
<i>God's Own Country</i>	10,571	<i>Soy Nero (Aka Soy Negro)</i>	67,250
<i>The Guernsey Literary and Potato Peel Pie Society</i>	670,202	<i>The Commuter</i>	384,660
		<i>The Death of Stalin</i>	290,650
		<i>The Girl with All the Gifts</i>	20,000
		<i>The Hippopotamus</i>	2,000
		<i>The Journey</i>	31,298
		<i>The Limehouse Golem</i>	2,480
		<i>The Man Who Killed Don Quixote</i>	214,967
		<i>The Mercy</i>	1,817
		<i>The Ones Below</i>	90,700
		<i>The Party</i>	217,094
		<i>The Sense of an Ending</i>	855,846
		<i>Their Finest</i>	163,705
		<i>This Beautiful Fantastic</i>	74,464
		<i>Trespass Against Us</i>	24,746
		<i>Una</i>	12,700
		<i>Uncle Howard</i>	2,000
		<i>Unlocked</i>	134,994
		<i>Viceroy's House</i>	23,520
		<i>Whitney: Can I Be Me</i>	3,200
			6,122,524



Images from top left, clockwise:

Florence Foster Jenkins.

Image courtesy of Blitz Film & Video Distribution, Slovenia

Paddington 2.

Image courtesy of Blitz Film & Video Distribution, Serbia

Early Man.

Image courtesy of SF Film Finland Oy, Finland

Death of Stalin.

Image courtesy of ADS Service Kft, Hungary

The Party.

Image courtesy of Alambique, Portugal

The Sense on an Ending.

Image courtesy of SF Film, Denmark

A Quiet Passion.

Image courtesy of Golem Distribution, Spain

Lady Macbeth.

Image courtesy of StraDa Films, Greece

The Journey.

Image courtesy of Officine UBU, Italy.

PROMOTION OF AUDIOVISUAL WORKS ONLINE

€9 million is available a year through this scheme to support the digital distribution of European audiovisual works to a wider, international audience including projects that experiment with new models of distribution.

In 2017, seven projects from the UK were selected, with five of them receiving funding for the first time. The newly supported initiatives included marketing campaigns to boost the reach of VOD platforms such as BFI Player, MUBI, Filmdoo and Walter Presents. Additionally, Scottish company The Polkadot Factory received a grant to develop their innovative film discovery app *Cues*, which aims to develop audiences for European films.

COMPANY	PROJECT TITLE	UK NATION	GRANT AMOUNT €
British Film Institute	<i>'The Cut' - European Cultural Influencers on Film</i>	England	376,117
Curzon Cinemas	<i>Curzon Home Cinema</i>	England	480,000
Distrify Media	<i>Distrify Native Advertising Campaign</i>	Scotland	99,840
Filmdoo	<i>Multi-Language / Multi-Modal Automated Film Tagging Service</i>	England	60,000
Global Series Network	<i>Walter Presents UK & USA</i>	England	58,222
MUBI UK	<i>MUBI, Delivering European Cinema Globally</i>	England	668,940
The Polkadot Factory	<i>Cues</i>	Scotland	60,000
			2,203,119



► Walter Presents is a VOD service of Channel 4's All 4 online platform. Launched in 2016, it specialises in English-subtitled foreign language drama and comedy, selected by Walter Luzzolino. Creative Europe – supported activities included the launch of Walter Presents as an ad-free subscription service in the US in September 2017. Image courtesy of Walter Presents.

“Creative Europe funding has made a significant difference to our launch in the US, increasing our visibility on platforms like Amazon and Roku, and generally helping us to position our service as cool, gripping and aspirational. Although Walter Presents is a unique service, it’s still hard to stand out in a crowded SVOD market, but the all-round support we’ve had from Creative Europe has definitely helped us to do that.”

Jo McGrath, Co-founder and Director of Marketing and Communications, Walter Presents







HONING SKILLS AND BUILDING NETWORKS

- ◀ **MeetMarket** is a documentary pitching event held at Sheffield Doc/Fest, where filmmakers pitch their project ideas to UK and international broadcasters, funders and distributors. It has been supported by MEDIA and then Creative Europe since 2008. Since 2016, Creative Europe has also supported the **Alternate Realities Market**, which is focused on interactive and virtual reality projects. Image courtesy of Sheffield Doc/Fest.

TRAINING COURSES

Each year the MEDIA sub-programme supports around 60 international training programmes allowing audiovisual professionals from across the world to meet, share their experiences and learn, both from experts in their field and each other.

Four UK-based training providers continued to receive over €400,000 in 2017 to impart their expertise to international participants. Courses can either be run by a single organisation or through collaboration across borders by multiple partners.


Over 150 UK audiovisual professionals take part in the courses on offer across Europe each year, from year-long programmes designed for producers to week-long training courses for European cinemas.

TRAINING PROVIDER	COURSE NAME	GRANT AMOUNT €
Doc Society (previously BRITDOC Foundation)	<i>Impact Producers Lab</i>	50,000
Greater Manchester Arts Centre (HOME)	<i>Feature Expanded</i>	80,000
Independent Cinema Office	<i>Developing Your Film Festival</i>	75,000
The National Film And Television School	<i>Inside Pictures</i>	217,735
		422,735

“The course enables participants to form vital connections and key partnerships with peers across borders who they would otherwise never meet and swap ideas with. This type of collaboration is vital to enable film festivals, audiences and the wider film industry to thrive.”

Hatice Özdemirciler, Head of Training and Professional Development, Independent Cinema Office

150
UK
professionals
trained



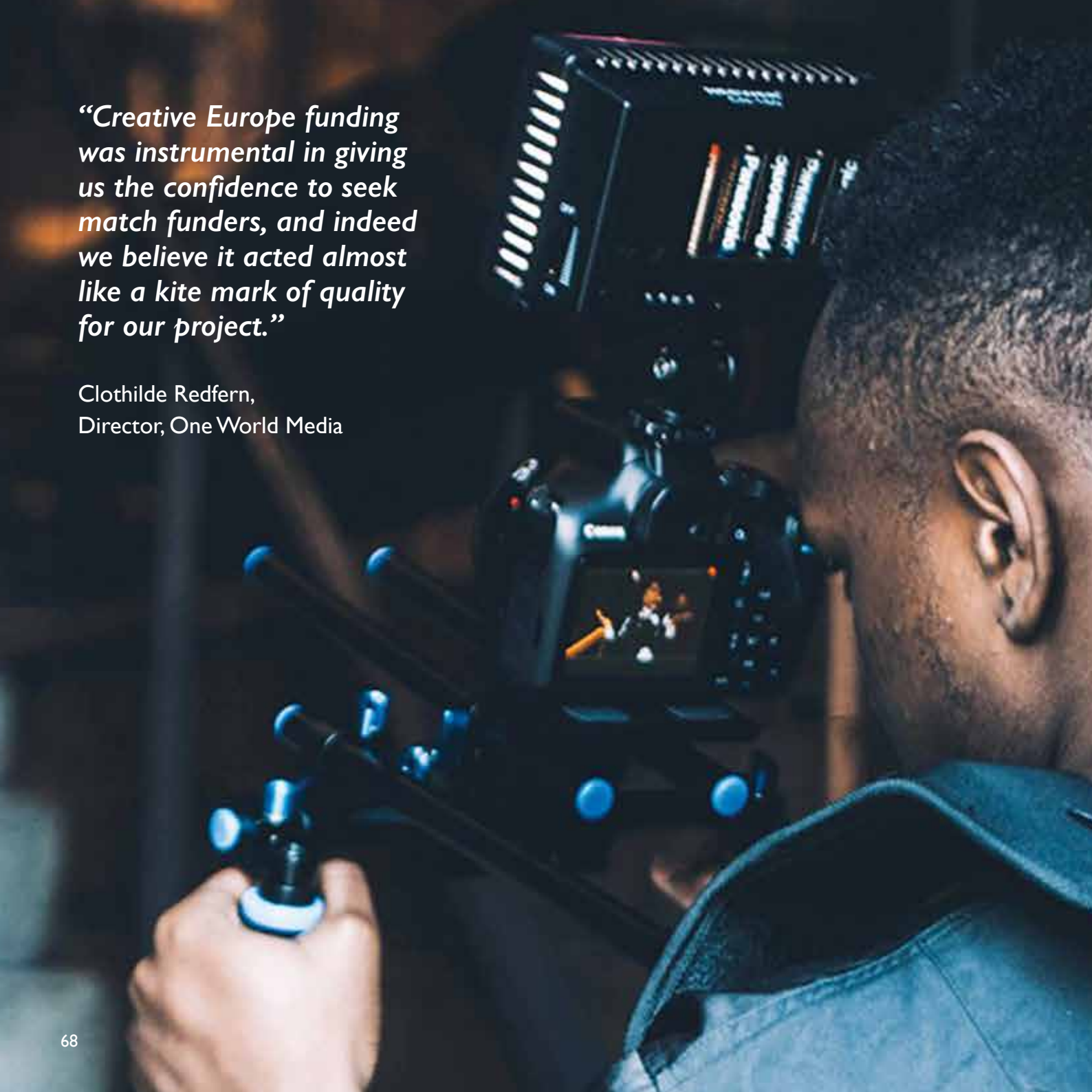
*“Inspirational and educational
with fantastic people doing
their fantastic work all over
the world.”*

Marianna Piskorz, Festival Production
Coordinator, Animator Festival (Poland)

► Supported by MEDIA since 2011, **Developing Your Film Festival** is the world's only development programme for film festivals. The five-day residential training course brings together professionals from established, medium-sized film festivals from across Europe.

“Creative Europe funding was instrumental in giving us the confidence to seek match funders, and indeed we believe it acted almost like a kite mark of quality for our project.”

Clothilde Redfern,
Director, One World Media



MARKETS, NETWORKS AND INDUSTRY EVENTS

The MEDIA sub-programme supports around 60 initiatives each year aimed at facilitating exchanges and increasing the circulation and visibility of European films on international markets.

Of the projects supported in 2017, 48 are trade events and markets, six are online tools and eight are promotional activities. The focus on TV series, video games and virtual reality increased this year with new projects selected in order to strengthen these growing European industries.

Five UK-based organisations were awarded grants totalling €340,000 to organise events that allow professionals to seek finance for their projects. This included continued support for two previously supported initiatives: *MeetMarket and Alternate Realities Market*, and *Good Pitch Europe*.

Two of the new events, *The Business of Scripted* and *ConnectED*, focus specifically on TV while the *Global Short Docs Forum* aims to nurture new talent in documentary shorts, giving them access to the growing number of digital media platforms.

ORGANISATION	PROJECT NAME	GRANT AMOUNT €
Doc Society (previously BRITDOC Foundation)	<i>Good Pitch Europe</i>	75,000
MediaXchange	<i>The Business of Scripted</i>	45,000
One World Media Trust	<i>Global Short Docs Forum</i>	30,000
Sheffield Doc/Fest	<i>MeetMarket and Alternate Realities Market</i>	130,000
The Edinburgh International Television Festival	<i>ConnectED</i>	60,000
		340,000

◀ One World Media Trust’s **Global Shorts Docs Forum** is supported through the Access to Market scheme. The event connects filmmakers of documentary shorts with digital platforms over a four day pitching and training event in London. Image courtesy of Steven Van.

3

new UK initiatives supported

INTERNATIONAL CO-PRODUCTION FUNDS

Creative Europe boosts the funding capacity of five international co-production funds that offer either production or distribution support to producers working with partners outside of Europe.

As a result, these international co-production funds become accessible to a wider pool of European professionals. Applications are then made directly to the fund rather than through Creative Europe. Each fund supported through this scheme has its own focus with different eligibility criteria and deadlines:

- ACM Distribution
- HBF+Europe
- IDFA Bertha Fund
- Torino Film Lab Audience Design Fund
- World Cinema Fund Europe

88 projects have been supported through these funds to date with European producers partnering with companies in 46 countries outside of Europe. South America features prominently, with Argentina (ten projects), Brazil (eight projects) and Chile (seven projects) at the top of the list.

Supported films released in 2017 include features *I Am Not a Witch* and *The Wound* as wells as documentaries *Felicité* and *The Grown-Ups*.

► **Inxeba (The Wound)** is a South African/French/German co-production directed by John Trengrove – a Berlinale Talents alumnus. The film was financed by the National Film Fund and three of the six co-production funds supported by Creative Europe: HBF+Europe, WCF Europe and the TFL Audience Design Fund. It has won 19 international awards to date and was shortlisted for an Oscar in the Best Foreign Language Film category. Image courtesy of Peccadillo Pictures.





“The Wound’s financing took five years. It was a challenge to raise local funds due to the film’s controversial themes in a traditional African context as it pushed the envelope against homophobia. Without the support of European partners, it would have been very hard for us to make the film.”

Elias Ribeiro, producer, Urucu Media





ATTRACTING AUDIENCES

▲ Funded through Creative Europe's Audience Development scheme which ran between 2014 and 2016, **AVA (Audio Visual Access)** brings together short film festivals, public libraries and other partners, offering exclusive, specially-curated film festival programmes on-demand after the festivals have ended. As one of seven participating European festivals, Encounters hosted two AVA viewing terminals in the heart of Bristol, providing free access to selected competition films. Image courtesy of 20th Century Flicks.

FILM FESTIVALS

Film festivals play an important role in expanding audiences for European film. This is why Creative Europe supports 65 of them every year.

Collectively the two UK film festivals that continued to receive support in 2017 were awarded €96,000 for placing strong emphasis on films from other European countries and delivering various outreach and audience development activities both during and outside of their festivals.

ORGANISATION	FESTIVAL	GRANT AMOUNT €
Encounters Festivals	<i>Encounters Short Film & Animation Festival</i>	33,000
Leeds City Council	<i>Leeds International Film Festival</i>	63,000
		96,000

“Leeds International Film Festival has been key in the support and promotion of international filmmakers, including myself, throughout its history. The quality of films and commitment to filmmakers has been paramount to the success of the festival”

Francis Lee, Director of *God’s Own Country*

-  **@xim123**
I say this every year but #LIFF2017 was better than ever. I saw more and rated everything higher. Well done and thanks @leedsfilmcity
-  **@TheLiamDance**
37 films later & another great LIFF is over. What a top festival - I’ve given more 5* then ever before. Great work @leedsfilmcity #LIFF2017

► A qualifying event for the Oscars and BAFTAs, and a UK partner with the European Parliament’s LUX Prize, **Leeds International Film Festival** is an epic celebration of global filmmaking culture. Organised by Leeds City Council, LIFF last year welcomed over 38,000 attendees across 16 days in 15 venues for 325 screenings, events and exhibitions. The LIFF 2017 line-up included a special concert featuring the wonders of Polish animation with live music from British Sea Power (pictured). Presented in partnership with the Polish Film Institute and Polish Cultural Institute.
Photograph by Kirsty Ann Pearson, courtesy of LIFF.

“One of our favourite parts of organising LIFF every year is sharing new films with audiences for the first time. Their response to the European selection is fantastic and long-term Creative Europe support has helped to make this relationship grow and thrive.”

Chris Fell, Director,
Leeds International Film Festival (LIFF)



“Chapter is proud to be a member of the Europa Cinemas community, enabling us to offer an ambitious programme of worldwide cinema. Contributing to this diverse and inspiring network is invaluable as a venue, and cements us at the heart of a wider cinema-going family in the minds of our audiences.”

Sally Griffith, Director of Film & Cinema, Chapter



CINEMAS

46 cinemas across the UK are part of the Europa Cinemas network.

Creative Europe supports the European cinema exhibition sector through co-financing of a pan-European network of 1,050 cinemas totalling 2,536 screens, in 628 cities of 34 countries. The percentage of European screenings across the network is 60%, much higher than in other commercial cinemas.

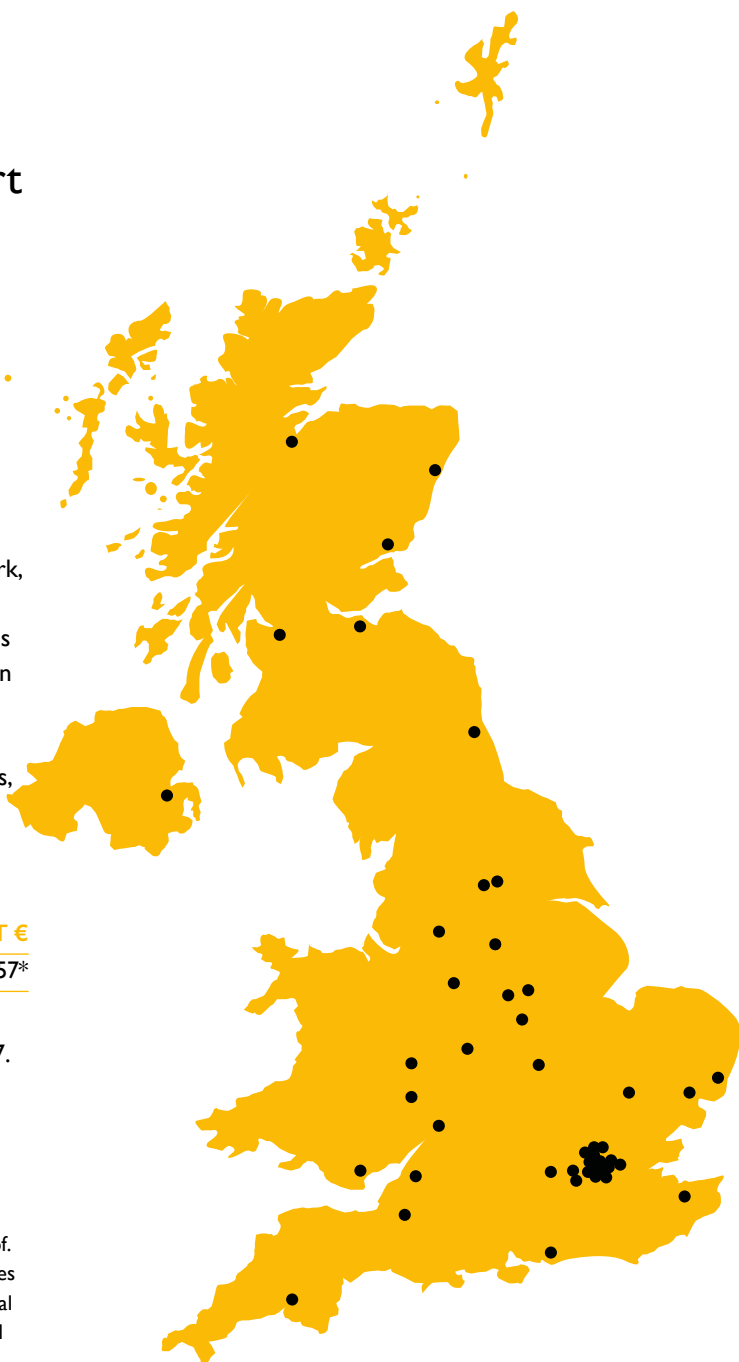
46 UK cinemas are members of the Europa Cinemas network, spread across 33 cities in all four nations of the UK. 70% of the supported screens can be found outside London, and this includes 14% in Scotland and 2% each in Wales and Northern Ireland.

In addition to supporting the programming of European films, the network is also a place for exchange, offering meetings, seminars, labs and exchange programmes that help to drive innovation and change.

YEAR	UK MEMBERS	GRANT AMOUNT €
2017	46 UK Cinemas	207,457*

* due amount of support, based on cinemas' results for 2017. The final amount depends on the total support available and upon validation of the European Commission.

◀ Chapter in Cardiff brings together different artforms under one roof. Welcoming 800,000 visitors a year, the venue produces and promotes international art, live performance and film alongside a dynamic social space. Image courtesy of Chapter. Free For All Forever is an original artwork created by the artist S Mark Gubb.



FILM EDUCATION

This scheme supports projects that provide mechanisms for better co-operation between film education initiatives in Europe. The aim is to improve the efficiency and European dimension of these initiatives and develop new and innovative projects, especially using digital tools.


In 2017, the BFI together with partners in Denmark and Germany, received funding through this scheme to deliver a project exploring and sharing how film education might support migrant groups to better understand both their new communities and neighbours, and the wider traditions, cultures and values that we call ‘European’.

In total seven collaborative projects were supported with grants totalling €1 million, two of these also included UK partner organisations, both of which are based in Scotland.

PROJECT TITLE	UK PARTNER ORGANISATIONS	TOTAL PROJECT AMOUNT €
<i>Film: a language without borders</i>	British Film Institute (lead partner)	87,700
<i>Wrap! 2017-2018</i>	Scottish Film	176,674
<i>Les petites leçons de cinéma II</i>	Centre for Moving Image	60,000

► Funded through Creative Europe’s Film Education scheme in 2016, **The Film Corner** brings together five audiovisual and cultural institutions in England, Italy, Northern Ireland and Serbia. The project is focused on the design, development and testing of an interactive digital platform for film literacy for students between 12 and 17 years old. Image courtesy of The Nerve Centre.





“The innovation and learning resulting from this project would not have been possible without the European partnerships that Creative Europe fosters. The legacy of this project will not just be felt through the embedding of the web platform in schools across Northern Ireland, but in our capacity and vision to deliver high quality, innovative work into the future.”

John Peto, Director of Education, The Nerve Centre



CREATIVE EUROPE DESK UK

WHAT WE DO AND HOW WE HELP

Our aim is to make Creative Europe more accessible to UK professionals. With offices based at the British Film Institute, British Council, Creative Scotland and Welsh Government, we work with our partners to reach out to new audiences in all four nations of the UK and provide support to applicants looking to secure funding for their projects.

◀ Staying Together with Creative Europe event.
Image by Jahel Guerra Roa.

In 2017, our 12-person team has organised, delivered and participated in over 150 events, reaching creative, cultural and audiovisual professionals by developing new partnerships where possible and ensuring good geographical spread across the country.

Highlights from events we've participated in this year include: Artes Mundi, Belfast Annual Culture Forum, Celtic Games Show, Federation of Scottish Theatre's Dance Forum, No Boundaries, The Producers Forum at the Iris Film Festival, This Way Up and XpoNorth.

From practical information seminars to workshops fostering future collaboration, our aim is to bring creative, cultural and audiovisual professionals together in order to help them expand their networks and to raise awareness of some of the opportunities available to them outside of the UK.

We are particularly proud of having delivered our first major cross-sector event this year. COLLABORATE! took place in July and saw over 100 professionals from both the cultural and audiovisual sectors discussing how and why we work across borders. Ruth Mackenzie's provocative keynote speech called for greater inclusion in the sector, identifying the EU referendum result as a critical opportunity to involve people from different geographical and economic backgrounds. The event proved to be an effective means to demonstrate some of the very important albeit less measureable impacts of Creative Europe, namely the value of partnerships and cross-border collaboration.

With the negotiations for the UK's exit from the EU underway, we have worked hard to demonstrate the impact of Creative Europe funding in the UK, in order to make the

case for the UK's continued participation in any successor programme and to ensure the best possible outcome should this not be feasible. We have worked closely with the Department for Digital, Culture Media and Sport, the Department for Exiting the EU, the BFI Screen Sector Task Force, the Creative Industries Federation, the British Screen Advisory Council, What Next? and Scottish Government.

Across all offices we have provided individual assistance and consultancy through over 3,000 enquiries by phone, email and in person, leading to support for over 170 applications. Applying for public funding may be a daunting prospect, especially for first-time applicants. We are there to guide companies through the process to a hopefully successful result.

Our online audiences continue to grow and we have used a variety of web-based platforms to help find new audiences as well as inspire and assist UK applicants. In addition to Creative Europe-related content, this year we've also introduced a new section to our website, highlighting some of the other EU funding opportunities available and presenting case studies from various cultural, creative and audiovisual projects in the UK that have received this support.

We look forward to working with many more of you in 2018.

Creative Europe Desk UK

GET IN TOUCH

Creative Europe Desk UK offers free advice and support to UK applicants and organises a range of workshops, seminars and industry events throughout the year.

Our team of specialists are based across the UK in London, Manchester, Edinburgh, Glasgow, Cardiff and Belfast:

www.creativeeuropeuk.eu/contact-us

Visit our website to browse funding opportunities, be inspired by funded projects and keep up-to-date with the latest deadlines via our e-newsletter:

www.creativeeuropeuk.eu

Follow us on Twitter: **@CEDUK_Culture** and **@CEDUK_MEDIA**

Like us on Facebook: **www.facebook.com/CEDUKculture**

www.facebook.com/CEDUKmedia

Creative Europe Desk UK is led by



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.

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Creative Europe Desk UK is led by



In partnership with



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



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