

Submission to the Culture, Tourism, Europe and External Affairs
Committee

Setting the context for the evidence session on Thursday 14
November 2019 as part of the Arts Funding Inquiry

On behalf of Creative Europe Desk UK

Overview

Since the start of the Creative Europe programme in 2014, 37 Scottish organisations have been involved in 53 projects receiving Creative Europe support, **totalling over €17 million**, ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations **in 34 of the 41 countries** participating in Creative Europe. These beneficiaries **range across Scotland**, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis.

These statistics do not encompass the wider opportunities including membership of **European networks**; distribution grants supporting the **circulation of Scottish works** in the rest of Europe; literary translation funding secured by other European publishers to **translate Scottish works**; support for the five **Europa Cinemas** in Scotland (Filmhouse, Glasgow Film Theatre, Eden Court, DCA and Belmont); and **mobility funding for artists** under the new i-Portunus funding scheme.

CREATIVE EUROPE 2014 – 2020: The current programme

Creative Europe is the only EU funding programme **directly targeting** the creative, cultural and audiovisual sectors. With a budget of €1.46 billion for the period 2014 – 2020, the programme's two overarching policy objectives are:

- To safeguard and promote cultural and linguistic diversity and Europe's cultural heritage
- To strengthen the competitiveness of the European cultural and creative sectors

How it works:

- The programme is agreed upon by the EU Member States, in accord with the European Commission and the European Parliament
- The programme is funded through the EU budget and from other (non-EU) participating countries' financial contributions
- The programme is open to more than the EU Member States. Currently there are 41 countries participating for Culture and 39 countries for MEDIA (4 only partially)¹
- Creative Europe is administered centrally, in Brussels. Most funding opportunities are administered by the Education Audiovisual and Culture Executive Agency (EACEA), with a few calls directly managed by the European Commission
- The **key sector challenges** that the programme focuses on include:
 - Fragmentation of the sector along geographic, cultural, linguistic and sub-sectoral lines
 - Globalisation and the digital shift
 - Access to sustainable and diversified funding

With these challenges in mind, Creative Europe is framed by the **European Commission's priorities** for cultural and creative sectors:

- Responding to changing skills needs by promoting innovation in education and training
- Support the mobility of artists
- Coordinating with Member States to reform regulatory environments
- Developing policies and initiatives to promote market access for and investment in cultural and creative sectors.

The programme therefore has a number of specific objectives:

- Supporting the capacity of the cultural and creative sectors to **operate transnationally**
- Promoting the transnational **circulation and mobility** of cultural and creative works and artists to reach new audiences
- Strengthening the **financial capacity** of cultural and creative SMEs and organisations
- Supporting transnational **policy co-operation** to foster policy development, innovation, creativity, audience development and new business models

To meet these objectives, Creative Europe offers a range of funding opportunities and initiatives.

¹ In addition to the 28 EU Member States, 13 other countries pay into the programme: Iceland, Norway, Albania, Armenia, Bosnia and Herzegovina, Georgia, Kosovo, Moldova, Montenegro, North Macedonia, Serbia, Tunisia and Ukraine

A. Funding opportunities

Funding schemes are separated into three areas:

- The **Culture sub-programme**, supporting the creative, cultural and heritage sectors
- The **MEDIA sub-programme**, supporting the audiovisual sector
- The **cross-sectoral strand** supporting the Cultural and Creative Sectors Guarantee Facility, along with policy development, cross-sectoral activities, transnational co-operation and the Creative Europe Desks

B. Prizes and Awards

Creative Europe also funds **five EU prizes** in the fields of: contemporary architecture; cultural heritage; emerging rock and pop acts; film; and literature.

The **European Capitals of Culture (ECoC)** initiative, which began in 1985, has sat within previous iterations of the Creative Europe programme since 2000. In total, 58 cities have been awarded ECoC status, with the UK hosting the year-long programme twice (Glasgow, 1990, and Liverpool, 2008).

C. Policy initiatives

The European Agenda for Culture² encapsulates the overall approach, agreed by Member States, to cultural policy and actions on an EU level.

The above funding and initiatives are complemented by knowledge exchange and research facilitated by the European Commission, occasionally followed-up with pilot funding opportunities (such as the European Creative Hubs Network mentioned further in this report).

Research includes peer learning activities within policy between EU Member State governments, including the Open Method of Coordination (OMC groups), support for projects that focus on improving exchanges between cities and regions, regular reports and studies, and data-gathering on a European level.

Further policy measures and priorities are identified through international cultural cooperation, particularly through discussions with Member States, as well as through regular progress reviews that monitor the implementation of the Agenda for Culture.

The European Commission also explores synergies between cultural policy and other policy areas. For example, on 8 June 2016, the Commission and the High Representative of the Union for Foreign Affairs and Security Policy adopted a Joint Communication Towards an EU strategy for international cultural relations.

Creative Europe is, by design, complementary to the public support for arts available on the national level in participating countries. Following the subsidiarity principle, it extends and adds value to national support primarily by prioritising **internationalisation**, **partnerships** and **networks** to empower creative organisations and to unlock new markets and audiences for artists and creative professionals.

Creative Europe does not live within a vacuum and will always require national co-funding sources, be they public or private, which, as well as contributing to the resourcing of a project, also help to indicate that there is endorsement and need for a project on a local level. It is therefore important that local,

² Strategic framework - European Agenda for Culture: https://ec.europa.eu/culture/policy/strategic-framework_en

regional and national funding institutions respond to multilateral programmes such as Creative Europe, and understand the leveraging effect of enabling organisations to put themselves forward for these pan-European initiatives, where participation enables them to share in the added value of this kind of collaboration.

The UK and Creative Europe

UK organisations and businesses have consistently engaged with Creative Europe, playing central roles in transnational partnerships and networks, which is reflected in the high success rates in applications for funding to both the Culture and MEDIA sub-programmes and the fact that the UK has consistently been one of the most-partnered countries in the programme, and one of the highest beneficiaries in terms of programme funding. Surveys have consistently demonstrated overwhelming sectoral support for Creative Europe and for continuing participation in the programme.

In the **2018 Results report**, Creative Europe Desk UK reported that a total of €15.9 million was invested in the UK's creative, cultural and audiovisual sectors. This included €3.5 million through the Culture sub-programme, and €12.2 million through the MEDIA sub-programme, €5.9 million of which supported distributors of UK films in other European countries.

CREATIVE EUROPE 2021 – 2027: The future programme

With the current edition of Creative Europe due to expire on 31 December 2020, the preparations for the launch of its successor are well underway. The new programme's priorities will remain largely unchanged from the current programme:

- Promote European cultural and linguistic diversity and Europe's cultural heritage
- Support quality and diverse European works, reaching large audiences across borders
- Strengthen the international dimension of the European cultural and creative sectors
- Improve the competitiveness of European cultural and creative sectors, including the audiovisual industry

In the Culture sub-programme there will be new focus on societal resilience, social inclusion, cultural participation and the strengthening of European identity and role of culture in external relations and cultural diplomacy; mobility of artists will be supported; and there will be focus on specific sectors: music, book and publishing, architecture and cultural heritage. There is also a proposal to set up a European observatory for Culture and Creative Sectors to collect much-needed data and statistics.

The MEDIA sub-programme will have stronger underlining of links to Audio Visual Media Services (AVMS) Directive; support for innovative storytelling, increased focus on TV; increased focus on cross-border collaboration; support for networks (Videos on Demand (VOD) platforms, festivals, cinemas). A directory of European films will be launched to improve the visibility; gender balance will be promoted throughout.

Through CROSS SECTORAL strand the programme will support creative innovation labs to encourage creation across creative and cultural sectors, the use of innovative technologies, and cross sectoral approaches across the value chain. Cross cutting activities will support the news media sector. There will be promotion of media plurality, support for free media, media production standards and quality journalism and media literacy – combatting fake news.

The next programme is especially well-suited for the UK and Scotland because:

- It responds very well to current sector needs – skills, growth, business development
- It prioritises areas in which the UK sectors have been leading at European level: innovation, diversity, access and inclusion and cultural diplomacy/culture in external relations
- It will most likely have an increased budget and will therefore make even more of an impact
- There will be a specific budget for individual mobility support and cultural works and content which would speak more clearly to national agendas, supporting their artists' international development, taking a pressure off national culture budgets
- The Media sub-programme is increasing focus on collaboration and the principles of multilateralism and reciprocity
- It applies UK-wide

UK's participation in the current and future editions of Creative Europe

Creative Europe is an EU programme but it allows participation of non-EU countries. Post-Brexit under certain conditions the UK may be able to participate in the programme. The Creative Europe Desk UK partnership is unequivocally supporting the view that continued participation in the programme is the best way forward and has been working with the DCMS to assist them pursuing this option. The decisions will be taken as part of the negotiations on the future collaboration between EU and UK. It is heartening that the new political declaration signed on 17 November 2019 includes a reference to culture in the context of a range of EU programmes that the UK will be keen to continue to participate in post-Brexit³.

CREATIVE EUROPE DESK UK

There are Creative Europe Desks, which are the national contact points for the Creative Europe programme, located in each participating country, including 13 non-EU countries⁴.

Creative Europe Desk UK helps the UK's cultural, creative and audiovisual sectors to apply for funding from Creative Europe and engage in its wider initiatives.

It is a consortium led by British Film Institute and British Council with Arts Council England, Creative Scotland, Welsh Government, designated by the Department of Digital Culture Media and Sport and with a mandate from the European Commission. It promotes awareness and understanding of Creative Europe, and provides free advice and support for applicants from the UK. Creative Europe Desk UK's team of specialists is based across the UK (in London, Manchester, Edinburgh, Glasgow, Cardiff and Belfast). The team work together to ensure the best possible access to and engagement in the programme across the UK, with local delivery offices in each of the UK's nations responding specifically to the needs of the sector where they are based.

³https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/840656/Political_Declaration_setting_out_the_framework_for_the_future_relationship_between_the_European_Union_and_the_United_Kingdom.pdf

⁴ https://ec.europa.eu/programmes/creative-europe/content/creative-europe-participating-countries_en

CREATIVE EUROPE IN SCOTLAND

The Scotland office of Creative Europe Desk UK

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

Creative Europe results in Scotland

Since the start of the Creative Europe programme in 2014 to date, 37 Scottish organisations (14 MEDIA, 21 Culture, and 2 Cross-sector) have been involved in 53 successful applications (26 MEDIA, 26 Culture and 1 Cross-sector) receiving Creative Europe support, totalling over **€17 million**, ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations in 34 of the 41 countries participating in Creative Europe⁵. These beneficiaries range across Scotland, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis. See *Appendix 1* for full list of awards

These statistics do not encompass the wider opportunities including membership of **European networks; distribution grants** supporting the circulation of Scottish works in the rest of Europe; **literary translation** funding secured by other European publishers to translate Scottish works; support for the five **Europa Cinemas** in Scotland (Filmhouse, Glasgow Film Theatre, Eden Court, DCA and Belmont); and mobility funding for artists under the new **i-Portunus** funding scheme.

THE IMPACT OF CREATIVE EUROPE ON SCOTLAND'S ARTS SECTOR

With an average funding of circa €17.9 million a year Creative Europe has contributed to the UK's creative sectors, the financial benefit of the programme is clear. However, it is a support mechanism that goes well beyond monetary grants, as is outlined in our 2018 report '[The Impact of Creative Europe in the UK](#)' produced by Drew Wylie Projects.

This report identified a number of ways in which the programme benefits the UK sector:

- Economic impact
- Internationalisation and networks
- Innovation, research and development
- Skills and capacity
- Audiences and cultural impact
- Social impact

In this section we will elaborate on each of these key findings in relation to Scotland's arts sector.

⁵ Projects can also include 'associate partners' which are not reported on and may be based in both Creative Europe countries and in other countries across the world, e.g. Imagine's project PUSH+ has a partner in Thailand.

1. Economic Impact

Creative Europe has been a significant source of public funding for UK organisations since 2014. Its sustained investment has helped UK businesses and organisations to grow and become more resilient. It has boosted job creation, output and explores, leading to additional investment, including from outside of the UK, and strengthening cross-border funding relationships.

EXAMPLES OF SUPPORTED PROJECTS

An example of the wider economic impact that the Culture sub-programme funding can have is in **Cooperation Project ENLIGHT**, led by Curated Place who run SPECTRA festival in Aberdeen.

- Duration: two years and six months
- Funding: €199,921 from Creative Europe
- Four partners from Italy, Norway and the UK
- Local economic impact of SPECTRA 2017: £1 million
- Visitor numbers to SPECTRA 2017: 64,769

ENLIGHT enables artists to develop new skills working with technicians and scientists to create a series of accessible, large-scale public realm works realised through international collaborations for international audiences.

As part of the ENLIGHT project, arts-led production company Curated Place ran the SPECTRA festival in Aberdeen in 2017. While Curated Place is also involved in other Creative Europe activity, they saw the economic impacts as best measured through SPECTRA, which had a total £1 million impact on the local economy in 2017.

According to SPECTRA Economic and Social Impact in Aberdeen the festival generated expenditure of £388,971 within Aberdeen relating to visitors and artists. SPECTRA 2017 is estimated to have generated £685,872 of new output to Aberdeen overall. In addition, the economic contribution from local residents (79% of visitors were from Aberdeen City) was estimated to be £314,453.

2. Internationalisation and networks

Creative Europe is designed to encourage partnership development by supporting co-production and network building. Working with international partners has encourage mobility and exchange, which boosts market potential for UK practitioners and delivers impacts around soft power and cultural relations.

EXAMPLES OF SUPPORTED PROJECTS

“Our participation in a Creative Europe-funded project has led to additional collaborations between artists and groups which extended beyond the life of the funded programmes.” – Carolyn Lappin, YDance / Scottish Youth Dance, partner in Cooperation Project ‘Let’s Dance’

Creative Europe’s Culture sub-programme not only supports Cooperation Projects and European Platforms, which contain their own connections, mobilities and exchanges of knowledge, but it also runs two schemes to support larger networks – **European Platforms** [see 5. Audiences and cultural impact] and **European Networks**.

European Networks supports 28 existing European Networks across various artforms and creative sectors to encourage professional exchange and capacity building.

Scotland has a long track-record of engaging with key Creative Europe European Networks, in theatre, dance, music, voluntary arts, festivals, heritage and creative industries. Glasgow hosted the annual conference for the **Europe Jazz Network** in 1990 and for **IETM** (Informal European Theatre Meeting) in 2010, and the impact of these is still visible today in the engagement from Scottish organisations (Cathie Boyd, Cryptic, is President of the Board of Directors at IETM).

Edinburgh International Festival is one of the oldest members of the **European Festivals Association**, while Dancebase recently became the second UK organisation to join the **European Dancehouse Network**. There is currently a Scottish chair of the **European Music Council**, a network coordinating a music sector-wide response to European policy, and while **Amateo**, the European Network for Active Participation in Culture Activities, is registered in Belgium, its coordinator is based in Scotland within Voluntary Arts Scotland and they are hosting their annual conference in Edinburgh in 2019.

“Being part of what’s happening beyond the rest of the UK is so important for arts and cultural organisations to flourish and develop at home – whether that’s through having a place in shaping international policy, pushing the limits of one’s own personal boundaries, or sharing and exchanging know-how, skills and experience with peers.” Carol Main, Live Music Now Scotland, member of European Music Council and board member of European Federation of National Youth Orchestras

“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 [Network of Museum Organisations] made me want to participate in many more events.” Neil Ballantyne, Museum Manager of Kelvingrove at Glasgow Museums, member of NEMO

Scottish creative hubs **Creative Dundee** and **Creative Edinburgh** were also leading partners on the steering group for the **European Creative Hubs Network**, which was supported by an extra-ordinary call from the Education, Audiovisual and Culture Executive Agency (EACEA). €951,000 was awarded to the UK-led consortium involving Creative Edinburgh and Creative Dundee.

“Our aim is to help creative hubs connect and collaborate across Europe. We are building a network community of creative hubs by hosting a series of people to people encounters, and we are preparing bespoke training programme for the needs and free use of creative hubs. It is our ambition to demonstrate that creative hubs contribute to the growth and resilience of the creative sector, and to the economy as a whole.” – European Creative Hubs Network

3. Innovation, research and development

Creative Europe has enabled UK organisations and companies to take risks and explore new business models and ways of working across sectors and disciplines – including the interplay between creativity, science and research. It has helped beneficiaries to be more innovative, including exploring digital technologies and responding to the digital shift.

EXAMPLES OF SUPPORTED PROJECTS

Several of the Cooperation Projects with Scottish partners or leads have a focus on innovation, research and development. Here are two examples:

Historic Environment Scotland are lead partner on Advanced Limes Applications (ALApp), a Cooperation Project developing and disseminating digital technologies and content for advanced mobile applications to interpret the transnational World Heritage Site Frontiers of the Roman Empire,

with a focus on the Antonine Wall in Scotland and the Raetian Limes in Bavaria. The project brings together four partners from Austria, Germany and the United Kingdom to scan archaeological artefacts and sites and make the produced 3D objects available in smartphone and tablet applications, using augmented and virtual reality.

Creative Carbon Scotland is lead partner on Cultural Adaptations, a cross-sectoral project pairing leading cultural organisations in four city regions (Glasgow, Dublin, Ghent, Gothenburg) with local municipal sustainability partners. In this project, one artist in each country will be embedded within a partner organisation working specifically on climate change adaptation, providing new ways of thinking, fresh perspective and different approaches to the complex and seemingly intractable challenges that climate change presents. These four Embedded Artist Projects will provide a core element of action research: demonstrating practical examples of how cultural actors can contribute to wider climate change adaptation work.

4. Skills and capacity

Creative Europe has provided the UK with formal and informal opportunities for professional training, up-skilling and peer-learning in international contexts, with a particular benefit to younger professionals. These opportunities have often translated to further employment, business development and collaboration which help build capacity in the sector.

EXAMPLES OF SUPPORTED PROJECTS

Many Cooperation Projects choose to focus on increasing international opportunities for artists and other cultural professionals within their Cooperation Projects

“We have five partners who are really passionate about the same things – to develop ideas and artists in performance for children and young people. I don’t feel PUSH would be anywhere near so interesting if we weren’t working as part of a Cooperation Project with European partners.” Fiona Ferguson, Creative Development Director, Imagineate

PUSH, led by **Imagineate**, was a 2-year Cooperation Project involving five partners from Scotland, Belgium, Ireland, Norway and Denmark to ‘push’ and develop thinking, ideas and the art-forms within theatre and dance for children and young people in Europe. It focussed on the three themes of gender and sexual identity, (over)protection and migration. A total of 41 artists from 20 different nationalities based in the 5 participating countries took part either in the artist labs focusing on the three themes, or in festival visits. Festival and Lab attendees all reported making new contacts, extending networks, and strengthening ties internationally. Several new pieces focused on the three themes have been developed, or are in development, as a result⁶.

EXCITE, with Scottish partner **XpoNorth Music**, is a Cooperation Project comprised of nine core partner festivals based in Scotland, mainland Europe and Scandinavia (SE, NO, BE, NL, DK, DE, FI, LU, UK)- which amongst other deliverables support emerging artists and music businesses to develop high-value international opportunities earlier in their careers/ development.

Above the touring and mentoring elements of the project, Creative Europe funding has enabled the introduction of additional outcomes such as specialist industry mentoring, business development workshops, cross-border song-camps and a series of EXCITE curated stages at key industry events- with the first activation being held at Reeperbahn Festival, Germany’s most respected conference and showcase festival. Within its activity plan, between 2017 and 2019, the project involves 20-40 acts in

⁶ Source: PUSH Executive Summary <https://www.imagineate.org.uk/f/5bd6f2705c066>

a minimum of 100 live performances, 60 being transnational and 40 national, across 30 festivals in 13 European countries, including around 40 young music entrepreneurs in the exchange.

There are also Europe-wide opportunities for new and emerging European artists in various artforms through Culture sub-programme funding scheme **European Platforms**, which is dedicated to supporting networks of venues, festivals and other audience-facing platforms to promote new and emerging European talent through co-development, co-production and programming. Since 2014 there have been ten European Platforms supported. One notable artist to have successfully taken part in a European Platform is Robbie Synge, who was twice a selected Aerowaves choreographer, in 2016 and 2018:

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

As part of the new upcoming Creative Europe programme (2021 – 2027), the European Commission have been piloting a mobility fund for individual artists and other cultural professionals in 2019, called **i-Portunus**. The results of the first call included 3 Scottish artists undertaking mobilities and exploring creative partnerships in other countries – Neil Callaghan, Susannah Stark, and Claudia Zeiske.

5. Audiences and cultural impact

Creative Europe has helped UK creative organisations to reach and develop audiences both on a local and international level. It has greatly increased the circulation of UK works and content, in particular deepening appetite or, and facilitating the distribution of, UK film and television in European markets and of European film and television in the UK.

EXAMPLES OF SUPPORTED PROJECTS

While Cooperation Projects can focus on audience development initiatives, the Culture sub-programme also includes European Platforms, a scheme dedicated to supporting networks of venues, festivals and other audience-facing platforms to promote new and emerging European talent through co-development, co-production and programming.

Two Scottish organisations have been part of European Platforms.

UZ Arts are part of the In Situ network, a network of art in the public space, which was supported by European Platforms funding between 2014 and 2016, and now is supported by Cooperation Projects funding from 2017 - 2020. UZ Arts were a founding member of the In Situ network, they continue to nominate Scottish artists for work in other countries, as well as welcoming European artists to create work with communities in Scotland, such the Galoshans Festival in Greenock in 2015.

Scottish Poetry Library are part of the Literature Across Frontiers network, and were partners in the **Literary Europe Live** initiative supported by European Platforms between 2015 and 2016. The first year of the project saw over 30 events organised in members’ countries featuring more than 300 writers, translators and literary curators. The project brought poets to the Edinburgh International Book Festival and to the Scottish Poetry Library itself with a week of activities at the library. While reciprocally, poet and translator Juana Adcock represented Scotland.

“Over the next twelve months, New Voices from Europe will be promoted across the European Union and beyond in a series of live and digital events. An anthology featuring the ten chosen writers will also be published. With Literary Europe Live’s help, the SPL will be at the forefront

of bringing new European poetry to new audiences. That's a good news story whichever language you read it in." Scottish Poetry Library⁷

6. Social impacts

Creative Europe-supported projects have generated social impacts by working with and for those from under-represented groups. The programme has provided opportunities for young people, economically disadvantaged groups, migrants and refugees. Many projects involve socially engaged practice and community partnerships, and some aim to influence policy.

EXAMPLES OF SUPPORTED PROJECTS

Many Cooperation Projects with Scottish partners or leads focus on working with different groups, and community partnerships.

SYMBOLS (Dundee and Angus College), MusXchange (National Youth Orchestras of Scotland), Let's Dance Europe (YDance), BUZZ Network (Youth Theatre Arts Scotland) each focus on creating more opportunities for young people to engage with arts, from community-based all the way up to developing professional careers.

Other Cooperation Projects explore new audience, community-engagement and participatory models to reach diverse groups, such as The Bridge (Scottish Ensemble), Reclaim the Future (Rural Nations Scotland), and IN SITU ACT (UZ Arts).

"We aim to connect innovative string-focused ensembles from across Europe, to celebrate and develop our shared heritage, and to discover together new, accessible ways for diverse audiences to experience the power of our music-making." Jenny Jamison, Chief Executive, Scottish Ensemble (The Bridge, Cooperation Project)

Under the previous Culture programme, **Scottish Sculpture Workshop** was a partner in **Frontiers in Retreat**, a 5 year project fostering a multidisciplinary dialogue on ecological questions within a European network involving artist residencies, art and education organisations, artists, experts in various disciplines as well as diverse audiences. One of these residencies was with artist Fernando García-Dory, and he focused on building relationships with local framers, cultural workers and individuals based in the Cabrach, to facilitate exchange and support on issues relating to land access and tenant farming.

As part of the projects final phase, tenant farmers of the Cabrach and farm cooperative members from Andalusia, Spain were invited to participate in an exchange residency. From the 1st- 4th of March 2017, farmers of the Cabrach and SSW hosted members from the Spanish cooperative who created a landless farm workers union (S.O.C) in the 1980s as part of a campaign to highlight inequalities in a region of huge historical private Estates.

Scottish Sculpture Workshop is a partner in a new Cooperation Project BE PART, which will also further explore, develop and critique participatory art practices.

⁷ Source: Scottish Poetry Library blog: <https://www.scottishpoetrylibrary.org.uk/2016/05/trans-europe-expression/>

CONCLUSION

Creative Europe connects Scotland to the world

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

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

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

Creative Europe encourages a unique type of collaboration which encourages a level partnership

The added value of collaboration and reciprocity leads to a more sustainably-minded sector where existing resources are combined, harnessed and focused to create impacts which go beyond the sum of activities involved.

As Creative Europe is a pan-European initiative, it means that all participating countries are equally entitled to apply and participate. This, combined with a rigorous assessment of the distribution of activities within a project, encourages a balanced way of structuring equitable partnerships.

Creative Europe enables the sector to define what its needs are

Creative Europe's priorities are intentionally broad. There is plenty of flexibility for organisations themselves to define what the need, challenge, or opportunity is within their local, regional, national and European context.

Similarly to Creative Scotland's Place Partnership Programme, Creative Europe's support (especially Cooperation Projects) relies on a deeply collaborative approach. The organisations, companies and institutions involved each draw expertise, insight and methods from their terrain of action and use this local specificity to deliver on a set of shared aims and ambitions. They all have something to contribute, and something to gain and learn from the process. This reciprocity is key as it frames all activities, interventions and outputs and fills a gap where nationally-based funding does not reach, or is not used efficiently and to its full potential.

Creative Europe drives longer-term actions and lasting potential impact

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

The next programme will be even more relevant to the needs of the Scottish arts sector

With sector-specific actions in fields such as music and architecture planned, as well as a new initiative for supporting the mobility of artists and individuals, and the inclusion, for the first time, of the media and journalism sector, the next Creative Europe programme looks even more attractive to Scotland's creative and cultural sectors.

Appendix 1

List of Creative Europe awards

Sub-programme	Scheme	Year	Project	Organisation	No of partners	Countries involved	Overall project grant €	Co-Financing % ⁸	Total Value of Project €	Total € leveraged against the grant
Cross-sector	Extra-ordinary Call	2015	European Creative Hubs Network	Creative Edinburgh & Creative Dundee	7	UK, EL, DE, ES, RS	1,000,000	80.00%	1,250,000	250,000
Culture	COOP 1 (Small)	2014	SYMBOLS - Culture of Death & Cultural Life	Dundee and Angus College	6	ES,FR,IE,UK,SI,IT	198,086	55.00%	360,156	162,070
Culture	COOP 1 (Small)	2015	Ich bin hier. Europäische Gesichter	National Galleries of Scotland	3	DE,FR,UK	200,000	50.00%	400,000	200,000
Culture	COOP 1 (Small)	2015	Let's Dance! Community-Dance-Theatre project	YDance: Scottish Youth Dance	4	ES,DE,UK,NL	195,745	60.00%	326,242	130,497
Culture	COOP 1 (Small)	2015	MusXchange - EFNYO's programme fostering transnational mobility, strengthening of skills and audience building for pre-professional musicians in Europe (2015-17)	The National Youth Orchestras of Scotland	11	AT,FR,NO,IT,IE,UK,RO,PT,ES,NL	173,758	60.00%	289,597	115,839
Culture	COOP 1 (Small)	2016	Advanced Limes Applications	The Centre For Digital Documentation And Visualisation & Historic Environment Scotland	4	UK,AT,DE	199,000	59.91%	332,165	133,165

⁸ Securing match funding is a precondition of all Creative Europe grants, with organisations only allowed to apply for up to a maximum of 80% of their budgets depending on the scheme. CED UK analysed publicly available data from EACEA on the total value of supported projects, which is broken down by sub-programme.

CED UK calculated the total value of the projects with Scottish involvement supported between 2014 and 2019 and found that beneficiaries were able to leverage match funding worth double the amount of their Creative Europe grant. This amounted to nearly €18 million of funding in addition to the €17 million received as grants.

Culture	COOP 1 (Small)	2016	PUSH: exploring identity, borders and 'safety zones' in theatre and dance for young audiences	Imagineate	5	UK,NO,BE,DK,IE	168,655	59.63%	282,837	114,181
Culture	COOP 1 (Small)	2016	Reclaim the future - nomadic carnivals for change	Rural Nations (Scotland)	5	SE,PT,LV,FR,UK	200,000	51.01%	392,080	192,080
Culture	COOP 1 (Small)	2017	EXCITE - Exchange of international talent in Europe	Ironworks / XpoNorth	9	SE, NO, BE, NL, DK, DE, FI, LU, UK	198,492	60.00%	330,820	132,328
Culture	COOP 1 (Small)	2018	Café Europa	Leith Theatre Trust	3	DE, UK, PL	200,000	44.75%	446,927	246,927
Culture	COOP 1 (Small)	2018	Cultural Adaptations	Creative Carbon Scotland	4	UK, IE, BE, SE	199,999	53.34%	374,951	174,952
Culture	COOP 1 (Small)	2018	Imagining Sustainable Glass Network Europe (ISGNE)	North Lands Creative Glass	4	UK, DE, IE, LV	199,293	48.26%	412,957	213,664
Culture	COOP 1 (Small)	2018	Memory of Water	Fablevision	6	SE, UK, GR, PL, IE, BE	199,794	60.00%	332,990	133,196
Culture	COOP 1 (Small)	2018	MusXChange 2018-20: EFNYO's programme fostering transnational mobility, strengthening of skills and audience building for pre-professional musicians in Europe	The National Youth Orchestras of Scotland	13	AT, FR, MD, RO, DE, IT, SK, CY, ES, FR, NL, UK, AT	200,000	49.46%	404,367	204,367
Culture	COOP 1 (Small)	2018	PUSH+	Imagineate	5	UK, DK, BE, NO, IE	199,354	44.34%	449,603	250,249
Culture	COOP 1 (Small)	2018	The Bridge	Scottish Ensemble	4	UK, DE, EE, NO	199,885	58.70%	340,520	140,635
Culture	COOP 1 (Small)	2019	BUZZ Network	Youth Theatre Arts Scotland	5	UK, IE, BE, NO, DE	198,210	60.00%	330,350	132,140
Culture	COOP 1 (Small)	2019	Festivals of the Future	Take Me Somewhere	5	UK, IT, GR, FR, UK	199,170	59.95%	332,227	133,057

Culture	COOP 2 (Large)	2015	Follow the Vikings	Shetland Amenity Trust	14	UK,SE,DK,FI,IE,NO,E S,IS	1,960,000	50.00%	3,920,000	1,960,000
Culture	COOP 2 (Large)	2015	NE@XT Accelerator	Royal Conservatoire of Scotland	20	NL,DE,FI,LV,RS,UK,S E,FR,AL,IT,BE	1,025,799	50.00%	2,051,598	1,025,799
Culture	COOP 2 (Large)	2016	IN SITU ACT	UZ Arts	17	FR, HU, BE, CZ, UK, IT, DK, AT, NO, NL	1,940,000	50.00%	3,880,000	1,940,000
Culture	COOP 2 (Large)	2019	BE PART	Scottish Sculpture Workshop	10	IT, UK, IE, FR, FI, BE, TN, LV, SI, UK	1,448,000	50.00%	2,896,000	1,448,000
Culture	PLATFORM	2014	IN SITU Platform	UZ Arts Limited	19		500,000	80.00%	625,000	125,000
Culture	PLATFORM	2015	IN SITU Platform	UZ Arts Limited			500,000	80.00%	625,000	125,000
Culture	PLATFORM	2015	Literary Europe Live	Scottish Poetry Library			455,436	80.00%	569,294	113,859
Culture	PLATFORM	2016	IN SITU PLATFORM	UZ Arts	25	FR, HU, SK, EL, BE, CZ, UK, US, DK, AT, MD,	500,000	50.00%	1,000,000	500,000
Culture	PLATFORM	2016	Literary Europe Live	Scottish Poetry Library	16	TR, UK, ES, PL, PT, HR, DE, MT, LV, NO, BE, HU, SI	455,426	80.00%	569,282	113,856
MEDIA	AUDIENC E DEV	2014	European Children's Film Catalogue & Related Film Literacy Activities	Creative Scotland	6	PL, SE, LT, PT, NL, UK	239,049	60.00%	398,415	159,366
MEDIA	AUDIENC E DEV	2014	European Framework for Film Education	Creative Scotland	17	ES, RO, PT, AT, FR, EL, DK, IE, EL, SI, LT, HU, PL, IT, SE, DE, UK	69,396	59.38%	116,869	47,473
MEDIA	AUDIENC E DEV	2014	Moving Docs	SDI Productions	6	DE, EL, IT, PL, SE, UK	150,000	44.25%	338,950	188,950
MEDIA	AUDIENC E DEV	2014	North by Northwest - Film on the Fringe	Regional Screen Scotland	3	UK, FI, IC	59,065	60.00%	98,441	39,376
MEDIA	AUDIENC E DEV	2015	Moving Cinema	Centre for the Moving Image	4	FR, PT, LT, UK	56,554	48.63%	116,305	59,751
MEDIA	AUDIENC E DEV	2015	Moving Docs	SDI Productions	6	DE, EL, IT, PL, SE, UK	171,000	58.89%	290,354	119,354

MEDIA	AUDIENC E DEV	2016	Les Petites leçons de cinema	Centre for the Moving Image	6	FR, DE, GE, ES, PL, UK	60,000	60.00%	100,000	40,000
MEDIA	AUDIENC E DEV	2016	Moving Cinema	Centre for the Moving Image	4	FR, PT, LT, UK	59,764	50.45%	118,460	58,696
MEDIA	AUDIENC E DEV	2016	Wrap!	Scottish Film	7	NL, SE, FI, NO, ES, UK, PL	176,591	60.00%	294,318	117,727
MEDIA	FILM ED	2017	Les Petites leçons de cinema	Centre for the Moving Image	6	FR, DE, GE, ES, PL, UK	60,000	52.17%	115,000	55,000
MEDIA	FILM ED	2018	Moving Cinema	Centre for the Moving Image			148,563	58.10%	255,686	107,123
MEDIA	GAMES	2018	Stranded	No Code Ltd			150,000	41.67%	360,000	210,000
MEDIA	MARKETS	2014	Eye on Films	Cinefile	3	FR, PL, UK	220,000	41.02%	536,335	316,335
MEDIA	MARKETS	2015	Eye on Films	Cinefile	3	FR, PL, UK	220,000	39.29%	559,966	339,966
MEDIA	MARKETS	2017	ConnectED	Edinburgh TV Festival			60,000	52.55%	114,173	54,173
MEDIA	ONLINE	2014	MUVIES.COM	Distrify Media Limited			380,000	40.00%	950,000	570,000
MEDIA	ONLINE	2015	MUVIES.COM	Distrify Media Limited			300,480	28.25%	1,063,700	763,220
MEDIA	ONLINE	2016	MUVIES.COM	Distrify Media Limited			150,000	20.00%	750,000	600,000
MEDIA	ONLINE	2017	Cues	The Polkadot Factory			60,000	36.55%	164,152	104,152
MEDIA	ONLINE	2017	Moving Docs	Film & Campaign	4	DK,AT, EL, UK	140,000	53.23%	263,000	123,000
MEDIA	ONLINE	2017	Wrap!	Scottish Film	7	NL, SE, FI, NO, ES, UK, PL	176,673	60.00%	294,455	117,782
MEDIA	ONLINE	2018	Moving Docs	Film & Campaign			185,000	56.23%	329,000	144,000
MEDIA	SELECTIV E	2014	SVECENIKOVA DJECA (THE PRIEST'S CHILDREN)	Cinefile			22,800	Lump Sum		
MEDIA	TV PROGR	2014	BRADLEY AND BEE	Red Kite Animation			356,350	12.50%	2,850,800	2,494,450
MEDIA	TV PROGR	2016	New Norway (Nye Norge)	Tripixx			78,960	20.00%	394,800	315,840
MEDIA	TV PROGR	2017	Wild Way of the Vikings	MaraMedia			153,979	20.00%	769,894	615,915

17,018,325

35,168,036 18,172,511

Appendix 2 – the MEDIA sub-programme in Scotland (Screen)

Considering that the screen sector falls outside the scope of this response we have included examples of supported projects in this sector in the appendix so that this report includes the full range of Creative Europe activity and impact.

Economic Impact

The requirement to match the grant amount with applicants' other resources varies greatly across the 14 MEDIA funding schemes. In some cases, the grant constitutes 50% or 60% of the project's budget for Scottish beneficiaries, in other cases it can be as low as 5%.

CED UK calculated the total value of the projects supported and found that MEDIA sub-programme beneficiaries in the UK were able to leverage match funding worth four times the amount of their Creative Europe grant. This amounted to nearly €120 million of funding in addition to the €27 million received as grants. Further research is needed to understand how much of this €120 million figure was generated as a direct result of the grant. However, responses in the CED UK mid-term survey point to grants contributing to the following:

- 80% of TV Programming beneficiaries said their award helped to maximise the project's international market potential
- 95% indicated that the TV Programming funding helped complete the financial package allowing their project to go into production
- 76% of respondents said Creative Europe support helped them secure other funding. Outside of the UK, European distributors and sales agents invested over €83 million in the acquisition and release of UK films supported by the MEDIA sub-programme from 2014 to 2017, nearly 3.5 times larger than the grant total of €24.5 million. This funding supported two types of activity:
- €15.5 million worth of grants supported the release of UK films (i.e. print and advertising costs which go towards the marketing of the film's cinema release), which leveraged match-funding of €35.7 million, around twice the amount of the Creative Europe grant
- €9 million worth of grants supported the acquisition of UK films (i.e. minimum guarantee costs which distributors pay to producers when they acquire the film as an advance of expected revenues) which leveraged match-funding worth €47.7 million – five times the amount of the Creative Europe grant

Internationalisation and Networks

Scotland is the home of key International Festivals like **Edinburgh International Film Festival**, **Glasgow Film Festival**, sky-rocketing fast-growing animation conference **MOVE Animation Summit** or **Edinburgh International TV Festival**, all supported every year by Creative Europe to bring key international speakers. Specifically, the **Edinburgh International TV Festival** received funding through Creative Europe's Access to Markets scheme to develop their project **ConnectED**.

ConnectED is an online international hub that connects broadcasters, distributors and agents with like-minded producers and content creators from across the UK, Europe, the US, China and beyond.

Funded through **Creative Europe's Access to Markets** scheme, the hub gives key commissioners, distributors and agents across these territories the opportunity to communicate their tastes, wish lists and showcase their hits via personalised information zones containing clips, interviews and concise 'flash cards'. It aims to make businesses more effective by helping them source ideas that fit their model, editorial and commercial needs more effectively.

You can browse dedicated sections on Finland, Belgium, Canada, South Africa, Sweden, with information on the USA set to launch soon.

Festival Director Lisa Campbell said:

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

Creative Europe allowed several Scottish Producers to attend international markets and festivals that in many cases had career changing effects in Scottish producers. Amongst some of the recent cases are Edinburgh-based James Heath from **Dresden Pictures** attending *Berlinale Talents* last year, Basque born Scotland based emerging talent Irune Gurtubai from **Caravan Pictures** attending *Rotterdam Lab*, Scottish documentary filmmakers **Barbara Orton** or **Beth Allan** attending *IDFA Academy* to name a few.

“The funding not only created and facilitated the market condition to develop relationships with fellow producers, broadcasters and distributors but also provided the mechanism to take projects through from development to production to distribution. It would have been too daunting if Creative Europe had not done this – there would have been too many barriers to overcome even to get started.” Barbara Orton, True TV and Film

Research and Innovation

Scotland has been performing particularly well when it comes down to business touching on Innovation and succeeding to secure funding from our Promotion of Audiovisual Works Online. Scottish projects like “Cues” or “Distrify” have developed their innovative business with the support of Creative Europe.

In 2017, Scotland was also very successful through the VOD Platform call with Scottish companies **Distrify** again being supported with €150,000 for their platform *MUVIES.COM* and **The Polkadot Factory** were also awarded support for their film discovery app *Cues* (€60.000).

Distrify has been developing *MUVIES.COM* through Creative Europe grants for Promotion of Audiovisual Works Online, being successful in four consecutive years that totalled € 930,320.00 since 2014, allowing their business to innovate and grow. A game changing online marketing and distribution platform for filmmakers creating a viral marketplace for video discovery.

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

One of our champion cases in Scotland is led by Edinburgh based producer Victoria Thomas. Female, African entrepreneur that founded the pioneer film discovery app **Cues** – funded through Creative Europe’s Promotion of Audiovisual Works-.

Cues provides consumers with intelligent film recommendations, via trailers which remain the most influential factor in persuading audiences to see a film, and a simple way to purchase cinema tickets, trigger on demand screenings or purchase VOD / physical copies through familiar providers like iTunes and Amazon. It also aims to improve dwindling cinema occupancy internationally and aide distributors in forming data driven strategy.

Cues was developed by **Victoria Thomas** during her time as a Resident Entrepreneur, a **University of Edinburgh School of Design Informatics programme**, and gained support to develop it from Creative Scotland's Digital Innovation fund and the **Scottish Enterprise** High Growth pipeline prior to her time at the NFTS.

"These are incredibly exciting times for storytellers thanks to the way digital technology has removed the barriers to entry in cinema. But it is also a double-edged sword as the volume of content makes it harder for our stories to reach our intended audience," says Thomas.

Skills and capacity

Creative Europe allowed several Scottish Producers to attend prestigious European training that in many cases had career changing effects in Scottish producers. Ken Anderson from **Red Kite Animation** and Ian Gardner from **Animation Gardner** pitching at *Cartoon Forum* in Toulouse last year, South Uist based Beatrix Wood from **TriXPix Media**, Ciara Barry and Rosie Crerar from Glasgow-based indie film production company **Barry Crerar** attending *EAVE training*, or Glasgow based **Claire Mundell** from Synchronicity Films -company behind BBC One recent hit *The Cry*- attending *ACE Producers*.

Often those visits and market attendances had an impact transforming into co-productions and bringing direct investment to Scotland – for example, the upcoming Belgium/Scotland/ France co-production [Wise Blood](#) that will shoot in the Isle of Lewis in upcoming weeks, a project that originated from Belgium company Versus productions looking for Scottish partners that were also part of the EAVE and Creative Europe network-. It is crucial that Scottish Producers keep participating in those networks supported by Creative Europe for more European productions to come and co-produce with Scotland.

Beatrix Wood from **TriXPix Media** is one of the cases of Scottish producers that saw a change in her career since engaging in Creative Europe training programs like EAVE training for producers.

“EAVE was the most significant catalyst to my career. After attending I immediately started working with my EAVE colleagues, and have continued to do so for over 25 years. We have made films together all over the world that have won numerous awards and attracted wide audiences. **It totally transformed my life for the better.** The network of European producers, funds and broadcasters enabled me to move from being a script reader and aspiring film-maker to becoming a Screenwriter and Producer of feature films and documentaries. It enabled me to work on stories and in a style that were just not possible in the UK. The extended EAVE network has provided a constant source of advice, friendship and opportunity. As has attending other courses and training opportunities offered by the MEDIA Programme. As my work evolved as a self-shooting Director/Producer, my EAVE training continues to inform how I build co-productions and shape stories to work for both local and international audiences. Creative Europe also enabled me to make films with many different languages and this has informed my work with the Gaelic language for MG Alba.”

Audiences and cultural impact

Circulation of films and other audiovisual content is a key priority of Creative Europe and the programme brings a wider variety of films to Scottish audiences, while increasing audiences for Scottish films in the rest of Europe through its support for distribution, cinema exhibition, VOD services and film festivals.

Using data from the European Commission and statistical information on the box office performance from the European Audiovisual Observatory (the Lumiere database), Creative Europe Desk UK analysed the films produced between 2013 and 2016. Out of the 613 films produced by the UK or with a lead UK co-producer, 301 had cinema admissions in other European countries. All of these 301 films generated just over 143 million admissions. A third of these films had support from Creative Europe. These films generated 52 million admissions (37% of all admissions). Assuming the average cinema ticket across Europe costs €7.50, the revenue generated by MEDIA-supported films falls just under €400 million in total.²²Revenue generated by MEDIA.

Scottish productions received a total amount of €1,432,374.0 to be shown in European cinemas through automatic distribution programme of Creative Europe.

Scottish films including Brian Welsh’s *Beats*, Scottish Documentary Institute’s *Time Trial*, Scottish indie hit *Under the Skin* by Jonathan Glazer – recently ranked 4th in the list of 100 best films of the 21st century by *The Guardian*-, and Scottish filmmakers Armando Iannucci’s *The Death of Stalin* or Lynne Ramsay’s *You Were Never Really Here* had their distribution supported in other European countries with €6 million of investment.

European films and TV in the UK

From 2016 to 2017 grants totalling €4,533,081 have supported the release of 94 non-national films in the UK from 18 different countries. This includes foreign-language hits such as *Elle*, *Victoria* and *Son of Saul*. French films receive the most (€1,211,769), more than double that of the Italian films which followed with €591,702.

Audiences in Scotland enjoy online access to high quality European content including a highly curated selection of feature films on Creative Europe-supported VOD services such as Curzon Home Cinema, BFI Player or MUBI as well as successful TV drama series through Channel 4 digital platform Walter Presents.

Europa Cinemas

Scottish audiences and cinemas like Filmhouse Edinburgh, Glasgow Film Theatre, Dundee Contemporary Arts, Eden Court Theatre or Belmont Filmhouse benefited from Europa Cinemas, which received €207,457 from Creative Europe MEDIA network funding.

The Europa Cinemas network screens European films in 1,050 cinemas, in over 600 cities of the 34 countries participating, representing approximately 20% of first-run cinemas in Europe. Creative Europe invests around €10 million a year to offer grants to members of the network to reward them for programming European non-national films.

The result is that on average 60% of films shown in these cinemas are European (double the European average of 30%). There are 46 Europa Cinemas in the UK, representing nearly 100 screens, 70% of which are outside of London. They are independent smaller cinemas offering an alternative to multiplexes dominated by Hollywood fare.

These 46 UK cinemas receive 260,000 on average a year. Importantly, **Europa Cinemas** outside the UK are the primary exhibition venues for many independent British films on the continent. Just like British cinemas receive subsidy for programming other-European films, cinemas on the continent are encouraged to programme British films, which perform extremely well in the network. In 2016, *I, Daniel Blake* -written by Scottish celebrated writer **Paul Laverty**- was the film that achieved most cinema admissions (nearly 1 million). In the same year, amongst Europa Cinemas Top Ten titles, the four other top UK films were: **Florence Foster Jenkins** – filmed in Scotland with Scottish crew and talent involved and backed by Creative Scotland as well- , *The Danish Girl*, *Suffragette* and *Bridget Jones's Baby*.

The network supports individual cinemas in running their business and becoming more competitive. The members share know-how and best practice, and learn new ways of managing the relationship with the audience using new technologies and social media. Increasing knowledge of, and interest in film can play an important part in expanding audiences.

Jaki McDougall, Chief Executive of **Glasgow Film Theatre**, says: "Being part of Europa Cinemas is much more than receiving a grant for European programming. Bringing together nearly a thousand European independent cinemas, the network helps in exchanging know-how, adapting to digital shift and changing customer habits and business models. Each cinema is a small business - together we are a strong voice for independent exhibition."

Social impact

Scotland has become pioneer on Film Education programmes thanks to the continuing support of Creative Europe Film Education funding. Both **Creative Scotland** and **Centre for the Moving Image** (CMI) received funding to partner with European organisations in programmes to foster film skills amongst young audiences.

Moving Cinema is a great example of how Scotland has participated and -for a couple of year as a lead partner in the project- with other European organisations in leading programmes for film education.

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

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

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

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

Moving Cinema is a project in which the Centre for the Moving Image (Scotland) partnered with A Bao A Qu (Spain) Meno Avilys (Lithuania) Os Filhos de Lumière (Portugal) and La Cinémathèque Française (France) offering an online space for the discovery of films through the materials of the creation processes.