

### 3) Coaching and consultancies

Please describe how you carry out the meetings/phone calls with potential applicants and how do you keep records of the meetings/phone calls? (Have you developed a specific methodology?)

#### **CED MEDIA**

Our contact with potential applicants has several stages.

1. The first and most frequent contact - at events/by phone/by mail. The applicants approach us with request on eligibility criteria or a minor technical information, requiring just a simple answer which can be delivered by phone or email. At this stage, the applicant receives an information which results at start of working on an application or any kind of info he was looking for, but for the moment, does not develop any other activity or he comes back occasionally to check on more information.

For applicants, who start to work on an application, throughout the years we developed an efficient methodology, which is comfortable and efficient both for our applicants and CED.

2. At the moment the applicant decides to file an application, we usually encourage him or her to fill in the first version, send it by e-mail and then we set up a meeting. This makes the applicants feel comfortable, as they mostly prefer to discuss the project in person and us time. The personal meeting can take from 30 mins. to 1 hour.

3. Then the applicant includes the outputs of our personal meeting into the application and comes back once more – either in person again or for a telephone check.

We keep evidence of all the contacts in an excel sheet shared by all members of the office, regularly updated. This is important especially for keeping track of unsuccessful applicants.

We also encourage all potential applicants during our meetings and in our other communication, to contact us if not with the application, then at least with an information that they applied for support. In 2017, we carried out the consultations with 80 companies or projects with usually 1 – 3 contacts per company. In the upcoming years, with a view to our aim to communicate with professionals on more personal level, we expect to increase the number of contacts and consultations.

#### **CED – Office Culture**

The individual meetings will be focused and specialized on detailed consultations with potential applicants and we would like to go even more further. We would like to offer possibilities of coaching and mentoring of projects.

We are holding the consultancies and coaching upon prior phone call or message. We deal with mostly three sets of purposes of consultations:

1. I need to finance our cultural project and I look for opportunities - we give overall overview about EU support for culture and also other funding schemes according to the presented project. Mostly the project is too small to be financed by Creative Europe or it is not enough "international".
2. I plan to make an international project - we give an overview of the CE programme focused on priorities and basic rules of the project. We advise how to shape the project to be suitable for financing and/or we explain why to apply elsewhere
3. I prepare the application - this is very close cooperation with the organization and we are able to make coaching and mentoring of the project. We select the suitable projects, we try to give them best know-how regarding project design, practical information and coach them until the project submission. Or, we recommend not to apply.

We are keeping records on excel table with the contact and basic content of the meeting. We also register the email consultations in the specific outlook file. We do not register the consultations during the events or conferences.



#### 4) Communication and Promotion

Please describe your communication & promotion strategy in respect of the various stakeholder groups and the use of different media (social /print). Have you foresee any special initiative(s) in terms of communication campaigns?

**We identified three main target groups – professionals, policymakers and audience.**

To all these groups, we different similar kind of information as - new opportunities, published calls for proposals, award criteria, supported projects, long-term programme results, new initiatives, EU cultural policy and programme priorities, new trends, activities – as public consultations, CE Desk own activities, initiatives towards the audience on the EU level, success stories, our own events addressing the audiences. To each of those groups, we deliver different mix of this information (e.g. professional are more interested in details of the call, politicians are more interested in overall results of the programme, audience in the cultural content) so that they receive a message they can understand and respond to.

**1. Professionals** (applicants, professionals, institutions, and organizations in the AV industry). ***Our aim here is that the programme offers number of opportunities and they should get involved.*** We evaluated our communication strategy to this target group as highly developed. In upcoming three years, we want to plan to improve it by increasing direct communication with professionals by organizing roundtables for specific sectors or around specific topics interests (animation, documentary, festivals). Another our priority is to include more professionals and targets groups into our communication - see objectives and priorities above.

**2. Policymakers** ( ministries – MPs, Senate, Government, state administration officers, MEPs) ***Our aim is to communicate that the programme is beneficial and necessary for us. It brings real money and allows our cultural sectors to grow – provides jobs, sustainability, positioning to higher level.*** We evaluated our communication with this group as I only partly developed. In the next 3 years, we therefore plan to strengthen h then our communication with this group especially by: spreading special newsletter/publication for policymakers, which would highlight both the results for the industry as well as for citizens and to develop more personal contact and communication

**3. Audiences**  
We find our communication with nonprofessional audiences rather randomized yet not prioritized. In the future we'd like to concentrate more on this group and define the focused communication strategy. ***Our aim is to communicate that the programme ensures a diversity and innovation in the cultural offer to the audience .***

At this point, we had to divide the strategy by the offices, because the supported projects, and partners and events for the audience we can organize are rather different and we had to adopt different approaches.

#### CED Culture

As mentioned above, it's necessary to be clear, short and attractive in communication with public. This leads us again to proper branding that connects relevant content and image of successful, interesting projects with the CED brand and creates a positive image of the programme, as well as EU itself. To fulfill this uneasy mission it is necessary to updated our new web, as well as constantly promote the database of the inspiring projects (e. g. share regularly inspiring project on Facebook). We also need to be stronger in visual communication, mainly photos and videos. We, as a Desk,



cannot naturally make as attractive photos as funded organizations could within their activities, we encourage them (as mentioned above) to take pictures and videos and to share it with us. All the materials should be used mostly for online promotion. We would like to use it also to produce short promotional videos that could be spread (rather virally) online and reach the nonprofessional audience.

### **CEC MEDIA**

We will our communication with the audience around already existing events - both EU initiatives (ECF, LUX) and our own (screenings, competitions), because they function as a good vehicle to carry the message. We will create a separate programme website featuring content adopted to the audience - key news from the CE website, info on MEDIA films in Czech distribution, current projects for the audiences (festivals), a link to our partners and their projects promotion, promotion of our own events for the audience. We will increase FB and especially Instagram (we have a very good response in the Czech Rep communication and linkage. We also have to focus our advertising more towards the audience, especially at events. We plan to use a range of following partners selected according to the leverage effect they can have – schools, cinemas, film education projects, Young Audience Award project, National Film Archive and others. To facilitate allow a wide dissemination of the brand among the public, we will produce promotion items as pencils or postcards.

### **Our communication channels for 2018 - 2020**

***Info days and seminars*** - Information sessions about the opportunities offered by the Creative Europe – focused on individual funding areas or general overview of programme support, opportunities for the professionals, to identify issues, trends, to offer new information – once per year by topics (such as at a public consultation).

### ***MEDIA e- newsletters – alerts + regular(monthly)***

Information for individual groups of stakeholders – deadline reminders, notification of new calls, alerts on interesting events and invitations or for all professionals . Monthly – important news about EU audiovisual policy and film events in the Czech Republic, Overviews of ongoing calls and upcoming educational programmes, fairs and festivals. For professionals mainly

### ***Websites– [www.mediadeskcz.eu](http://www.mediadeskcz.eu), [www. Kreativnievropa.cz](http://www.Kreativnievropa.cz), [programculture.cz](http://programculture.cz)***

General information about the Creative Euro, publishing of current calls, information about European educational programmes, information on the results, current activities and initiatives of the programme relating to the European audiovisual industry and other information at

### ***Social networks***

FB, Twitter, Instagram – a mix for both the professionals and the audiences – well functioning. Good for information on results, events, awards . F

### ***Advertising***

Web, printed media, festivals, partner projects – supports both the communication with professionals and audiences /policymakers – depending on the topic, media and event primarily focused on the programme rather than on the information for the audiences

### ***Media***

Press releases, press conferences, interviews – in both print and electronic media, online and offline. The communication is built up in cooperation with a PR agent, depending on what kind of information we need to deliver. Through media, we mostly deliver information about implementation of the programme in the Czech Republic and its initiatives as EFC LUX Prize, Young Audience Award, EYCH



and our own events as competitions or screenings.

**Information and presentation at major events**

At major Czech audiovisual and cultural events (for description, see above) It is a major tool for direct communication with the professionals and to create the impact of communication towards the audience. The presence is tailored to the size of the event and profile of its participants – be it a personal attendance, our information and promotional materials at the premises of the event, information stand, presentation of the programme, all supported by advertising.

**Publications** - printed and electronic publications delivering basic information about the programme, rules for support and its impact. - How to with MEDIA, Supported Czech Projects, Film Education in the Czech Republic, leaflet about the programme with current calls for wide distribution, Training and Networks, Market and Networks – in cooperation with CED Germany.

Please describe your common communication & promotion plan as a desk as a whole

In 2017, we developed a **new joint communication strategy**, where we evaluated our current communication and identified the needs for the future – see above.

The **communication strategy** is based on communicating and promoting the B2B program to various target groups – see above. In addition to this communication, we need to promote events and initiatives on the EU level such as EU Film Contest, European Year of Cultural Heritage.

For the upcoming three years, in line with the our 3 years priorities described in the introduction, we plan **to increase the promotion of the programme among the public and policymakers, promote the impact of the programme also on a daily (cultural) life of the society**, promote its priorities (education, audience development, digital revolution) and to raise the awareness about EU cultural policy as a dialogue between stakeholders and EU

The **media strategy** is a complementary part of the communication strategy. It supports communication of the most important information to individual target groups, especially to policymakers and the audiences (public). Our major media campaigns will be centered around yearly results of the programme, EU Film Competition promotion, industry themed event (eg. in 2017 it was animation industry), success of EU films – EFA, Oscars etc.

All communications will be carried out along the lines of communication strategy described above. We identified our main common point – **to communicate the programme to the audience more widely**. We plan to highlight the programme as beneficial for the audience with the aim to deliver a message the programme is public - friendly initiative delivering cultural values, diversity etc.

We therefore plan to make our presence at selected cultural events more visible to the audience by either cooperating with local pop up cafes, libraries etc. or by setting out **our own “friendly zone” - a promotional CE Stand**, where people can come, rest and learn more about the programme. This new tool is recently being designed in cooperation with CED MEDIA. It consists of columns made of wooden boxes, combined with long photo posters branded by CED visual identity. These columns can be easily transported to all the CEDs events and it can variably create a totem, a wall, a stand or a private meeting point. This will help both Desks to be easily recognized and identified in all places, at any occasions by public. It also serves as temporary exposition or storage for the leaflets and other promotional materials, publications or merchandising. The CE Stand should represent the Desks at the most of the events we attend, conferences and symposiums, indoor, and outdoor festivals, as



well as it could easily brand CED press conferences or official events, such as Christmas brunch in 2018 and beyond.

Describe in which way you want to inform stakeholders about complementary initiatives on your website (e.g. other EU programmes) and how will you distinguish these actions from CREATIVE EUROPE funding schemes?

#### **CED MEDIA**

More than before, we are being approached by professionals (especially training providers, VoDs, institutions) to inform them about other opportunities for financing from EU programmes. As we are their contact point for CE MEDIA, they expect from us to deliver them relevant information on other EU funds regardless these funds have their own representation in the Czech Republic. To turn to the contact points of the other EU programs is a second step only.

Until now, this activity was random - we highlighted it in the news section of our website, shared information etc. For the next three years, especially with a view to the priority cross sectorial cooperation, we plan to develop a better system to this part of information

We plan to create a special section of the website devoted to complementary initiatives including contact, their short descriptions and good practices. Instead of our usual focus – culture and audiovisual – we have to focus on research, innovations, peer to peer learning betw. the insitutions, tehcnologies and platforms, innovations. At a first stage (2018), we would like to focus at **COSME, Horizont 2020, Interreg, Eureka.**

At the same time we plan not only to redistribute the information, but to increase our contact with these complimentary programmes and their contact points and agencies in order to find about opportunities how to involve our professionals in to what they do.

As these programs will mostly end in 2020, as a next step, we plan to follow the preparations of the next programming period through our contact with the Office of the Government of the Czech Republic and with the respective national contact points.

#### **CED –Culture**

We will continue in our strategy: to inform about other possibilities how to support international cultural projects focused on the EU Programmes in seminars or via newsletters. On our website there will be expanded special web page dedicated to other funding possibilities for CCS (Erasmus+, Europe for Citizens, Cosme, Horizon 2020, Structural funds etc) including the general description, contacts and examples of supported projects. We will spread the information on calls and other information about complementary initiatives. It is our aim to explain EU funding from wider perspective not focused only on the Creative Europe Programme (including research and science, tourism or business).

We use the comprehensive database of the Arts Institute at [www.culturenet.cz](http://www.culturenet.cz) (see above) which is compatible with the databases at [www.theatre.cz](http://www.theatre.cz), [www.czechlit.cz](http://www.czechlit.cz), [www.czechmusic.org](http://www.czechmusic.org) and [www.czechdance.info](http://www.czechdance.info). These databases are constantly updated and verified. We also use other specialized websites and networks (Czech ITI, Guild of Writers, Guild of Translators, Union of Museums and Galleries, cultural heritage networks and many others). The database is used by many cultural professionals as well as general public, the users have the possibility to enter (and update) their data. We are also in close cooperation with the portal Creative Czech so the most important information of Creative Europe opportunities and news are presented also through their web.



How do you intend to reach out new professionals?

**CED MEDIA**

Our aim here is twofold – **to increase the number of professionals from of our already existing target groups** by carefully following professional participation at every event in the audiovisual and gaming industry and including all the participants into our database, with the emphasis on emerging professionals. Our estimate is we can add 15 – 20 new contacts a year (5 young producers, 5 producers we haven't worked with yet, 5 other contacts (festivals and other providers, games). We plan to reach this group by direct mailing and social networks, because they are interested in the information we provide them and they are familiar with the programme.

In upcoming 3 years, we want to **acquire new target groups**, especially those who may benefit from the cross sectorial strand – we will reach out especially to municipalities, film studios, schools both technical and artistic and to institutions dealing with cross sectorial cooperation as Intermedia Institute and Digital Economy institute.

We plan to address this this group by organizing cross sectorial meetings and presentations, because this group is not aware of the programme and needs more direct contact.

**CED Culture**

The Creative Europe Programme opened up opportunities for profit making organizations from creative industries. We would like to attract this target group via direct mailing, direct FB campaign, presentation of supported projects focused on design, fashion, publishing etc. We would like also to include more cultural heritage organization such as museums, galleries and monuments out of National Heritage Institute.

**CED is organizing joint events such as Focal Point: IT or Focal Point: Audiences which attracts this new target group.**

**5) Dissemination and exploitation**

How do you intend to increase the visibility of the Creative Europe Programme and to communicate about its results and impacts?

**CED MEDIA**

The increased visibility of the programme especially among general public and new groups of professionals is one of our priorities for the upcoming 2015 – 2020.

We plan to reach this goal by increasing our visibility for audience at events we usually attend, but also at events, which are not supported by MEDIA, and there are not so many professionals, but they attract significant audiences (either in number of special interest) or professionals such as. And they take place in regions which are not reached by the big ones – as Marienbad Film Festival, Kamera Oko, Kino na Granicy, Academia Film Olomouc, PAF Olomouc), Our presence at these events should be complex – from advertising, to “friendly zone” (see above) to events targeted at the audience (support of masterclasses etc).

We also plan to lever our partner network we built up for the purposes of ECF by making CE MEDIA part of their activities – either by promotion or participation on some of their activities, especially those targeted at young audience and film education.

For this communication, we plan to emphasize the benefits of the programme for the daily community life. The communication of the results of the programme is carried out by our usual communication channels described above. Each of them cater to one or more target groups – again, in line with the message we intend to deliver.

**CED – Culture**