



This action is funded by the European Union

ANNEX 6

of the Commission Implementing Decision on the Annual Action Programme 2015 in favour of the ENI South countries

Action Document for MedFilm Programme

INFORMATION FOR POTENTIAL GRANT APPLICANTS

WORK PROGRAMME FOR GRANTS

This document constitutes the work programme for grants in the sense of Article 128(1) of the Financial Regulation (Regulation (EU, Euratom) No 966/2012) in the following section concerning calls for proposal: 5.3.1

1. Title/basic act/ CRIS number	MedFilm Regional Programme CRIS number: 2015 / 038-281 financed under the European Neighbourhood Instrument
2. Zone benefiting from the action/location	Mediterranean partners — Algeria, Egypt, Israel ¹ , Jordan, Lebanon, Libya, Morocco, Palestine ² , Syrian Arab Republic, Tunisia The action shall be carried out at the following location: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syrian Arab Republic, Tunisia and in the EU Members States in a limited number of activities.
3. Programming document	Programming of the European Neighbourhood Instrument (ENI) - 2014-2020. Regional South Strategy Paper (2014-2020) and Multiannual Indicative Programme (2014-2017)
4. Sector of concentration/ thematic area	Culture and development
5. Amounts concerned	Total estimated cost: EUR 5,375,000. Total amount of the EU budget contribution: EUR 4,500,000 of which EUR 1,000,000 from the general budget of the European Union for 2015

¹ See Guidelines on the eligibility of Israeli entities and their activities in the territories occupied by Israel since June 1967 for grants, prizes and financial instruments funded by the EU from 2014 onwards on http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2013.205.01.0009.01.ENG.

² This designation shall not be construed as recognition of a State of Palestine and is without prejudice to the individual positions of the Member States on this issue

	<p>and EUR 3,500,000 from the general budget of the European Union for 2016, subject to the availability of appropriations following the adoption of the relevant budget.</p> <p>Budget line (2015): 21.03.01.01</p> <p>This action is co-financed by potential grant beneficiaries for an indicative amount of EUR 875,000.</p>			
6. Aid modalities and implementation modalities	Project modality: Direct management: Grants – call for proposals Procurement of services			
7. DAC code(s)	Culture and Entertainment			
8. Markers (from CRIS DAC form)	General policy objective	Not targeted	Significant objective	Main objective
	Participation development/good governance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Aid to environment	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Gender equality (including Women In Development)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Trade Development	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Reproductive, Maternal, New born and child health	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	RIO Convention markers	Not targeted	Significant objective	Main objective
	Biological diversity	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Combat desertification	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change mitigation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change adaptation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Global Public Goods and Challenges (GPGC) thematic flags	GPGC Culture			

SUMMARY

In a context where extremisms and attacks against freedom of expression are growing both in Europe and in the South Mediterranean, films are a powerful tool to promote understanding across populations, the gender and the social groups within the Mediterranean. Images, in particular documentaries and films, are a direct way of conveying messages to citizens, literate or not, which strongly contribute to tackling important societal challenges and to influencing views of their society and the world in general. In this context, young Mediterranean people are enthusiastic about new ideas and means to disseminate them and this action is a direct response to build on this momentum.

MedFilm aims to reach out with alternative messages to counter discourses coming from fundamentalist/radical groups, open the space for the less heard voices of society, such as women and youth, as well as promote the involvement of women in the film sector; fight stereotypes through fostering the exchange of films across the Mediterranean; and promote freedom of expression by allowing film makers to tackle sensitive issues on a regional level – thus combatting traditional or new forms of censorship.

1 CONTEXT

1.1 Regional context/Thematic area

Culture is an instrument of human development building social cohesion and contributing to economic growth and stability. A creative and culturally active society strives for economic and social innovation, planting the seeds for original ideas to flourish. The creative economy³ is not only one of the most rapidly growing sectors of the world economy, it is also a highly transformative one in terms of income generation, job creation and export earnings. Between 2002 and 2011, developing-countries averaged 12.1 %t annual growth in exports of creative goods⁴.

At the same time, creativity and culture have a significant non-monetary value that contributes to inclusive social development, to dialogue and understanding between peoples.

Images and films play a significant role in forming and influencing widespread cultural attitudes and public opinion. They are very powerful tools to reach both the intellect and the feelings of people, and can contribute to the democratic debates with wider perspectives and open mind. Images, in particular documentaries and feature films are a direct way of conveying messages to citizens, literate or not. In a context where extremisms and attacks against freedom of expression are growing, they strongly contribute to tackling important societal challenges and to influencing people's views of their own society and the world in general and contribute to fight against traditional or new forms of censorship.

Films can also play a transforming role and be an agent in changing cultural stereotypes about women and men. They can legitimize alternative values and practices which promote equal rights for men and women, access of women to essential social and economic services and opportunities as well as allow creative expression which can contribute to their growth, dignity and the improvement of the quality of their lives. The analysis of the representation of women in the Arab movies⁵, especially in TV or in the commercial cinema, reveals that the portrayal of women lies in a socio-economic reality and a collective imagination and not in an egalitarian perspective. This contributes to standardize the reality of women in the Arab world. On the other hand, new emerging cinemas, often naming themselves as “independent” are disseminating more progressive messages. Unfortunately this production is less accessible to the general public as it is often screened in cinema

³ Which includes audiovisual products, design, new media, performing arts, publishing and visual arts.

⁴ See report of the UN published on the 14th October 2013: <http://www.unesco.org/new/en/culture/themes/creativity/creative-economy-report-2013-special-edition/>.

⁵ UNDP 2006.

festivals abroad and in capital cities of the region but rarely aired in TV or screened in remote and rural areas. The lack of professionalization of women working in cinema contributes also negatively to their image. The cinema sector in the Arab world, as well as in Europe, is male dominated and Arab women have a lot of difficulties to develop their own projects despite their skills and creativity.

Women's access to self-expression, creativity and decision-making in the cultural field are essential components of democratic development promoting equity and growth and dignity for all citizens - men and women.

This programme will focus on the audiovisual sector in the sense of fiction, documentary and animation, be them for theatrical release or TV programmes. This sector is also called "film sector" in the text.

1.1.1 *Public Policy Assessment and EU Policy Framework*

Since the Communication on the "European agenda for culture in a globalising world"⁶ was adopted in 2007, culture has been increasingly seen as a strategic vector of political, social and economic development.

During the Euromed Ministers of Culture meeting in Athens in 2008⁷, Ministers underlined that the objective was *"to mark the starting point of a fully-fledged Euro-Mediterranean Strategy on Culture, encompassing cooperation in both the dialogue between cultures and cultural policy. This strategy should enhance the cultural dimension of the Euro-Mediterranean partnership in an innovative and concrete way"*.

The consensus on the contribution of culture to a sustainable human, social and economic development was reinforced by the last United Nations resolution of June 2013 on culture and development. Progress has been made since the United Nations Educational, Scientific and Cultural Organization (UNESCO)'s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the EU vision on culture and development has been further reinforced with an explicit recognition of the contribution of culture to the Millennium Development Goals (MDGs) in the 2010 MDG review.

In 2012, the European Union set out a renewed development cooperation policy ("Increasing the impact of EU Development Policy: an Agenda for Change"), aiming at a more strategic EU approach to reducing poverty, including a more targeted allocation of funding. Within this new framework, the current challenges the European Neighbourhood Policy Instrument (ENPI) south countries are facing confirm that the cultural sector and actors are to be taken into account in the process and have an important role to play as a lever for human and social development as well as for democratic change.

Strengthening the cultural fabric of a community provides the basis for its social and economic development, while promoting values such as diversity and freedom of expression.

⁶ COM(2007)242 of 15 May 2007.

⁷ http://www.eeas.europa.eu/euromed/docs/culture_concl_0508_en.pdf.

Over 2013-14 a Preparatory Action on “Culture in the EU’s External Relations”⁸ was carried out in 54 countries, including the 16 Neighbourhood Countries. The final report highlighted the need for and added-value of more and better European cultural relations with the rest of the world provided Europeans change their approach from projecting their individual national cultures to listening, sharing, imagining and creating together with their partners. One particular recommendation was to tailor interventions to respond in particular to the cultural habits and interests of the young generations who increasingly communicate with each other and engage transnationally through digital tools.

1.1.2 Stakeholder analysis

The direct beneficiaries of this action are civil society organisations (CSOs) working in the film sector as well as the audiovisual production and distribution SMEs, audiovisual training centres as well as private and public organisations supporting the development of audiences for films, including in remote and rural areas.

The following are results from an opinion poll undertaken in 2014 that gives an overview of the final beneficiaries of this programme and shows a clear interest for the Arabic film sector from the population of the southern Mediterranean countries:

According to this survey, culture is seen as having a key role in social wellbeing and economic development by citizens across Europe’s Neighbourhood, as well as contributing to greater tolerance⁹. The film sector was a key sector within the cultural sector. Watching films on TV or on DVD are also considered as the most interesting cultural activities: watching a film on TV (86% for the Maghreb respondents and 75% for the Mashrek respondents) and watching a film on DVD (59% for the Maghreb respondents and 49% for the Mashrek respondents).. As an auxiliary question, respondents were asked what type of films they prefer to watch. More than half of the respondents in Maghreb prefer watching Arabic film (54%) or national films (64%) rather than American (39%) and European films (24%). In the Mashrek countries, national films and Arabic films are the favourite for the Arab countries, whereas Israelis prefer to watch American movies. The respondents with the lowest education background are also more likely to prefer Arab movies.

The final beneficiaries of this programme shall be therefore in priority audiences who may not have university education and have not finished high school. This programme shall provide them with an opportunity to open their horizons to other values than the one offered by fundamentalist elements from their communities.

Young Mediterranean people are enthusiastic about new ideas and means to disseminate them. Nevertheless, the traditional way of watching films (featured in a theatre) has almost disappeared in the South Mediterranean region. Young people have limited opportunities to watch movies done by fellow filmmakers whereas they are eager to do so. The proposed programme will focus on innovative ways of distributing South Mediterranean films, be it through internet or through specific events, organised also in remote and rural areas.

⁸ Voted by the European Parliament the Preparatory Action was implemented by the European Commission (DG EAC) with the support of a consortium of cultural organisations. It covered the 28 Member States, the 16 Neighbourhood Countries and the 10 Strategic Partners of the EU. See final and country reports at <http://cultureinexternalrelations.eu/main-outcomes/>.

⁹ See Autumn 2014 EU Neighbourhood Barometer : <http://euneighbourhood.eu/eu-neighbourhood-barometer-data/wave-5/>.

1.1.3 Priority areas for support/problem analysis

The major political turmoil affecting the southern Mediterranean in a moment of rising fundamentalisms, is emerging from elements outside the centers - communities and people long marginalized and abandoned due to what is perceived as their more backward or regressive lifestyle or thinking, communities left-behind. Fundamentalist movements question current values and social relationships in order to revamp and re-shape young people's identities leading them to 'find themselves' ideologically in these movements, making them pliable instruments for their policies.

On one hand, tackling extremism through 'direct' campaigns has proven highly sensitive as the general public might perceive the 'EU interfering directly' in the society. On the other hand, the support to South Mediterranean filmmakers who engage in exposing traits and consequences of 'extremism' in people's daily life is a more appropriate way to contribute to debate and reflection in the society and among families. They are the one able to include an interactive and engaged dimension which promotes and encourages discussion and dialogue for the exploration of constructions of identity and the airing of differences in the community.

The image of women shown in the film is usually based on gender-based stereotypes. This has a preponderant influence on the perception of the wider public concerning the roles of women and men in private and public spheres in society. This programme is an opportunity for allowing professional filmmakers to pass on different messages that will help improving the portrayal of women and contribute to reduce to stereotypes.

2 RISKS AND ASSUMPTIONS

Risks	Risk level (H/M/L)	Mitigating measures
Reluctance towards the project	Moderate to high	Awareness raising campaigns in co-ordination with EU Delegations
Consideration of program as a way of foreign interference	High	Awareness raising campaigns in co-ordination with EU Delegations
Volatile political circumstances	High	Recognition of risk
Political instability	Moderate to High	Co-ordination with Ministries of Culture, Foreign affairs, Employment, etc
Regional activities not backed up by activities at bilateral level	Moderate to high	Strong collaboration with EU Delegations
Low absorption capacity of film operators to use grant funds	High	targeted training for staff in project management
Critically low level of knowledge of strengths and opportunities of the film sector of other Southern Mediterranean neighbors	High	Careful project research and preparation with opportunities for intra-regional networking and information sharing
Greater interest from stakeholders in developing film	Moderate to high	Communication strategy showing that the EU funding focuses on a

co-operation projects with the support of the Gulf countries rather than with the EU		long term development of the sector and proposes a more open approach
Auto-censorship from stakeholders to tackle sensitive issues	Moderate	Clear communication on the importance of the values

3 LESSONS LEARNT, COMPLEMENTARITY AND CROSS-CUTTING ISSUES

3.1 Lessons learnt

The actions foreseen in the present Action Document build on the lessons learned from previous Euromed audiovisual programmes. The Euromed Audiovisual programme IV (2010-2014) has had a definite impact on professionalising and structuring the region's audiovisual sector, creating sustainable networks between its professionals, and promoting its talents. It has also developed juridical tools to improve the related legislative and regulatory frameworks of countries in the region, measures that deserve to be continued. Nevertheless, the recent changes in the audiovisual industry (market share erosion, digitisation, audience migration towards Internet, increased piracy, decreased visibility for most titles except for a few at the box office) can have negative consequences on the "audiovisual sovereignty" of countries in the South Mediterranean region (a drop in production capacities, insufficient exhibition and circulation of national products). In the final conference of the programme, professionals have underlined the necessity to consolidate the film industry within a broader context of developing the culture industries and continue to support the audiovisual industry in the South Mediterranean region as a vector for not only economic but also social and human development.

In the spirit of the past Euromed Audiovisual programmes, screenings shall be supported in locations accessible to different types of population (in popular venues such as youth centres rather than a formal cinema theatre). In addition, the previous programmes have started to raise the awareness of the southern TV managers on the importance of screening movies directed by local film makers. More work is required though, especially as auto censorship is still very powerful in the region.

3.2 Complementarity, synergy and donor coordination

In the South Mediterranean region, the film industry is much less supported than the media sector where the EU and many international organisations are now investing large amounts of resources in the media sector, through programmes dedicated to journalist trainings, media reforms, media authorities, etc... The film sector is though vulnerable to censorship as films, documentaries and TV series (including via online) can reach a broad range of the population, especially young people.

So far, the EU has been one of the main donors in promoting cultural diversity in the region by supporting, among others, the efforts of Southern Mediterranean filmmakers and the dissemination of their films both in their own countries and in Europe. There are examples of good cooperation with the EU member states on such projects.

EU cultural centres are very active in the promotion of their own culture, in particular cinematography. Part of the public attending events is often the elite in the capitals or major cities. The proposed project emphasises the wider access to film local productions by the general population.

The international part of Creative Europe – MEDIA, the European Union programme for the audiovisual sector in the years 2014-2020 offers a range of opportunities for audiovisual professionals from countries that are not participating in Creative Europe MEDIA¹⁰. The main objective of this programme is to improve the competitiveness of European professionals to work on a more international dimension and get access to new markets.

Film professionals from the Southern Mediterranean countries are eligible to apply to Access to Markets film market activities (Business to Business exchanges) and to production funds supported by Creative Europe. In addition, the actions aimed at building expertise, knowledge and capacities for European professionals to peer, network and collaborate with non-European professionals to enable access to international professional network are also opened to south Mediterranean professionals. As such, the Creative Europe – MEDIA which is supporting the European professionals to work at a more international level and to enlarge their network, will be complementary to the Medfilm strand dedicated to south-south circulation and access to market.

In addition, the MedFilm programme will also tackle other issues such as extremism/fundamentalism, gender, youth and will need to strongly cooperate with initiatives in this sector at regional and bilateral levels, in order to understand the specificity of these areas of development but also to influence these programmes by involving the film industry in their programmes.

3.3 **Cross-cutting issues**

Gender: The proposed project will promote societal change by directly addressing the general public, giving professional opportunities, space and voice to female film professionals to debate and express their own concerns.

Environment: While the programme is unlikely to have a direct impact on the environment, activities that promote sensitive films tackling pollution may have an indirect and positive impact.

Vulnerable groups: by targeting populations leaving in rural and remote areas the project will focus on vulnerable groups, including populations living in refugee camps or in conflict zones.

4 **DESCRIPTION OF THE ACTION**

4.1 **Objectives/results**

General objective: Contribute to cultural diversity and development, especially human development by promoting equality, namely gender equality, in the southern Mediterranean region through a support to the film industry

Specific objectives:

- give space and voice to female film professionals from the region to create, debate and express their own concerns;
- promote freedom of expression by allowing film makers from the region to tackle sensitive issues, such as gender equality, on a regional level;

¹⁰ http://ec.europa.eu/programmes/creative-europe/news/2015/1601-creative-participants_en.htm.

- fight stereotypes through fostering the exchange of films throughout the Mediterranean;
- facilitate the access to south Mediterranean film professionals to opportunities offered by the EU funded projects and other donors.

The programme will focus on the capacities of cultural operators in the film sector including film short/feature fiction films, short/feature documentaries, animation and TV series and soap operas.

Results to be achieved:

1.1.- Female film professionals are better recognised in the region as an important voice of society,

1.2.- Female film professionals from the region have an enhanced access to international markets and networks.

1.3.- Messages promoting a more positive image of women in society are widely spread.

2.1.- Censorship and auto-censorship decreases in the region especially on social issues (gender, etc.)

2.2.- The 2005 UNESCO Convention is increasingly implemented in the region, thus creating a more conducive environment for audiovisual creation and exchanges;

3.1.- Inter-cultural dialogue and cultural co-operation is reinforced throughout the Mediterranean.

3.2.- The access of the wider public (especially the youth and people in rural and remote areas) in the region to films tackling sensitive issues is enhanced;

3.3.- Alternative messages to counter discourses coming from fundamentalist/radical groups reach the youth, especially in remote and rural areas;

3.4.- South-south circulation of audiovisual works

4- Film professionals are more aware of funding and training opportunities offered to them

4.2 Main activities

- Promote participation and involvement of women in the film industry.
- Support the access to market, both south-south and across the Mediterranean (commercial and non-commercial) of films.
- Support the audience development for films tackling social issues, including gender issues, on a regional level.
- Communicate about the programme and facilitate the access to south Mediterranean film professionals to opportunities offered by the EU funded projects and other donors.

4.3 Intervention logic

The programme will be implemented by a direct support to activities undertaken in this area by CSO and SMEs working in the film industry through:

- A call for proposals, including an important component of sub-granting

- A call for tenders to recruit a technical assistance in charge of the effective implementation of the regional programme. It will provide not only capacity development of the grant and subgrant projects but it will also ensure communication, dissemination and visibility of the results of the programme as well as develop tools to support the professionals of the sector. The target groups of this project shall be the population participating in the activities, the EU delegations in the region, the decision makers (from the Southern Mediterranean countries and in Europe), the other EU funded programmes as well as the EU tax payers.

5 IMPLEMENTATION

5.1 Financing agreement

In order to implement this action, it is not foreseen to conclude a financing agreement with the partner countries, referred to in Article 184(2)(b) of Regulation (EU, Euratom).

5.2 Indicative implementation period

The indicative operational implementation period of this action, during which the activities described in section 4.2 will be carried out and the corresponding contracts and agreements implemented, is 60 months from the date of the adoption by the Commission of this Action Document.

Extensions of the implementation period may be agreed by the Commission's authorising officer responsible by amending this decision and the relevant contracts and agreements; such amendments to this decision constitute technical amendments in the sense of point (i) of Article 2(3)(c) of Regulation (EU) No 236/2014.

5.3 Implementation modalities

5.3.1 *Grants: call for proposals MedFilm: support to the southern Mediterranean film industry as a vector for social and human development (direct management).*

a) Objectives of the grants:

Contribute to enhance the south Mediterranean film industry as a vector for economic, social and human development

Fields of intervention:

- Promote participation and involvement of women in the film industry;
- Support the access to market, both south-south and across the Mediterranean (commercial and non-commercial) of films;
- Support the audience development for films tackling social issues, including gender issues, on a regional level;
- All professionals of the 10 countries of the southern Mediterranean¹¹ will be targeted. For Israel¹², projects focusing on Arab Israeli film professionals will

¹¹ Algeria, Egypt, Israel (see footnote n°12), Jordan, Lebanon, Libya, Morocco, Palestine, Syrian Arab Republic, Tunisia.

¹² See Guidelines on the eligibility of Israeli entities and their activities in the territories occupied by Israel since June 1967 for grants, prizes and financial instruments funded by the EU from 2014 onwards on http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2013.205.01.0009.01.ENG.

be the priority in order to support the circulation of Arab Israeli films in the south Mediterranean region.

Priorities:

- Fight against inequalities in the film industry, especially inequalities towards female film professionals;
- Fight against stereotypes of men and women in the content of the films produced in the south Mediterranean region;
- Development of the film industry as a job creating sector through the development of audiences;
- Audience development in remote and rural areas for films, especially for movies tackling social issues, including gender issues. Priority shall be given not only to national films but also to films from other southern Mediterranean countries.

Expected results:

- Female film professionals are better recognised as an important voice of society;
- Messages promoting a more positive image of women in society are more widely spread;
- Censorship and auto-censorship for filmmakers and film professionals decreases;
- The 2005 UNESCO Convention is increasingly implemented in the region, thus creating a more conducive environment for audiovisual creation and exchanges;
- The access of the wider public (especially the youth in rural and remote areas) in the region to films tackling sensitive issues is enhanced;
- Intercultural dialogue and cultural co-operation is reinforced throughout the Mediterranean;
- Alternative Arab messages to counter discourses coming from fundamentalist/radical groups reach the youth, especially in remote and rural areas of the region.

Type of actions eligible for financing:

A maximum of three grants will be attributed to “re-granters”/ “grant givers” in charge of allocating sub grants to south Mediterranean organisations following competitive calls to be launched at least on an annual basis.

Lot 1: enhance the image of women in the film sector

- *activities supporting the improvement of the image of women in the film sector: awareness raising campaigns/ lobby activities on gender issues targeting production companies, TV programmers and distributors (from ENPI countries but also from GCC whenever they have an impact in the south Mediterranean countries), support to script doctoring analysing the portrayal of women and men, training in script development with a gender dimension, including for soap operas and TV series, etc...)*

- *activities supporting the female involvement in the film industry such as: training activities, awareness raising campaigns on gender equality among film professionals, especially producers, in film schools and audiovisual curricula, mentoring and career development activities for (young) female film professionals, peer-to-peer learning (by women for women to also create an identification and emulation process)*

Lot 2: Support the audience development for films *tackling social issues, including gender issues*

- *activities supporting the screening of films tackling sensitive issues, including gender and youth issues on a regional level in rural and remote areas, through internet, on national and local TV, in cultural centres, youth centres, premises managed by local authorities, schools, refugee camps, including but not limited to screenings in remote and rural areas, cultural debates etc...). The focus shall be on innovative and strategic initiatives that take the local popular culture of the target audiences into account so that their lives and experiences can relate to the proposed films/programmes (unlike works featuring the "elites").*

Lot 3: Support the access to market and the south-south distribution of films across the Mediterranean

- *capacity development activities in terms of marketing, sales and distribution skills as well as to enhance the internationalisation of regional south Mediterranean films festivals and markets, support mechanisms to support the distribution of south Mediterranean films in the region (building on existing Euromed Audiovisual-supported networks), support to the development of innovative VOD platforms and online film festivals for "independent" movies, awareness (and fund) raising campaigns to attract private investors.*

(b) Eligibility conditions

Applicants shall work in regional consortia, including at least two co-applicants based in two different countries of the southern Mediterranean countries. These co-applicants shall have a strategic role in the implementation of the project. CSOs tackling gender or social issues can be involved in a consortium but the main applicant shall be a professional organisation from the film sector.

Place of establishment: EU countries, IPA countries, ENI south countries, EFTA countries

Type: local authorities, public bodies, NGOs/CSOs, economic operators such as SMEs working in the film or audiovisual sector¹³, CSO tackling gender, social or minorities issues

Subject to information to be published in the call for proposals, the indicative amount of the EU contribution per grant is EUR 0.8 to 1.2 M and the grants may be awarded to consortia of beneficiaries (coordinator and at least 2 co-beneficiaries). The indicative duration of the grant (its implementation period) is 24 to 36 months.

(c) Essential selection and award criteria

The essential selection criteria are financial and operational capacity of the applicant.

¹³ Projects shall not generate profit.

The essential award criteria are relevance of the proposed action to the objectives of the call; design, effectiveness, feasibility, sustainability and cost-effectiveness of the action.

(d) Maximum rate of co-financing

The maximum possible rate of co-financing for grants under this call is 80% of the eligible costs of the action.

In accordance with Articles 192 of Regulation (EU, Euratom) No 966/2012, if full funding is essential for the action to be carried out, the maximum possible rate of co-financing may be increased up to 100%. The essentiality of full funding will be justified by the Commission's authorising officer responsible in the award decision, in respect of the principles of equal treatment and sound financial management.

(e) Indicative timing to launch the call

1st quarter 2016.

5.3.2 *Procurement (direct management)*

Subject in generic terms	Type	Indicative number of contracts	Indicative trimester of launch of the procedure
Technical assistance	services	1	1 st quarter 2016

5.4 **Scope of geographical eligibility for procurement and grants**

The geographical eligibility in terms of place of establishment for participating in procurement and grant award procedures and in terms of origin of supplies purchased as established in the basic act and set out in the relevant contractual documents shall apply subject to the following provisions.

In accordance with Article 16 of Regulation (EU) No 232/2014 and with regard to the aim of fostering regional and trans-regional cooperation, the Commission decides that natural and legal persons from the following countries, territories or regions shall be eligible for participating in procurement and grant award procedures: Mauritania, as member of the Union for the Mediterranean. The supplies originating there shall also be eligible.

The Commission's authorising officer responsible may extend the geographical eligibility in accordance with Article 9(2)(b) of Regulation (EU) No 236/2014 on the basis of urgency or of unavailability of products and services in the markets of the countries concerned, or in other duly substantiated cases where the eligibility rules would make the realisation of this action impossible or exceedingly difficult.

5.5 **Indicative budget**

	EU contribution (amount in EUR million)	Indicative third party contribution, in currency identified (amount in EUR million)

5.3.1 Call for proposals (direct management) <i>MedFilm: support to the south Mediterranean film industry as a vector for social and human development</i>	3,500,000	875,000
5.3.2 Procurement (direct management) <i>Med Film Technical assistance in charge of the capacity development of the grant and subgrant projects but also ensure communication, dissemination and visibility of the results of the programme as well as develop tools to support the professionals of the sector</i>	1,000,000	
Totals	4,500,000	875,000

5.6 Organisational set-up and responsibilities

The European Commission, DG NEAR, will be responsible for the launching of the two procedures (call for proposal and call for tender) and the management of the awarded contracts.

5.7 Performance monitoring and reporting

The day-to-day technical and financial monitoring of the implementation of projects resulting from a call for proposals//tender will be a continuous process and part of each implementing partner's responsibilities. To this aim, each implementing partner shall establish a permanent internal, technical and financial monitoring system for the action and elaborate regular progress reports (not less than annual) and final reports. Every report shall provide an accurate account of implementation of the action, difficulties encountered, changes introduced, as well as the degree of achievement of its results (outputs and direct outcomes) as measured by corresponding indicators, using as reference the logframe matrix (for project modality) or the list of result indicators (for budget support). The report shall be laid out in such a way as to allow monitoring of the means envisaged and employed and of the budget details for the action. The final report, narrative and financial, will cover the entire period of the action implementation.

The Commission may undertake additional project monitoring visits both through its own staff and through independent consultants recruited directly by the Commission for independent monitoring reviews (or recruited by the responsible agent contracted by the Commission for implementing such reviews).

5.8 Evaluation

Having regard to the nature of the action, a final evaluation will be carried out for this action or its components via independent consultants contracted by the Commission.

It will be carried out for accountability and learning purposes at various levels (including for policy revision), taking into account in particular the fact that UNESCO has developed indicators for culture.

The Commission shall inform the implementing partner at least 20 days in advance of the dates foreseen for the evaluation missions. The implementing partner shall

collaborate efficiently and effectively with the evaluation experts, and inter alia provide them with all necessary information and documentation, as well as access to the project premises and activities.

The evaluation reports shall be shared with the partner country(ies) and other key stakeholders. The implementing partner and the Commission shall analyse the conclusions and recommendations of the evaluations and, where appropriate, in agreement with the partner country(ies), jointly decide on the follow-up actions to be taken and any adjustments necessary, including, if indicated, the reorientation of the project.

The financing of the evaluation shall be covered by another measure constituting a financing decision.

5.9 **Audit**

Without prejudice to the obligations applicable to contracts concluded for the implementation of this action, the Commission may, on the basis of a risk assessment, contract independent audits or expenditure verification assignments for one or several contracts or agreements.

The financing of the audit shall be covered by another measure constituting a financing decision.

5.10 **Communication and visibility**

Communication and visibility of the EU is a legal obligation for all external actions funded by the EU.

This action shall contain communication and visibility measures which shall be based on a specific Communication and Visibility Plan of the Action, to be elaborated at the start of implementation and supported with the budget indicated in section 5.5 above.

In terms of legal obligations on communication and visibility, the measures shall be implemented by the Commission, the partner country, contractors, grant beneficiaries and/or entrusted entities. Appropriate contractual obligations shall be included in, respectively, the financing agreement, procurement and grant contracts, and delegation agreements.

The Communication and Visibility Manual for European Union External Action shall be used to establish the Communication and Visibility Plan of the Action and the appropriate contractual obligations.

In addition, where the communication and visibility measures are implemented by way of procurement (beyond the procurement foreseen in section 5.3.2) include the overall budget allocation, indicative number and type of contacts (including use of framework contracts, if any) and the indicative trimester of the launch of the procedure. The same type of information has to be provided as is required for section 5.3.2.

APPENDIX - INDICATIVE LOGFRAME MATRIX (FOR PROJECT MODALITY) ¹⁴

The activities, the expected outputs and all the indicators, targets and baselines included in the logframe matrix are indicative and may be updated during the implementation of the action without an amendment to the financing decision. The indicative logframe matrix will evolve during the lifetime of the action: new lines will be added for listing the activities as well as new columns for intermediary targets (milestones) when it is relevant and for reporting purpose on the achievement of results as measured by indicators.

	Intervention logic	Indicators	Baselines (incl. reference year)	Targets (incl. reference year)	Sources and means of verification	Assumptions
Overall objective: Impact	Contribute to cultural diversity and development, especially human development by promotion of equality, namely gender equality, in the south Mediterranean region through a support to the film industry				UNESCO reports on cultural diversity UNDP reports on development of the Arab world UN women reports Reports and studies from ministry of communication, cinema center and ministry of culture from the region	
Specific objective(s): Outcome(s)	-give space and voice to female film professionals from the region to create, debate and express their own concerns; -promote freedom of expression by allowing film makers from the region to tackle sensitive issues, such as gender equality, on a regional level;	increase in the number of new films produced by female professionals in the south med region increase in the number of new finished films from the south med region tackling gender issues increase in the percentage of script tackling sensitive and gender issues from the south			MedBarometer European Observatory of the audiovisual press clipping	

¹⁴

Mark indicators aligned with the relevant programming document mark with '*' and indicators aligned to the EU Results Framework with '**'.

	<p>-fight stereotypes through fostering the exchange of films throughout the Mediterranean;</p> <p>- facilitate the access to south Mediterranean film professionals to opportunities offered by the EU funded projects and other donors</p>	<p>Mediterranean reaching the production level</p> <p>increase in the south-south distribution</p> <p>increase in the interest for south Mediterranean movies from the population of the region</p> <p>increase in the number of south med TV stations opening a slot for south med films in their grid</p> <p>increase in the number of viewers of south me</p> <p>increase in the number of the pieces in the media about south med films</p> <p>increase in the quality of the pieces produced in the south med media</p> <p>increase in the number of female actresses playing a role of decision makers, politicians,</p>				
<p>Outputs</p>	<p>Promote participation and involvement of women in the film industry</p> <p>-Support the access to market, both south-south and across the Mediterranean (commercial and non-commercial) of films.</p> <p>-Support the audience development for films tackling social issues, including gender issues, on a regional level,</p> <p>-Communicate about the</p>	<p>increase in the number of films produced by women or tackling gender issues screened in remote and/or rural areas</p> <p>increase in the number of participants to screenings in remote and rural areas</p> <p>number of youth centre implementing a film programming in in remote and rural areas</p> <p>increase in the % of the GDP created by the film industry in the south mediterranean region</p> <p>increase in the number of</p>			<p>on site evaluation by the sub grantees</p> <p>stats provided by the youth centers</p> <p>GDP</p> <p>Unesco indicators</p>	

	<p>programme and facilitate the access to south Mediterranean film professionals to opportunities offered by the EU funded projects and other donors</p>	<p>female south med filmmakers involved in new increase in the number of viewers from the south med region of the med film website increase in the number of recipients from the south med region of the MedFilm increase in the number of female projects selected in international festivals increase in the number of female projects selected by international production funds</p>				
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