



Creative  
Europe  
MEDIA

## Support for TELEVISION PROGRAMMING of Audiovisual European Works

### F.A.Q. - Frequently Asked Questions

#### Call for Proposals EACEA 25/2018

*These FAQ apply to the Call for Proposals as indicated above.*

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## SUBMISSION OF THE APPLICATION

### 1. Can I apply by post?

No, only e-forms applications are accepted. Please find below the link to the e-Form:  
<https://eacea.ec.europa.eu/PPMT/>

### 2. What is a PIC number and how do I obtain it?

The PIC number stands for Participant Identification Code. Before you start the application process, please make sure that your company **and your co-producers** bringing eligible costs to the budget have been registered in the following Portals and already obtained a PIC number:  
<http://ec.europa.eu/education/participants/portal/>

or

<https://ec.europa.eu/info/funding-tenders/opportunities/portal/>

### 3. Do I need to send any documents by post?

**No. All necessary documents have to be uploaded/attached to the e-form**, including all the proofs of financing from third parties (letters of commitment, contracts, deal-memos, etc.) which must be attached to the e-form (annex 7). Any documents sent by post/email/fax after the on-line submission will be disregarded.

### 4. How do I attach large documents to the e-form?

The maximum size of the attachments of the e-form is limited to 10 MB. To avoid the submission being blocked, the documents must be scanned at low resolution or compressed using an appropriate programme (for example, Adobe Acrobat Pro or similar).

When long contracts have to be provided, only the pages with the important information can be scanned. Important information means the first page, information about the film, budget and financial contribution, rights and licence period, signature page.

Please note that the information included in the annexes cannot be provided under the form of downloadable documents through internet links.

### 5. Can I attach the scripts to the annexes?

Do not attach any scripts to the annexes. Scripts are not used to assess the applications within this call.

### 6. How do I indicate the track record of the company?

The template in annex 4 should be completed taking into account the main TV works produced by the applicant company in the last 5 years (cinema works do not qualify). The column corresponding to the revenues should mention total NET revenues from sales only. For the Distribution territories, please indicate the European countries where the film was sold and only

the major non-EU territories (if any). On this table you may add as many or as few entries as you wish.

### **7. What is ISAN? Do I need to have one in order to apply?**

**ISAN** (International Standard Audiovisual Number) is a voluntary numbering system and metadata schema for the unique and persistent identification of any **audiovisual works** and **versions** thereof including films, shorts, documentaries, television programs, sports events, advertising, etc.

Another identifier is **EIDR**. EIDR is a universal unique identifier system for movie and television assets that provides global unique identifiers for the entire range of audiovisual object types that are relevant to entertainment industry.

Having an ISAN/EIDR at the moment of application is not mandatory, however if the project is selected for funding, an identifier number must be obtained by the end of the production.

### **8. Which company should apply in case of a co-production between several European production companies?**

The majority producer in terms of rights should be the applicant company. Nevertheless, if the other co-producers spend costs on the production and have a separate accountancy, they should be presented as partner/co-beneficiary in the application. This will allow their costs to be eligible. The PIC of the co-producer should therefore be inserted when creating the e-Form.

### **9. I have a co-production with another company and we share the rights 50%-50%. Who should apply?**

Before they apply, the co-producers must decide who will be the applicant and sign a co-production contract between them, officially designating the applicant company as leading producer and fixing the conditions of collaboration. The co-production contract must be attached to the e-form.

### **10. What does the term “co-beneficiary” mean?**

Within the TV Programming call for proposals, a co-beneficiary is a co-producing company that will be part of the grant agreement in case of selection and that will bring costs to the eligible budget. The grant will in any case be fully paid to the applicant beneficiary who can then distribute the grant to the co-producers/co-beneficiaries according to their agreements. No rules are imposed for the grant distribution among co-producers, but please note that the “level of cooperation between countries with different market sizes, including distribution of MEDIA grant among coproducers” is an award criterion (see section 9 of the Guidelines). A fair distribution of the grant among co-producers is therefore encouraged.

<b>ELIGIBILITY</b>
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**11. Is it possible for a company to make more than one application for the same deadline? Can the same project be submitted more than once?**

Yes, a company can apply with more than one project if they fully comply with the eligibility requirements. Separate applications should be provided for each action.

A project can be submitted more than once within the same and further calls, if the submission occurs before the first day of principal photography. It is not necessary to wait for the results of the previous applications in order to resubmit a proposal.

**12. Are sequels, second and third season eligible?**

For animation works: sequels or second, third and further seasons are NOT eligible. A one-off animation based on a previous series is eligible. A series based on a one-off is eligible.

For documentary works: sequels or second, third and further seasons are NOT eligible.

For drama works: sequels or second and third seasons of an existing drama series are eligible. Please note that fourth and further seasons are not eligible for drama series.

**13. Can I submit my project if I am already in production/post-production?**

No. Only applications submitted before or at the latest on the first day of principal photography are eligible.

For creative documentaries, the first day of principal photography can be defined as the day on which filming starts, with the contracted crew present on set/location, within the framework of an established period of employment, as stated and confirmed in the written agreements. Activities aimed at the acquisition of footage and preliminary shooting are not considered as start of principal photography.

For animation works, the first day of principal photography is equivalent to the start of the animation.

**14. Is the requisite 50% minimum secured financing calculated on the eligible budget or on the total production budget?**

The 50% of the secured financing is calculated on the TOTAL production budget.

**15. What happens if I fail to fulfil one or more of the eligibility criteria?**

Your application will become ineligible. Please make sure that your application fulfils ALL the eligibility criteria specified in the Guidelines (Section 6).

**16. Is it possible to have a derogation from the rules if one or more of the eligibility criteria are not fulfilled?**

No.

**17. I do not have all the letters of commitment at the time of submission. Can I update my application after submission?**

No. The application cannot be updated after the submission. The only documents that will be taken into account for evaluating the eligibility of the applications are those submitted on-line.

**18. What should I present in the finance plan if some of the pre-sales have been handled by a distributor who takes a distribution commission?**

Each pre-sale brought by a distributor should be indicated separately under the "Broadcasters" entry, as a net amount (after deducting the distribution commission from the pre-sale fee, if any). If the distributor brings a Minimum Guarantee (MG) that will be recouped by pre-sales, the net amount of the pre-sale(s) done by the distributor should be deducted from the total amount of the MG, unless otherwise stipulated in the distribution agreement. In all cases, a distribution agreement/deal-memo clarifying the modalities of recoupment of the MG and the distribution commission is mandatory.

**19. All my letters of commitment are addressed to the distributor? Is this acceptable?**

Yes, as long as you have a distribution agreement (or at least a deal-memo) signed with the sales agent/distributor.

**20. How old the letters of commitment can be?**

The letters of commitment must be **recently signed**. We accept letters that are less than one year old (with the date of the deadline for submitting applications as reference).

**21. Some letters of commitment mention that the broadcaster reserves the right not to conclude the agreement before final screening. Is this acceptable?**

This wording is very common in letters of commitment. We do accept it, as long as the other important information is clearly indicated (title of the project, licence price and licence period).

**22. Does Netflix/Amazon/other S-VOD platforms count as one territory or multiple territories?**

If one deal is signed with a broadcaster/VOD platform covering a multi-territorial broadcasting, this deal counts as one broadcaster. The country where the letter of commitment/contract has been issued will be taken into account as the country of origin of the deal.

**23. Do S-VOD platforms have to comply with the same restriction for the licence period as the broadcasters (the seven years and ten years rule)?**

Yes. S-VOD platforms must limit their licence period to maximum seven years/ten years.

**24. What are the third party sources of finance? Does private investment and/or bank guarantees count as third party sources of financing?**

The third party sources of finance may come from broadcasters, distributors, coproducers, public funds, equity investors and from tax shelter schemes (if applicable and **if the amounts are**

**confirmed by the competent authorities**). Personal investment and/or bank guarantees/loans are not eligible.

**25. Does the producer's own investment or the MEDIA requested contribution qualify as third party sources of financing?**

No. Neither the producer's own investment nor the MEDIA contribution requested are taken into account when calculating the 50% minimum secured financing.

**26. I have a deal with a distributor who gives a high MG as an advance for pre-sales. Can I indicate the pre-sales in the financing plan although I don't have any letter issued by the broadcasters?**

No. In this case the financing plan will only show the distributor and the MG. Without direct endorsements (letters of commitment) from the broadcasters, their participation is not considered confirmed.

**27. What conditions should be fulfilled if I want to apply for a grant of EUR 1.000.000?**

In order to qualify for a grant of EUR 1.000.000 the project must meet the following criteria:

- the work must be **the first or second season** of a drama series consisting of at least six episodes
- the total **eligible** production budget must be at least EUR 10.000.000
- the series must be co-produced by at least two production companies **from different countries** participating in the MEDIA Sub-programme. **Co-productions with broadcasters do not qualify.**

**28. How do I prove that my project is European?**

Please refer to the table at section 6.2 of the Guidelines which defines the relevant participation of professionals who are nationals or residents of countries participating in the MEDIA Sub-programme. Furthermore, the share of non-European financing sources cannot exceed 50%.

**29. What is the minimum number of broadcasters required in order to be eligible?**

The participation of at least 3 broadcasting companies/on-line providers from 3 different countries participating in the MEDIA sub-programme are required.

**30. What information should be found on the letters of commitment?**

Recent letters of commitment (less than one year old) should include the name of the production company, title of the film, the licence fee, and the licence period (max. seven years for pre-sales and max ten years for co-productions), as well as information regarding the licenced territories and the kind of rights taken. The letters should be dated and signed. **Emails do not substitute signed letters of commitment.**

N.B. Letters of commitment that are incomplete (licence period or licence fee missing) may not be taken into consideration.

**31. What are the minimum conditions to be fulfilled in a coproduction deal with a broadcaster?**

- the licence period should be limited to max ten years
- the applicant company should be the majority rights holder
- the financial contribution of one broadcaster cannot be more than 70% of the total budget
- the co-production conditions should be clearly specified: share of rights, organisation and economic handling of the productions, duties of each party, etc.

**32. The financial involvement of my main broadcaster exceeds 70% of the total financing of the film. Is this acceptable?**

No. If a broadcaster invests more than 70% of the total financing of the production, the application is not eligible.

**33. How can I achieve the extra points in the automatic award criteria?**

Five extra points are awarded for projects targeted for young audience. In order to qualify under this criterion, the application should **exclusively** target an audience up to 16 years old.

Five extra points are awarded for an applicant company established in a country with a medium or low production capacity (all MEDIA countries except France, Germany, Spain, Italy and the United Kingdom).

**34. For documentary series, what is the minimum length of an episode?**

There is no restriction regarding the length of an episode of a series, but the total duration of the series should be at least 50 minutes.

**35. What is considered a second season for a documentary series?**

We consider a second season of a documentary series a project that is continuing an existing series with the same format, creative and artistic approach and sharing the same marketing package.

**36. Would an application be eligible if a producer applies with three broadcasters from the same network, but with separate contracts per countries?**

In cases of networks covering multiple territories, **three different contracts per territory** are considered as three different broadcasters. However, one contract that covers multiple territories is considered as one pre-sale.

<b>BUDGET &amp; FINANCING</b>
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**37. When I fill in the Eligible Expenditure Budget, how do I know when the eligible costs start?**

The eligibility period starts on the day of signature of the grant agreement. However the eligibility period can start from the date of submission when justified and requested in the eForm.

**38. I want to add extra fields to the budget, but the form is locked. How shall I proceed?**

You may not change anything in the layout of this form, neither add extra rows/columns.

**39. How do I fill in the column "Total" in the production budget?**

The Total production budget column represents the sum of eligible costs + ineligible costs (if any). This Total should match the total income in the financing plan.

Example of ineligible costs: costs incurred before the submission of the application, bank credit costs, indirect producer's fee and contingencies costs, contributions in kind (except production services offered by the broadcasters). A full list of the ineligible costs can be found in the Guidelines, art. 11.2.

**40. When I fill in the Budget in part F of the e-form, I get a negative producer investment in the "Eligible Income" column? What shall I do?**

A negative producer's investment amount in the "Eligible Income" column is acceptable in order to balance the total eligible expenditure and total eligible income.

**41. In part F of the e-form where do I indicate the producer's fee and the contingencies?**

The contingencies and other ineligible indirect costs should be included under the INDIRECT COSTS line of the TOTAL PRODUCTION COSTS column.

**42. What kind of services are considered "subcontracting"? How detailed must the list be?**

All the costs that cannot be performed directly by the applicant company and need to be sub-contracted, have to be mentioned in the list of sub-contracted costs (annex 3 of the e-form).

**43. How do I make sure that I filled in correctly the MEDIA production budget?**

Before submitting the MEDIA production budget, make sure that the following information was addressed:

- the name of the company and the title of the project have been indicated in the header
- the eligible costs declared in the budget comply with the definition of eligible costs specified in 11.2 of the Guidelines
- the items "to be specified" (ex. 1.2.6, 3.2.9, 3.4, 3.5, 5.1.4) have been detailed
- the nr of staff/days have been specified in heading 2) and 5)
- the overhead allowance was limited to max 7% of the direct costs

**44. If I have already received MEDIA Development funding for my project, how do I indicate it in the production budget?**

The MEDIA Development funding should be completely EXCLUDED from the production budget and also from the financing plan.

**45. Is a tax credit/tax shelter counted towards the 50% minimum of secured financing?**

The tax shelter might be taken into account towards the 50% minimum of secured financing if the specific production **qualifies for tax credit** (a signed letter from the tax authorities must be attached to the e-form together with the other proofs of financing) and if a minimum amount is fixed and confirmed either by the tax authorities, by a tax-shelter intermediary, or by an accountant.

**46. Should I have my entire financing fully confirmed/in place before I submit my application?**

A minimum of 50% of the financing should be in place at the moment of submission. Proof of financing must be provided by binding letters of commitment/contracts/deal-memos.

**47. Should I include in the financing plan pre-sales that are not yet confirmed?**

No. Pre-sales not demonstrated by a signed commitment will not be taken into consideration for the eligibility/assessment.

**48. Is the MEDIA grant calculated on the eligible budget or on the total budget?**

The MEDIA grant is calculated on the **eligible** budget.

**49. I have a Canadian co-producer bringing costs to the production. Are these costs eligible?**

No. Only European independent production companies can be co-beneficiaries and bring eligible costs to the action.

**50. Are costs incurred outside Europe eligible? (e.g. travel costs outside Europe)?**

Yes, if they are incurred by the eligible applicant company or co-beneficiary and if they are invoiced and traceable from the accounting system.

**51. Which currency exchange rate should I use in my production budget and financing plan?**

The exchange rate to be used is the one published on the Infor-euro website on the date of the publication of the call for proposals (October 2018), available at:

[http://ec.europa.eu/budget/contracts\\_grants/info\\_contracts/inforeuro/inforeuro\\_en.cfm](http://ec.europa.eu/budget/contracts_grants/info_contracts/inforeuro/inforeuro_en.cfm)

**52. If I buy a new camera for the project, can I put the full amount as eligible costs?**

No, only depreciation of equipment is allowed. Therefore, please calculate the appropriate amount based on your country's accounting rules.

**53. Can I sub-contract part of the production to a service provider?**

Yes, under certain conditions (please see point 11.1e of the Guidelines): subcontracting is possible for a specific, limited part of the action and it should be awarded to the best bid offering the best value for money.

In case of subcontracting, a template detailing the nature of services/ description of the tasks and costs should be completed (annex 3).

