

PART A – Project summary

A.1 Project identification

Project title	<input type="text" value="Animation League for Increased Cooperation in Europe"/>			<small>52 / 300 characters</small>
Project acronym	<input type="text" value="ALICE"/>			<small>5 / 22 characters</small>
Name of the lead partner organisation in English	<input type="text" value="Wallimage"/>			
Specific objective	<input type="text" value="2.1. Improving SMEs competitiveness policies"/>			
Project duration	Phase 1 Duration	<input type="text" value="24 Months"/>	Project start date	<input type="text" value="01/08/2019"/>
	Phase 2 Duration	<input type="text" value="12 Month"/>		
	Total No. months	<input type="text" value="36"/>		

A.2 Project abstract

ALICE intends to seize the opportunity presented by the current boom in the animation sector in a bid to build up its capacity to contribute to growth and job creation in Europe. This fits in perfectly with the Animation Plan for Europe published by the European Commission in September 2017 as part of preparations for the next Creative Europe Media programme.

While some European films such as ‘Ma vie de courgette’ and ‘Tortue rouge’, supported by regional funds, were nominated for Oscars, others like ‘Sammy’s Adventures 1 & 2’, ‘Paddington’ and ‘Tarzan’ have each been seen by over 5 million people. TV series like Mouk, Peppa Pig, spin-off series from films like Shaun the Sheep have not been left out of the picture either – over the last 5 years we have witnessed the emergence of animation studios capable of providing stiff competition on the world stage. Thanks to digitisation and changing consumption habits (tablets, smartphones, internet, applications), their product catalogues are today being consumed on the many different platforms available by a young audience and one that is always looking for something new. We are seeing the emergence of European SMEs holding high added-value intellectual rights

Given this opportunity, ALICE plans to make the partner regions drivers of this growth.

To achieve this objective, ALICE will study options available in order to:







- Adapt the current policy instruments so as to enable the development or creation of financial instruments capable of generating scale-up change in the activities of SMEs in the sector.
- Discuss ways to both train (through public/private partnerships) and retain talented animators by changing the eligibility rules of existing or soon to be created support fund rules.
- Identify innovative methods for distributing animated content.
- Examine the possibility of grouping together into clusters in order to help internationalise the SMEs concerned.

1,938 / 2,000 characters

A.3 Project budget summary

Programme Funding		Partner Contributions				Total Budget	
	Amount	Funding Rate	Public Contribution	Private Contribution	Total Contribution		
ERDF	<input type="text" value="955,931.25"/>	<input type="text" value="83.51 %"/>	<input type="text" value="146,092.50"/>	<input type="text" value="42,691.25"/>	<input type="text" value="188,783.75"/>	Total eligible to ERDF	<input type="text" value="1,144,715.00"/>
Norway	<input type="text" value="0.00"/>	<input type="text" value="0.00 %"/>	<input type="text" value="0.00"/>	<input type="text" value="0.00"/>	<input type="text" value="0.00"/>	Total Norway	<input type="text" value="0.00"/>
INTERREG Europe	<input type="text" value="955,931.25"/>	<input type="text" value="83.51 %"/>	<input type="text" value="146,092.50"/>	<input type="text" value="42,691.25"/>	<input type="text" value="188,783.75"/>	Total INTERREG Europe	<input type="text" value="1,144,715.00"/>
						Other Funding	<input type="text" value="0.00"/>
						Grand Total	<input type="text" value="1,144,715.00"/>

A.4 Overview of project partners

N°	Organisation	Country	Partner Budget		
			Programme Funding	Partner Contribution	Total
1-LP	Wallimage	 BE	373,722.05	65,950.95	439,673.00
2-PP	Pictanovo	 FR	108,366.50	19,123.50	127,490.00
3-PP	PROA, Audiovisual Producers Federation	 ES	128,073.75	42,691.25	170,765.00
4-PP	Puglia Region	 IT	139,966.95	24,700.05	164,667.00
5-PP	Ministry of Culture of the Slovak Republic	 SK	113,407.00	20,013.00	133,420.00
6-PP	Rzeszow Regional Development Agency	 PL	92,395.00	16,305.00	108,700.00

Lead partner confirmation

By submitting the application form the lead partner hereby confirms that:

- The information provided in this application is accurate and true to the best knowledge of the lead partner.
- The project is in line with the relevant EU and national legislation and policies of the countries involved.
- The lead partner and the project partners will act according to the provisions of the relevant national and EU regulations, especially regarding structural funds, public procurement, state aid, environment and equal opportunities, as well as the specific provisions of the programme.
- No expenditure related to the above mentioned project has been, is or will be funded by any other EU funded programme, except for partners that do not receive funding directly from the Interreg Europe programme.

PART B – Partnership

B.1 Partner's details

Partner 1

Partner role in the project	<input type="text" value="Lead partner"/>		
Name of organisation in original language	<input type="text" value="Wallimage"/>		
	9 / 200 characters		
Name of organisation in English	<input type="text" value="Wallimage"/>		
	9 / 200 characters		
Department/unit/division (if applicable)	<input type="text"/>		
	0 / 200 characters		
Legal status	<input type="text" value="Public body or body governed by public law"/>	Type of partner	<input type="text" value="Business support organisation"/>
Address	<input type="text" value="rue du Onze Novembre, 6"/>		
	23 / 200 characters		
Town	<input type="text" value="Mons"/>	Postal code	<input type="text" value="7000"/>
	4 / 200 characters		4 / 200 characters
Country	<input type="text" value="Belgium (BELGIQUE-BELGIË)"/>		
NUTS 1 level	<input type="text" value="RÉGION WALLONNE"/>		
NUTS 2 level	<input type="text" value="Prov. Hainaut"/>		
NUTS 3 level	<input type="text" value="Arr. Mons"/>		
Legal representative	<input type="text" value="Philippe Reynaert"/>		
	17 / 200 characters		
Contact person 1	<input type="text" value="Philippe Reynaert"/>		
	17 / 200 characters		
Phone office	<input type="text" value="+32 (0) 65 40 40 33"/>	Mobile (optional)	<input type="text"/>
	19 / 200 characters		0 / 200 characters
Email	<input type="text" value="phr@wallimage.be"/>	Website (optional)	<input type="text" value="http://www.wallimage.be"/>
	16 / 200 characters		23 / 200 characters
Contact person 2 (optional)	<input type="text"/>		
	0 / 200 characters		
Phone (optional)	<input type="text"/>	Email (optional)	<input type="text"/>
	0 / 200 characters		0 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>

Partner 2

Partner role in the project	<input type="text" value="Partner"/>		
Name of organisation in original language	<input type="text" value="Pictanovo"/>		
	9 / 200 characters		
Name of organisation in English	<input type="text" value="Pictanovo"/>		
	9 / 200 characters		
Department/unit/division (if applicable)	<input type="text"/>		
	0 / 200 characters		
Legal status	<input type="text" value="Public body or body governed by public law"/>	Type of partner	<input type="text" value="Agency (different from business support organis"/>
Address	<input type="text" value="21 rue Edgar Quinet"/>		
	19 / 200 characters		
Town	<input type="text" value="Tourcoing"/>	Postal code	<input type="text" value="59333"/>
	9 / 200 characters		5 / 200 characters
Country	<input type="text" value="France (FRANCE)"/>		
NUTS 1 level	<input type="text" value="NORD - PAS-DE-CALAIS"/>		
NUTS 2 level	<input type="text" value="Nord - Pas-de-Calais"/>		
NUTS 3 level	<input type="text" value="Pas-de-Calais"/>		
Legal representative	<input type="text" value="Malika Ait Gherbi Palmer"/>		
	24 / 200 characters		
Contact person 1	<input type="text" value="Catherine Droubais"/>		
	19 / 200 characters		
Phone office	<input type="text" value="+33 (0) 3 20 28 26 63"/>	Mobile (optional)	<input type="text"/>
	23 / 200 characters		0 / 200 characters
Email	<input type="text" value="cdroubaix@pictanovo.com"/>	Website (optional)	<input type="text" value="http://www.pictanovo.com/"/>
	23 / 200 characters		25 / 200 characters
Contact person 2 (optional)	<input type="text"/>		
	0 / 200 characters		
Phone (optional)	<input type="text"/>	Email (optional)	<input type="text"/>
	0 / 200 characters		0 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>

Partner 3

Partner role in the project	<input type="text" value="Partner"/>		
Name of organisation in original language	<input type="text" value="PROA, Productores Audiovisuales Federados"/>		
	41 / 200 characters		
Name of organisation in English	<input type="text" value="PROA, Audiovisual Producers Federation"/>		
	39 / 200 characters		
Department/unit/division (if applicable)	<input type="text"/>		
	0 / 200 characters		
Legal status	<input type="text" value="Body governed by private law (only non-profit!)"/>	Type of partner	<input type="text" value="Business support organisation"/>
Address	<input type="text" value="Carrer Provença 281, 2n2a"/>		
	25 / 200 characters		
Town	<input type="text" value="Barcelona"/>	Postal code	<input type="text" value="08037"/>
	9 / 200 characters		5 / 200 characters
Country	<input type="text" value="Spain (ESPAÑA)"/>		
NUTS 1 level	<input type="text" value="ESTE"/>		
NUTS 2 level	<input type="text" value="Cataluña"/>		
NUTS 3 level	<input type="text" value="Barcelona"/>		
Legal representative	<input type="text" value="Montserrat Bou i Sala"/>		
	21 / 200 characters		
Contact person 1	<input type="text" value="Mar Sáez Pedrero"/>		
	16 / 200 characters		
Phone office	<input type="text" value="+34 93 201 04 77"/>	Mobile (optional)	<input type="text"/>
	16 / 200 characters		0 / 200 characters
Email	<input type="text" value="msaez@proafed.com"/>	Website (optional)	<input type="text"/>
	17 / 200 characters		0 / 200 characters
Contact person 2 (optional)	<input type="text"/>		
	0 / 200 characters		
Phone (optional)	<input type="text"/>	Email (optional)	<input type="text"/>
	0 / 200 characters		0 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>

Partner 4

Partner role in the project	<input type="text" value="Partner"/>		
Name of organisation in original language	<input type="text" value="Regione Puglia"/>		
	15 / 200 characters		
Name of organisation in English	<input type="text" value="Puglia Region"/>		
	13 / 200 characters		
Department/unit/division (if applicable)	<input type="text" value="Department Tourism, Economy of Culture and Valorization"/>		
	55 / 200 characters		
Legal status	<input type="text" value="Public body or body governed by public law"/>	Type of partner	<input type="text" value="Regional public authority"/>
Address	<input type="text" value="VIA GOBETTI 26"/>		
	14 / 200 characters		
Town	<input type="text" value="BARI"/>	Postal code	<input type="text" value="70100"/>
	4 / 200 characters		5 / 200 characters
Country	<input type="text" value="Italy (ITALIA)"/>		
NUTS 1 level	<input type="text" value="SUD"/>		
NUTS 2 level	<input type="text" value="Puglia"/>		
NUTS 3 level	<input type="text" value="Bari"/>		
Legal representative	<input type="text" value="Aldo Patrino"/>		
	12 / 200 characters		
Contact person 1	<input type="text" value="Anna Introna"/>		
	12 / 200 characters		
Phone office	<input type="text" value="+39 0805406416"/>	Mobile (optional)	<input type="text"/>
	14 / 200 characters		0 / 200 characters
Email	<input type="text" value="a.introna@regione.puglia.it"/>	Website (optional)	<input type="text"/>
	27 / 200 characters		0 / 200 characters
Contact person 2 (optional)	<input type="text"/>		
	0 / 200 characters		
Phone (optional)	<input type="text"/>	Email (optional)	<input type="text"/>
	0 / 200 characters		0 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>







Partner 5

Partner role in the project	<input type="text" value="Partner"/>		
Name of organisation in original language	<input type="text" value="Ministerstvo kultúry Slovenskej republiky"/>		
	41 / 200 characters		
Name of organisation in English	<input type="text" value="Ministry of Culture of the Slovak Republic"/>		
	42 / 200 characters		
Department/unit/division (if applicable)	<input type="text" value="Odbor rozvoja kultúry a kreativity"/>		
	34 / 200 characters		
Legal status	<input type="text" value="Public body or body governed by public law"/>	Type of partner	<input type="text" value="National public authority"/>
Address	<input type="text" value="Námestie SNP 33"/>		
	15 / 200 characters		
Town	<input type="text" value="Bratislava"/>	Postal code	<input type="text" value="813 31"/>
	10 / 200 characters		7 / 200 characters
Country	<input type="text" value="Slovakia (SLOVENSKO)"/>		
NUTS 1 level	<input type="text" value="SLOVENSKO"/>		
NUTS 2 level	<input type="text" value="Bratislavský kraj"/>		
NUTS 3 level	<input type="text" value="Bratislavský kraj"/>		
Legal representative	<input type="text" value="Minister"/>		
	8 / 200 characters		
Contact person 1	<input type="text" value="Michaela Biskupič"/>		
	17 / 200 characters		
Phone office	<input type="text" value="+421 2 20 48 29 03 "/>	Mobile (optional)	<input type="text"/>
	20 / 200 characters		0 / 200 characters
Email	<input type="text" value="michaela.biskupic@culture.gov.sk"/>	Website (optional)	<input type="text"/>
	32 / 200 characters		0 / 200 characters
Contact person 2 (optional)	<input type="text" value="Daria Hamajova"/>		
	14 / 200 characters		
Phone (optional)	<input type="text"/>	Email (optional)	<input type="text" value="daria.hamajova@culture.gov.sk"/>
	0 / 200 characters		29 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>

Partner 6

Partner role in the project	<input type="text" value="Partner"/>		
Name of organisation in original language	<input type="text" value="Rzeszowska Agencja Rozwoju Regionalnego S.A."/>		
	44 / 200 characters		
Name of organisation in English	<input type="text" value="Rzeszow Regional Development Agency"/>		
	36 / 200 characters		
Department/unit/division (if applicable)	<input type="text" value="Not applicable"/>		
	14 / 200 characters		
Legal status	<input type="text" value="Public body or body governed by public law"/>	Type of partner	<input type="text" value="Other"/>
Please specify other type	<input type="text" value="Regional development agency"/>		
Address	<input type="text" value="Szopena 51"/>		
	10 / 200 characters		
Town	<input type="text" value="Rzeszów"/>	Postal code	<input type="text" value="35-959"/>
	7 / 200 characters		6 / 200 characters
Country	<input type="text" value="Poland (POLSKA)"/>		
NUTS 1 level	<input type="text" value="REGION WSCHODNI"/>		
NUTS 2 level	<input type="text" value="Podkarpackie"/>		
NUTS 3 level	<input type="text" value="Rzeszowski"/>		
Legal representative	<input type="text" value="Mariusz Bednarz – President of the Board"/>		
	40 / 200 characters		
Contact person 1	<input type="text" value="Beata Hulinka"/>		
	13 / 200 characters		
Phone office	<input type="text" value="0048178676214"/>	Mobile (optional)	<input type="text"/>
	13 / 200 characters		0 / 200 characters
Email	<input type="text" value="bhulinka@rarr.rzeszow.pl"/>	Website (optional)	<input type="text" value="www.rarr.rzeszow.pl"/>
	24 / 200 characters		19 / 200 characters
Contact person 2 (optional)	<input type="text" value="Marek Duda"/>		
	10 / 200 characters		
Phone (optional)	<input type="text" value="0048178676215"/>	Email (optional)	<input type="text" value="mduda@rarr.rzeszow.pl"/>
	13 / 200 characters		21 / 200 characters
Partner financed through the Investment for Growth and Jobs programme (article 96 (3d) of Regulation (EU) No 1303/2013)	<input type="text" value="No"/>		
Partnership from	<input type="text" value="01/08/2019"/>	Partnership until	<input type="text" value="31/07/2022"/>

B.2 Policies addressed and territorial context

Number	Name	Structural funds link	Letter of support required	Responsible Body Name	Country
1	Regional Operational Programme Investment in Growth and Jobs ERDF 2014-2020, Regional (ERDF)	Yes	Yes	Minister of Economy of the Walloon Government	 BE
2	Pictanovo's own fund dedicated to animation	No	No	Pictanovo	 FR
3	ERDF Operational Programme of Catalonia 2014--2020	Yes	Yes	Government of Catalonia. Directorate-General for Economic Promotion, Competition and Regulation	 ES
4	Regional Operational Programme ERDF/ESF Puglia 2014/2020	Yes	No	Puglia Region	 IT
5	Regional Operational Programme of Podkarpackie Voivodeship 2014-2020	Yes	Yes	Marshal Office of the Podkarpackie region	 PL
6	Strategy for Creative Industries Development in the Slovak Republic (2015)	No	No	Ministry of Culture of the Slovak Republic	 SK

B.2.1 Policy instrument 1

B.2.1.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

Regional Operational Programme Investment in Growth and Jobs ERDF 2014-2020, Regional (ERDF)

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

TO3 – aims to strengthen the competitiveness of Walloon businesses and improve work productivity (differentiation by quality) – PI TO3c improve SME competitiveness by supporting the creation and expansion of high-tech capacities with a view to developing products and services – Measure 1.2.1 Advanced support service for SMEs – proactive economy. Wallonia is facing a high number of business failures that is only just being counterbalanced by new businesses being set up. Having a source of SMEs active in high-tech sectors, financially sound and ready to embark on a growth phase is therefore one of the objectives identified in this policy instrument. This measure notably aims to encourage entrepreneurship, by facilitating the economic exploitation of new ideas, by supporting the creation of new businesses, etc. More than a reactive approach, a proactive step has to be taken in terms of target businesses, the most likely to turn public support into a contribution to the overall objectives of creating added value, growth and jobs. This is the context that SMEs active in the animation sector are operating in. They use innovative technologies and creativity, and need international markets so that they can expand. Once in hand, the value chain of the animation sector leads to the creation of high added value intellectual property rights. The adaptation of the instrument should look to adapt its means of intervention in favour of the SMEs active in this sector.

1,477 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

Yes

Is the body responsible for this policy instrument included in the partnership?

No

Please name the responsible body and provide a support letter from this body

Minister of Economy of the Walloon Government

46 / 300 characters

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

If the European animation sector wants to continue developing in the face of competition from North American and Asian global powers, many barriers need to be brought down so that we can put together genuine European co-productions. This essentially rests on the free movement of talent, portability of copyrights and encouragement of co-funding and training across Europe. There is an urgency to really examine these different challenges in detail, as we have recently been witnessing a mass exodus of our young talent to Canada, the United States and soon China! Making the different regions attractive options depends on both the removal of these barriers and also the capacity of their stakeholders to organise themselves on a cross-border basis, in order to cover the entire production chain for animation projects, namely 2D and 3D animation projects, special effects, image and sound post-production, etc. All of these challenges linked to funding methods and support for innovative businesses and training can only be taken up through a structural change to PI 1. The exchanges between partners will provide an opportunity for making the eligibility rules compatible so that co-productions are made easier. It will therefore be about giving the impetus for reviewing the financial support measures for the animation sector that its partners have in place, and examining areas of improvement for them in terms of both eligibility rules and the introduction of new lines of support.

1,488 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Number of financing and co-productions support mechanism rules adapted

70 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

regional

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

Following the high-profile bankruptcies of the two biggest animation studios in Wallonia in 2002 and 2006, the sector was devastated and the businesspeople traumatised. To restore their confidence, the Walloon Government decided to invest EUR 1.5 million a year specifically in animation film via Wallimage. Furthermore, a subsidiary of Wallimage and of the Walloon Regional Investment Company (SRIW) called Wallimage Entreprises was set up to enable studios to access the funds necessary to take on long-term projects, still made up of feature-length films and animation series. Today, the sector has built itself around 3 studio service providers (DreamWall, Waooh, Mikros Liège), recently joined by the start-up Wazabi Anim.

. Two production companies have specialised in animation (Belvision and Panique), but several others are also heading down this road (Nexus, U-Media, etc.) leading to Wallonia becoming a partner in commercial and artistic successes such as 'Asterix: The Mansions of the Gods', 'The Red Turtle', 'Zombillenium'... and internationally broadcast television series like Billy and Buddy, Sammy & C° and Young Spirou...

Wallimage invests between 150 000 - 350 000 € per project.

Having achieved this minor feat, our view is that it is becoming vital to concentrate efforts (financial in particular) on expanding productions internationally by looking for complementary aspects between the tools that Wallonia has to offer and those found in European regions that would like to become part of a joint inventory. It should be pointed out that animation is without any doubt the film genre most suited to such task-sharing. Conversely and by virtue of reciprocity, we have our hearts set on producing at least one predominantly Belgian production per year.

1,772 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

Yes

If yes, how?

Priority axis to improve smart specialisation to consolidate industrial value chain and fostering the emergence of innovative ones. Greater focus on innovation and cross-sectorial collaboration. Focus on high potential SMEs and exploiting new possibilities emerging from creative economy.

289 / 500 characters

B.2.1.2 Partner relevance for policy instrument 1

Partner Relevance 1

1-LP Wallimage

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

Wallimage is an investment fund set up to develop and support the audiovisual sector in Wallonia by funding productions whose expenses we ask to be partly localised. It has a dialectical and fertile relationship with Wallimage Entreprises which takes shareholdings in or provides loans to audiovisual service companies. In terms of the animation sector, Wallimage has, so far, financed 51 productions of animation films or series while Wallimage Entreprises is a shareholder in one animation studio (Dreamwall). Wallimage therefore has all the credentials to contribute to improving this policy instrument.

608 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

Wallimage is a public ltd. company wholly owned by the Walloon Region. Its Board of Directors is composed of 6 people appointed by the Regional Government. These directors, whom we meet every two months, play an active part in getting the information to the Minister for Economy, Industry, Innovation, Digital Matters and Training who is our supervisory authority. In addition, two of them are special envoys ("Commissaires du gouvernement") of the Minister-President who has the general supervision of this instrument in co-ordination with the Minister of Economy. As a result, Wallimage can directly influence their decision in relation to the OP.
In relation with the creative industries/cluster/smart specialization part of ALICE's activities, Wallimage will seek the active collaboration of SPW/DGO6/DPE which is the administration in charge of the design and monitoring of the Creative hubs policy, in support to the Walloon Minister for Economy, Industry, Innovation and Digital Matters.

996 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

LP will fully devote itself to running and coordinating the exchanges of good practice specific to the policy instruments inherent to each of the partners. In a sector where questions of animator training, their mobility in Europe, the harmonisation of financial intervention methods, and account being taken of the market's globalisation are both crucial and interdependent aspects, Wallimage will strive to produce the best possible review of this in order to implement a comprehensive action plan

499 / 500 characters

B.2.1.3 Stakeholder group relevant for policy instrument 1

Please provide the indicative list of stakeholders to be involved in the project

Anim.be (group of animation producers), TWIST Cluster of service providers (Image, Sound and Text Technologies of Wallonia), Haute Ecole Albert Jacquard, TechniFutur and TechnoCit  (Training Centres), Forem (Unemployment), RTBF (Public Television Service), Creative Wallonia, Digital Wallonia, and R/O Institute

311 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

The group of stakeholders will help in addressing the policy instrument through their knowledge of the different facets of the animation sector. This will result in a 360° view of complex issues which, in the animation sector, combine funding and production methods, innovation, creativity and training, all at the same time.
- Funding – production methods: Anim.be, DreamWall, Waooh, Mikros Li ge
- Innovation – creativity: TWIST, Creative Wallonia, Digital Wallonia, RTBF
- Training – entrepreneurship – creativity:
Haute Ecole Albert Jacquard: This school trains virtually all animators employed in Wallonia and struggles to keep up with the needs of studios such is the high demand.
R/O Institute. This has just launched storytelling training which connects narration processes with new technologies such as virtual reality and augmented reality where animation techniques play a pivotal role.
TechniFutur, TechnoCit  and FOREM are all organisations that link training to what is happening in the animation sector. Given that there is almost no labour shortage in this sector, their involvement is particularly important for the evolution of this policy instrument.
- SPW/DGO6/DPE which is the administration in charge of the design and monitoring of the Creative hubs policy, in support to the Walloon Minister for Economy, Industry, Innovation and Digital Matters.

1,375 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

ALICE will respect the diversity of the approaches of contributors gathering together in the group by inviting them to contribute to relevant different meetings organised and through the surveys and studies that will be arranged. Regular "catch-ups" will be organised so that we can take stock, in full transparency, of the state of progress in the works, notably while preparing the action plan.

396 / 1,500 characters

B.2.2 Policy instrument 2

B.2.2.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

Pictanovo's own fund dedicated to animation

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

Pictanovo's actions to help and finance animation started in the 2010s. In 2018, Pictanovo structured a fund entirely dedicated to this specific field to address its particular aspects and issues: animation projects are much longer (4 to 8 times) and more expensive (for a mid-budget film, at least twice as expensive) than live projects. Four times a year, a call for projects is published on Pictanovo's website. Production companies respond to these, asking for up to €330 000 to help carry out their animation projects. To be eligible, projects have to meet administrative and legal criteria. They are then forwarded to a committee composed of independent professionals from the sector who meet three times a year to evaluate all files from an artistic and financial point of view. Pictanovo thus becomes a co-producer of the projects selected. To this day, Pictanovo has helped more than 50 projects through its animation fund. But Pictanovo still has difficulty attracting projects and companies, and needs to create a virtuous circle involving companies and talented professionals. Part of the reason is that once those professionals finish their studies in Hauts-de-France they leave for Canada, the US or Japan because of a lack of long-term projects and job security. As a result, this policy instrument needs to be improved in order to increase the number of European co-productions.

1,397 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

No

Is the body responsible for this policy instrument included in the partnership?

Yes

Name of this responsible body

2-PP Pictanovo

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

Through this project, Pictanovo envisages improving its policy instrument through structural change. The main objective is to facilitate European co-productions, which would serve to increase SME competitiveness (producers, broadcasters, studios) and retain talented professionals, thereby creating a virtuous circle for European animation. This goal can be achieved through the exchange of best practices between partners, resulting in the establishment of common guidelines making it easier to engage in co-productions. Co-productions are often impossible because policy instruments have rules that are not compatible. Structural changes making it necessary to comply with common guidelines will facilitate co-productions. Each partner could then negotiate with its regulation body to change the rules and make them compatible. These meetings would also provide an opportunity for discussing national particularities and assets. Each region has its specialist areas when it comes to animation and techniques. By sharing experiences of these, co-productions would be smoother: a win-win situation.

1,099 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Number of co-productions carried out in Hauts-de-France as a result of shared experiences and expertise related to ALICE.

123 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

regional

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

The Hauts-de-France region has transited from an industrial- and mineral-based economy to a new service and digital economy. In 1985, Pictanovo (previously CRRAV, Regional Center for Audiovisual Resources) launched its campaign to promote audiovisual in the region. Its mission is to finance all types of audiovisual content and promote SMEs linked to the sector throughout the territory. The region aims to be the reference company for audiovisual creation, after Ile-de-France (Paris) which devoted €4.5 million to the sector in 2017 and accounts for 67% of all national actors from the sector. The region also aims to become a major player in Europe. Pictanovo puts the emphasis on animated contents and its line of production, as they follow different timetables than other audiovisual contents: writing, development and production are much longer processes and involve more funds and workers. This particular feature is a real asset for a region, as it requires economic and technological inputs to stay competitive and attractive. For this reason, 2018 has seen Pictanovo create a special fund of €2.2 million dedicated to animation. What needs to be improved is the support given to entrepreneurship and SMEs, so as to make the Hauts-de-France region a strong, industrious player in European animation (establishing studios, production companies, post-production specialists).

1,383 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

Yes

If yes, how?

Pictanovo is the project leader of Digital Images and Creative Industries, one of the 6 Strategic Activity Domains (DAS) established by the Hauts-de-France Region. This domain covers more than 200 companies employing more than 30 000 people. Animation is one of the 4 sectors stated as a priority in this policy instrument. As a regional leader, Pictanovo has leeway to promote animation through different channels: creation, production, broadcasting and innovation.

466 / 500 characters

B.2.2.2 Partner relevance for policy instrument 2

Partner Relevance 1

2-PP Pictanovo

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

Pictanovo's mission has always been to support all forms of audiovisual contents and companies in its region. While in the 1990s animation was still a blank page to be written on, in 2018, animation in Hauts-de-France is: 7 different training programs with 3 000 students, 13 producers, more than 3 000 artists and technicians, 1 000 selections for specialized festivals, and 27 hours of programs per year. Pictanovo is linked with more than 95% of those actors and has helped more than 50 projects so far. In 2018, with an entire fund dedicated to animation, Pictanovo goes one step further in its commitment to this sector: €2.2 million allocated to this field. With its knowledge of all actors from the development phase to the post-production phase, and its support for schools, Pictanovo has gained considerable experience and expertise in this sector; so much so that recognized events like the Emile Awards, Cartoon Springboard and 360 have chosen its region to host their European events.

996 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

Pictanovo is the managing authority of a dedicated fund to promote animation. This fund, among other funds also managed by Pictanovo, comes from the Hauts-de-France Region and the Centre National du Cinéma (CNC) on a multi-year basis. For every €2 given by the Region, the CNC gives €1. A multi-year agreement is signed between the CNC and the Hauts-de-France Region. The Region then signs a multi-year agreement with Pictanovo for a period of 4 years; this agreement is discussed every year. An amount of €7.6 million has been allocated for 2018. Pictanovo designs the way the funds are used and so has a direct impact on the implementation of this policy. Depending on the stage of the project (writing, development or production) and the sector (animation, short movies, long features), up to €330 000 is allocated to help projects. Committee meetings are held with professionals from the sector in question, professionals who are independent of any public authority.

972 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

Pictanovo wishes to present partners with its fund and strategy for animation. It will collaborate in working groups on issues surrounding eligibility criteria for regional spending, opportunities for investment in small-scale co-productions, and policies for stimulating entrepreneurship. This project will be of great added value for Pictanovo, as Pictanovo is not used to working with the other partners, except for the project leader, Wallimage.

450 / 500 characters

B.2.2.3 Stakeholder group relevant for policy instrument 2

Please provide the indicative list of stakeholders to be involved in the project

Five different types of stakeholders will be involved in the project:

- Public authorities: Hauts-de-France Region and CNC.
- Association of professionals: NORANIM, which brings together all actors from the animation sector in the region.
- Private sector: Luciano LEPINAY, artistic director of Tchack, a studio in Lille, linked to all SMEs in the animation field.
- Schools and bodies providing training in animation: ESAT, SupinfocomRubika and Pole 3D are key participants.
- Emile Awards, festival in Lille dedicated to European animation: association represented by Peter Lord, co-founder of Aardman studios in partnership with Pictanovo and Hauts-de-France Region.

This group (except Emile Awards) usually meets 4 times a year, when necessary or desired, during Pictanovo's board meetings. These meetings could be combined with a special section added to discuss ALICE and its progress.

899 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

Each of the five stakeholders will have a particular role in the project, serving as a driving force behind proposals and the decision-making process.

- Public authorities will be involved in the project from a legal, political and financial point of view.
- The involvement of professional bodies such as NORANIM, which brings together the animation industry in the region, including producers, animation studios, schools and professionals, will help ensure that the instrument matches the needs of professional practices.
- The involvement of the private sector will incorporate the field dimension into discussions, and highlight SMEs' particular needs in order to stay competitive.
- Schools and training programs can make the link between the professional world and young talents, avoiding the brain drain to other continents.
- Finally, the European Animation Awards and its network of European producers will serve to help raise awareness about ALICE's works and disseminate its results among a wide, high-level professional audience.

1,048 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

The group will be extensively involved in the activities of the project during the interregional learning process. Regular consultations (4 times a year) will also be organized according to the themes as a way of getting these different partners to meet and consult with each other.

Through meetings, project partner Pictanovo will provide information on and discuss ALICE's progress:

- Before meeting other partners, a meeting will be held to discuss previous progress and to document stakeholders' concerns, questions and issues regarding the theme of the meeting with foreign partners.

- After meeting other partners, a report will be written and made accessible to all stakeholders as a way of giving them feedback.

When Pictanovo and Hauts-de-France Region host an ALICE event (probably during the European Animation Awards, and also during Cartoon Springboard and Cartoon 360), all stakeholders will be invited and group discussions organized depending on each partner's concerns. These are critical meetings for the sector and ideal opportunities for gathering stakeholders and partners together. The stakeholder group will be involved in writing the action plan to ensure that it is truly in line with the needs of the region.

1,239 / 1,500 characters

B.2.3 Policy instrument 3

B.2.3.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

ERDF Operational Programme of Catalonia 2014-2020

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

Investment Priority 3.4: Support the capacity of SMEs to grow in regional, national and international markets and innovation processes.
Specific Objective 3.4.1: Promoting the growth and consolidation of SMEs, in particular by improving their financing, technology and access to advanced support services.
This instrument includes the support for and promotion of SME innovation (both technological and non-technological) through different financing formulae (as international cooperation agreements or other new forms that facilitate access to finance). As the animation sector is at a junction point between technological and creative innovation, a financial instrument specifically dedicated to this growing sector could be put in place to raise funds to create high-value Intellectual Property Rights (IPR).
As this industry must deal with complex innovation processes as well as the need to reach international markets through cooperation with similar entities, an alignment with the RIS3CAT strategy (objectives of improving innovation and the internationalisation of companies and promoting job creation) seems necessary.
The Capital barrier is a key factor in terms of enabling SMEs to resize, internationalise and adopt innovations. The animation sector should be recognised as a significant player among the CCI industries and benefit from special measures taken in this area to improve their competitiveness and strengthen their international expansion.

1,467 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

Yes

Is the body responsible for this policy instrument included in the partnership?

No

Please name the responsible body and provide a support letter from this body

Government of Catalonia. Directorate-General for Economic Promotion, Competition and Regulation

97 / 300 characters

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

The need to access international markets is a question of survival for the Catalan producers. The best way to reach out to other geographical regions is to engage in co-productions with foreign partners. The fact that animation works travel well offers a lot of collaborative opportunities with foreign partners in terms of exchanging creative ideas and talent.
As a consequence, the policy instrument should be improved through: (1) setting up a financing instrument which would allow the Catalan animation producers to gain access to specific support to build up the IP assets in an international context; (2) searching and studying the current needs of the sector (reports on Catalan animation industry / directory of digital talent in Catalonia); (3) developing support instruments for animation industries to improve the co-productions (research on tools and/or platforms that can favour/facilitate co-productions / co-production forums and workshops); and (4) improving governance (looking for ways to improve public aid policies, seeking the involvement of other public institutions, improving policies that favour private investment in the production of animations, and promoting exchanges between TV channels in the partners' local areas in order to explore opportunities for future collaboration through a financing instrument or other ways of collaboration).

1,369 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Number of co-productions set up by Catalan producers

52 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

regional

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

The Catalan industry is increasingly linked to the services sector mostly through SMEs. The economic crisis has impacted not only the Catalan animation producers but also animation studios and post-production facilities. Margins have been reduced due to the slowdown in business and also due to competition on prizes which has been intensified on the international level. However, the CCI and the animation sector represent significant potential for economic growth. More than the 30% of all Spanish animation companies are located in Catalonia. The animation industry is extremely young and dynamic. Half of the companies active today did not exist 10 years ago. And only 13% of all companies are over 20 years old. The animation industry represents just 4% of the number of companies in the audiovisual sector, however it already generates 20% of employment and 9% of total turnover in the sector, which highlights the high potential of animation in terms of business and employment generation. It is also important to emphasize the representation of the female gender in this industry, 35%, which exceeds the average of all technological sectors. Its current sources of funding are television channels (private and public) and, to a lesser extent, public aid, especially regional aid (highlighting the support of ICEC for development, production and internationalisation). Private capital is almost exclusively represented by banking, while access to risk capital represents a major challenge. Therefore, it is extremely important to promote international co-productions for our companies and to work to redefine the model of public and private aid. We also believe that it is very important to link animation with other digital sectors, because we firmly believe that the future of audiovisual productions is a crossover sector.

1,835 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

Yes

If yes, how?

Cultural and experience based industries (creative and cultural industries and key services for Catalonia, such as tourism and sport). One of the leading sectors of the RIS3CAT strategy for smart specialisation in Catalonia is within the creative industries, namely the audiovisual industry, which is composed of more than 2 000 enterprises and 14 000 direct jobs and represents more than EUR 1.6 billion of turnover.

417 / 500 characters

B.2.3.2 Partner relevance for policy instrument 3

Partner Relevance 1

3-PP PROA, Audiovisual Producers Federation

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

PROA, the Audiovisual Producers' Federation, was founded in 2008; formed by 7 associations, one of them is ProANIMATS, dedicated to the animation sector. PROA acts as the audiovisual sector representative, both at a national and at an international level, and its main objective is to defend the interests of the Catalan, Balearic and Valencian audiovisual producers, helping them reach their full potential. This is the reason why PROA is at the forefront of the issue addressed by the policy instrument.
PROA is actively in touch with public institutions, broadcasters and political parties to consolidate the strategic role of the audiovisual industry improving at the same time, the producers' working conditions. PROA is committed to its members and organizes workshops, seminars and training sessions searching to improve the producers' skills and knowledge. At the same time, PROA aims at improving its own public visibility by organizing specific events in the main film festivals and markets.

1,000 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

PROA is actively involved in the design and implementation of the PI through its involvement with the following bodies:
A. - GENERALITAT - ICEC - Catalan Institute of Cultural Industries
As an ICEC's Board of Directors member, PROA has the opportunity to meet on a monthly basis, at the Board meetings, other departments of Generalitat including the Department of Economy which is in charge of the OP.
Furthermore, PROA has also the opportunity to discuss several times a year with its representatives at ICEC's General Council meetings.
B. - GENERALITAT - DEPARTMENT OF ECONOMY AND FINANCE
PROA has been actively involved in the reshaping of the tax system to support the audio-visual industry ("Levy on Telcos") and the VAT regulation giving a regulatory certainty to the sector.
C. - GENERALITAT - GENERAL DIRECTORATE OF MEDIA
PROA has worked with this department to establish a framework agreement between all the agents involved in the sector under the name of "National Audio-visual Pact"

995 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

PROA has already tackled issues which are directly connected to the policy instrument.
PROA will launch all the necessary actions to research and study the current needs of the animation sector, and will coordinate the development of tools to support the animation industries. PROA will be the interlocutor with the decision makers, proposing improvements in governance.
Knowing the current needs of the sector, PROA can anticipate planning the next useful step for Catalan animation.

484 / 500 characters

B.2.3.3 Stakeholder group relevant for policy instrument 3

Please provide the indicative list of stakeholders to be involved in the project

REGIONAL LEVEL
Ministry of the Vice-Presidency and of the Economy and Finance, Government of Catalonia (Managing Authority)
ICEC – Catalan Institute for Cultural Companies, Government of Catalonia

197 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

The Ministry of the Vice-Presidency and of the Economy and Finance as Managing Authority will be present to support the project at the political level.
They can serve as the link between producers, public television channels and other political representatives.
ICEC is a public regional agency under the Catalan Ministry of Culture. Its mission is to support the development of cultural and creative industries. ICEC is responsible for audiovisual public aid and also (through CF&TV) for promoting the internationalisation of Catalan companies. They will be supporting PROA's initiatives by and for the industry.
PROA-PROANIMATS' members will be actively involved

665 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

We plan to set up periodic meetings with the stakeholders group, some of them focused on different thematic issues depending on their specific expertise.
PROA expects to create different specialised work groups, with regular meetings, to focus the efforts on finding the most effective results. We also expect to create a pool of players that will offer a diverse point of view about the present and future of the animation industry.
We will also involve representatives of SMEs (PROA associates) to foster business collaborations with other regions' companies.
PROA also plans to be supported by the stakeholders group in the implementation phase: to disseminate the conclusions and to apply the innovate initiatives that will be suggested after drawing up the action plan

775 / 1,500 characters

B.2.4 Policy instrument 4

B.2.4.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

Regional Operational Programme ERDF/ESF Puglia 2014/2020

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

Thematic Objective 3; Investment Priority 3.b) Develop and implement new business models for SMEs, especially for internationalisation, Specific Objective: RA 3.3 Consolidate, modernise and diversify the local production systems, Action 3.4 Support for SMEs in the cultural, touristic, creative and performing arts.
Until now, the work carried out to draw attention to the cultural sectors has not taken into account the CCI's strategic sectors, such as animation and video games.
This work (measure) does not currently include arranging interventions, despite the need for them, such as granting greater economic and financial independence to businesses in the sector, something that would enable the introduction of more effective management methods. This would see a better inter-generational exchange regarding management methods and the repositioning of activities in the market as well as their revival and diversification (as seen in a 2015-2016 survey conducted among those involved with cultural and creative operators in the region).
Such an intervention would serve to improve the sector's ability to compete in the international market.

1,150 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

Yes

Is the body responsible for this policy instrument included in the partnership?

Yes

Name of this responsible body

4-PP Puglia Region

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

The animation sector is one of the key sectors identified by the Apulia Region as a factor of economic growth with high added value and carrying an inclusive youth employment policy potential. Puglia region, with the adopted framework Strategic Plan for Culture (PIIIL Cultura 2017-2026), is committed to consolidate and increase the presence of the cultural and creative industries (ICC) in regional economy, supporting innovative processes of networking and the evolution of cultural associations/voluntary work towards innovative forms of business and adequate trainings, in particular in the field of digital technologies, able to generate work and good employment. The aim is to design new cultural products based on cross-fertilisation of the different arts and sectors, focusing on storytelling, "cultural experiences" and multimedia (digital immersion) to attract new large targets. ALICE correspond to the identification of specific financial intervention paths in the animation sector as well as the lifting of barriers to promote training activities in the Region, e.g. for the latter by identifying among the partners the professional curricula and certification which give access to a long life learning certification in the field of animation.

1,257 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Number of animation production and co-production implemented by Puglia producers

80 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

regional

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

In 2007 in the Puglia Region, a regional law promoted the establishment of the Apulia Film Commission Foundation in order to draw both domestic and international audio-visual productions to Puglia, by creating an industrial production chain of audio-visual media, developing professional expertise and competences throughout the region, encouraging the creation and development of companies operating in the field, carrying out audience development activities, coordinating the entire regional sector and promoting film culture in Puglia. Since 2007, the Apulia Film Commission has received 411 audio-visual works, funding (in cooperation with Puglia Region) 269 of them with over 14 million euros and an economic impact of more than 46 million euros: the financial effects, along with the economic impact generated within the region, amounts to over 90 million euros. Nowadays, the Apulia Film Commission manages 3 different types of funds (Apulia Film Fund, Apulia Promotion Film Fund and Apulia Regional Film Fund) and provides several free services to the production companies. At the same time, in recent years, Puglia Region has strongly promoted a cluster policy. There are currently 18 thematically driven clusters. Among them, the Puglia Creativa Cluster Association brings together 302 private and public partners (companies, foundations, consortia and associations as well as trade unions, centres for vocational training and research, industry associations, and handicraft and trade representatives). Cultural sectors are widely represented: visual art, audio-visual, dance, music, multimedia, design, etc. The cultural and creative sectors are a key strategic resource for Puglia, reporting significant results due to growth in the demand for cultural and creative products, with all creative and cultural industries reporting increased audiences and consumers – above national averages

1,899 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

Yes

If yes, how?

It is linked with Smart Puglia 2020 and with the Puglia Digital Agenda 2020, promoting a close integration of 'transversal' policies for innovation, competitiveness and internationalisation, with the 'vertical' policies of the environment, cultural heritage, etc. Fundamental support consists of industrial research, training human capital and connection actions.

363 / 500 characters

B.2.4.2 Partner relevance for policy instrument 4

Partner Relevance 1

4-PP Puglia Region

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

Puglia Region-Department of Tourism, Economy of Culture and Territory Valorisation has 80 people, divided into 3 sections (Tourism, Cultural and Natural Heritage, Cultural Activities), and is responsible for the regional development and execution of tourism and cultural policies, strategies and action plans. The Department is also responsible for specific objectives of POR Puglia ERDF/ESF 2014/2020 that concern valorisation of cultural heritage (museums, archaeological sites, libraries, etc.), support to cultural activities (theatre, music, performing art, events, etc.) and creative industry. It was involved, as a partner or lead partner, in several ETC projects within the programming period 2007-2013 (IPA Adriatic, ENPI MED and Greece – Italy) In these projects the Department acquired competences and skills in transnational working groups, project meetings, and best practice sharing. Moreover, the Department coordinates the Italian Regions for the IV Pillar Tourism in the EUSAIR strategy

1,000 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

Through ALICE, the Department will interact with the EU decision makers at regional level to share best practices and to take up new methodologies for promoting local SMEs operating in the field of cinematographic and audio-visual productions. The Department, involving the regional stakeholders, can concretely adapt its policy tools to support the creative industry, according to its competence in the regional policies and in the management of the specific objectives of POR Puglia 2014-2020.

496 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

Apulia Film Commission Foundation
Puglia Creativa Cluster Association
Centro Sperimentale di Cinematografia

107 / 500 characters

B.2.4.3 Stakeholder group relevant for policy instrument 4

Please provide the indicative list of stakeholders to be involved in the project

Apulia Film Commission Foundation
Puglia Creativa Cluster Association
Centro Sperimentale di Cinematografia

107 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

The Apulia Film Commission is the operative tool of Puglia Region for the implementation of its policies to support the cinematographic and audio-visual sector.
The Puglia Creativa Cluster Association is the regional cluster that aspires to support innovation and to connect cultural and creative industries of Puglia with the European and global dimensions.
The Centro Sperimentale di Cinematografia is the main training centre - located in Puglia - for the cinematography and audio-visual sector.

498 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

Puglia Region will have periodic meetings with the stakeholders during the project activities and plans to be supported by the stakeholders in the implementation phase.
Moreover, the Puglia Creativa Cluster Association will be involved to foster business collaborations with other regions' companies

299 / 1,500 characters

B.2.5 Policy instrument 5

B.2.5.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

Regional Operational Programme of Podkarpackie Voivodeship 2014-2020

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

Priority I: COMPETITIVE AND INNOVATIVE ECONOMY

Specific objective: Promoting entrepreneurship, in particular by facilitating the economic use of new ideas and fostering the creation of new businesses i.e. through business incubators.

This objective is oriented towards support provided for business networking through the creation and development of initiatives contributing to strengthening the competitiveness of SMEs actively participating in cooperation networks and strengthening their position.

It should be improved due to the fact that the IT industry is the second most dynamically developing branch of the Podkarpackie economy. A very important role is played by the Podkarpacka Information Technology Association which manages a cluster of 90 companies from five provinces of eastern Poland. In turn, the Rzeszów University of Technology is the key educational center, where it's possible to acquire knowledge also in the fields of computer graphics and animation. In the voivodship since mid-2016, the Podkarpackie Film Commission has been actively operating, which manages the Podkarpackie Film Fund and runs additional smaller funds and training activities to support film production. In addition, two of the largest companies operating in the computer animation industry, ie LK Avalon and G2A, specializing in computer game animations, have located their businesses in the region.

RRDA will closely cooperate with the Podkarpackie Film Commission during this project.

1,482 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

Yes

Is the body responsible for this policy instrument included in the partnership?

No

Please name the responsible body and provide a support letter from this body

Marshal Office of the Podkarpackie region

41 / 300 characters

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

The n°of specialists working in the IT sector (including animation) in the region is growing, however many of young specialists leave the region and/or the country looking for better salaries and growth opportunities.

Those working in the animation sector have a chance to get a job and keep it in Poland. Many new animation and VFX studios have been created in the recent years in Poland. They all are generally in a state of growth and in the process of hiring specialists. SMEs operating in this sector are investing both in technological and human development, but their actions require external financing to provide high quality and be competitive. At the level of the Podkarpackie region, the challenge is to be competitive with other Polish regions, where activities in the audiovisual sector are concentrated in urban hubs. The latter goes through the ability to stimulate the creation of animation studios to be competitive both in terms of their talents and access to funding for productions. This involves the training of young people and the insertion into a wider fabric of activities grouped in the form of clusters.

We aim to improve the Policy instrument through supporting enterprises involved in animation sector in the region (indicator: number of supported enterprises) and improve the RIS3 by including in its Action plan activities oriented on supporting cluster undertakings for creative industries, i.e. for animation sector that combines the training and studio activities.

1,500 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Number of SMEs from the animation sector engaged in projects related to development of this sector

98 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

regional

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

Podkarpackie is one of the regions with the lowest level of economic development. The number of specialists educated and working in the IT sector (including animation) in the region is still growing, which reflects national needs in this area, however many of young specialists leave the region and/or the country looking for better salaries and growth opportunities. Specialists working in the animation sector have a chance to get a job and keep it in Poland, which was confirmed by the report "Study of the Polish market of animation and VFX (special effects)" from 2015. According to this report in recent years many new animation and VFX studios were created, which caused that currently the ones operating on the Polish market are mostly young entities. They all are generally in a state of growth and in the process of hiring new specialists. Companies operating in this sector are investing both in technological and human development, but their actions also require external financing to provide high quality and be competitive in the process of obtaining orders. The competition in animation sector is played internationally at the level of the cost of services but also in terms of the granting of funding for productions. To meet this competition, there are 12 active audiovisual funds in Poland, including the "Podkarpackie Film Fund" created in 2017 and strong financial support is directed to the creators from the Polish Film Institute (PISF). At the level of the Podkarpackie region, the challenge is to be competitive with other Polish regions, where activities in the audiovisual sector are concentrated in large urban centers. The latter goes through the ability to stimulate the creation of animation studios to be competitive both in terms of their talents and access to funding for their productions. This involves the training of young people and the insertion into a wider fabric of activities grouped together in the form of clusters.

1,960 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

Yes

If yes, how?

"ICT and telecommunication", indicated as a smart supporting specialisation in the RIS3, is described as a horizontal area that is important in each specialisation and sphere of life in the region.

197 / 500 characters

B.2.5.2 Partner relevance for policy instrument 5

Partner Relevance 1

6-PP Rzeszow Regional Development Agency

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

RRDA is a public institution (non-profit unit of the regional government) established in 1993 by the Autonomous Government of Podkarpackie Region – Marshall Office (policy-maker – Managing Authority of the Regional Operational Programme of the Podkarpackie Region). RRDA is the largest institution supporting entrepreneurship in Podkarpackie Region. RRDA has vast, comprehensive experience in implementing various projects and schemes for entrepreneurs. This experience also includes developing an entrepreneurship ecosystem and infrastructure, including providing advice on access to finance and R&D, marketing, facilitating technology, and stimulating the creation of clusters. RRDA therefore has the knowledge, networks, access to tools and professionals needed to create the right conditions for entrepreneurship development.

RRDA has implemented, with positive results, more than 250 EU-funded projects worth nearly EUR 500 million.

946 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

RRDA, in cooperation with the Marshall Office of Podkarpackie Region and local authorities, has participated in developing and advising on many important strategic documents at regional and trans-regional level under the new EU programme for 2014-2020, e.g. creating the final version of operational programmes and regional strategies.

RRDA directly assists and supports activities of the Marshall Office, and participates in implementing the Regional Operational Programme and Policy Instruments under Priority I (from the phases of defining and creating guidelines and indicators, to the selection of projects, support for potential applicants in preparing proposals, information and promotion activities, and participation in the steering committee, which is responsible for changes, improvements in the Regional Operational Programme and analysis of its implementation progress).

884 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

RRDA will share with project partners its experience and good practices in the initiation, creation, development and certification of clusters, start-up initiation and support for SME competitiveness. RRDA expects to gain new knowledge of successful methods/systems for supporting innovative SMEs and creating a support system for them. International cooperation also helps in supporting effective implementation of the RPO, RIS3 and plans for developing the Podkarpackie Region.

481 / 500 characters

B.2.5.3 Stakeholder group relevant for policy instrument 5

Please provide the indicative list of stakeholders to be involved in the project

- Marshal Office of the Podkarpackie Region
- Podkarpackie Science and Technology Park AEROPOLIS,
- Eastern Poland IT Company Cluster
- Podkarpackie Center of Innovation
- University of Rzeszów
- Rzeszow University of Technology
- Podkarpackie Film Commission

259 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

- The Marshall Office of Podkarpackie Region is the Managing Authority of the Operational Programme (ROP) and is in charge of coordinating ROP
- Podkarpackie Science and Technology Park AEROPOLIS, the Technology Incubator and the Academic Pre-Incubator are managed by project partner RRDA
- Eastern Poland IT Company Cluster and Podkarpackie Center of Innovation support various sectors related to smart specialisations in the region
- The University of Rzeszow and Rzeszow University of Technology are renowned for their higher education in the areas that can support the IT sector and animation sector
- Podkarpackie Film Commission - its main area of activity is the full support of audio-visual productions

All stakeholders listed have been selected for their ability to contribute to improving the policy tool addressed by the partner. All these entities have actively participated in preparing and planning the strategy instruments for the Podkarpackie Region.

RRDA, as project partner, is part of the policy-making process in Podkarpackie Region due to the fact that it was established by the Autonomous Government of Podkarpackie Region in order to deal with regional development in different thematic areas, notably entrepreneurship competitiveness. RRDA is a unit of the Marshall Office (Autonomous Government of Podkarpackie) and strongly supports the policy-making process in Podkarpackie Region.

1,420 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

All stakeholders invited to cooperate in this project, including RRDA, are partners in the process of creating and monitoring all strategy instruments in Podkarpackie Region, notably the Regional Strategy, Regional Innovation Strategy and Regional Operational Programme of Podkarpackie Region for 2014–2020. They meet together several times a year and will strengthen this cooperation during the project implementation. Regional meetings, study visits and the participation of each stakeholder's representatives in the project thematic working groups will see efficient cooperation resulting in reaching all project objectives and influencing other key regional actors.

Furthermore, stakeholders can contribute to the project by using their networks and engaging with relevant actors from other regions or national institutions focused on boosting the growth of innovative SMEs in the IT sector (specialised in animation) as well as partners from other regions through: dissemination events, study visits and inviting experts to working group meetings.

1,052 / 1,500 characters

B.2.6 Policy instrument 6

B.2.6.1 Definition and Context

Definition

Please name the policy instrument addressed. For Structural Funds programmes, please provide the exact name of the Operational or Cooperation Programme concerned.

Strategy for Creative Industries Development in the Slovak Republic (2015)

Please describe the main features of this policy instrument (e.g. objective, characteristics, priority or measure concerned) and the reason(s) why it should be improved.

The Strategy as such covers the topic of CCIs as a multisector with its mutual features and needs, and thus does not address the specific features of the animation industry from a sector point of view. According to the growth potential identified in the Animation Plan for Europe and also the current state-of-play in the Slovak animation industry, it is necessary to set up new measures addressing the specific needs of this sector. According to statistical data available from 2017, the annual turnover of the animation industry and gaming industry is approximately 40 million euro. The Action Plan will enable the growth and development of the industry. The Strategy itself and all current and future Action Plans are based on the Manifesto of the Slovak Government: "In order to prepare and implement system-level and beneficial measures in the field of culture, the Government will continue an effective dialogue with experts on culture, local government representatives and other relevant stakeholders... At the same time, the Government will prepare new strategic documents, projects and action plans for the main cultural domains for the coming years... The Government will follow up and continue the changes in the funding of culture, gradually moving away from direct support from the State towards funding from public funds and local authorities."

1,358 / 1,500 characters

Is this an operational/cooperation programme financed by Structural Funds? (Only select YES if this policy instrument is one of the Investment for growth and jobs or European territorial cooperation programmes approved by the EC)

No

Is the body responsible for this policy instrument included in the partnership?

Yes

Name of this responsible body

5-PP Ministry of Culture of the Slovak Republic

How do you envisage the improvement of this policy instrument (e.g. through new projects supported, through improved governance, through structural change)?

Strategy for Creative Industries Development in the Slovak Republic is a strategic key document for regulating and implementing new mechanisms for creative industries, including the animation sector. The improvement in this policy instrument will result from Action Plan which will provide specific measures for animation industry such as improved legislation of financing animation including new financial instruments and new supporting mechanism on alternative distribution of animation content, operational framework for international co-productions, etc. Expected results supposed to be easier access to finance, raise public awareness, new distribution models for animated content, educated and internationalized young generation, increase of private and public investment activities in the Slovak animation industry.

824 / 1,500 characters

Proposed self-defined performance indicator (in relation to the policy instrument addressed)

Improved legislation of financing animation
New supporting mechanism on alternative distribution of animation content

119 / 200 characters

Territorial context

What is the geographical coverage of this policy instrument?

national

What is the state of play of the issue addressed by this policy instrument in the territory? Why is this particular issue of relevance to the territory and what needs to be improved in the territorial situation?

STATE OF PLAY

The breakthrough in animation support was the establishment of the Slovak Audiovisual Fund in 2010, which has a separate animation support program. Another important milestone was the decision of RTVS to take part in co-productions of Slovak children's bed-time stories. Systematic support for the animation industry has been reflected in an increasing number of SMEs in recent years. Another important milestone for the animation industry was the establishment of the Slovak Arts Council, which supports video games.

Thanks to the new funds, the animation industry in Slovakia has experienced a new lease of life and is showing signs of growth and development. Animated projects are becoming increasingly ambitious. Slovak bed-time stories production has become part of the TV broadcasting of national broadcaster RTVS again (after 20 years), while the production of animated features is also progressing well. Slovak shorts are being screened in cinemas as prefilms.

There are two important associations in the Slovak animation industry: the Association of Animated Film Producers (APAF) and the Slovak Game Developers' Association.

NEEDS

One of the needs of the Slovak animation environment is an operational framework for international co-productions with Western Europe. Work on co-productions with Western Europe is currently limited as a result of several barriers. However, the environment has strong potential, as evidenced by the growing support from the Slovak Audiovisual Fund and Creative Europe.

Another need is to search for new distribution models for animated content. We need to find ways to distribute and promote content at a time when VOD platforms and online channels such as YouTube have completely changed production formats, intellectual property monetisation and the methods used to reach the public.

Finally, there is a need to research opportunities and suggestions for developing private and public investment activities in the Slovak animation industry.

2,000 / 2,000 characters

Is this issue linked to the national/regional innovation strategy for smart specialisation (RIS3)?

No

B.2.6.2 Partner relevance for policy instrument 6

Partner Relevance 1

5-PP Ministry of Culture of the Slovak Republic

What are the partner's competences and experiences in the issue addressed by this policy? In case the partner is involved in several applications / projects, please justify this multiple involvement.

The Ministry of Culture of Slovakia is the national authority traditionally responsible for the national language, preservation of monument funds, national heritage and science libraries, art, copyright and copyright laws, extension service and artistic folk production, support for cultural innovation in ethnic minorities, presentation of Slovak culture and arts abroad, relations with churches and religious societies, media and audiovisual activities, and cultural and creative industries. Based on the arm's length principle, the Ministry of Culture manages the Slovak Audiovisual Fund and the Slovak Arts Council. The content of the A.L.I.C.E project will be managed by two departments of the Ministry of Culture: the Culture and Creativity Development Department (in charge of the Strategy for CCI and the Action Plan for Cultural and Creative Industries) and the Media, Audiovisual and Copyright Department (in charge of copyright law and the digital single market).

978 / 1,000 characters

What is the capacity of the partner to influence the above policy instrument 1? (e.g. in case the partner is not the policy responsible organisation, what are its links with this organisation? How is the partner involved in the design and implementation of the policy instrument?)

The Ministry of Culture of the Slovak Republic has full capacity to influence the policy instrument. The Department of Culture and Creativity Development is in charge of the Strategy on CCIs and its related action plans. The Department of Media, Audiovisual and Copyright Law is in charge of creating legislation for the sector.

331 / 1,000 characters

How will the partner contribute to the content of the cooperation and benefit from it?

The Ministry of Culture of the Slovak Republic will contribute to the content of the cooperation as regards the latest methods used for distributing and promoting content, at a time when VOD platforms and online channels such as YouTube have completely changed production formats, intellectual property monetisation and the methods used to reach the public. In this general context, the working group will examine ways of implementing territorial strategies to help develop new business models.

496 / 500 characters

B.2.6.3 Stakeholder group relevant for policy instrument 6

Please provide the indicative list of stakeholders to be involved in the project

Ministry of Culture of the Slovak Republic, Ministry of Finance of the Slovak Republic, Ministry of Education, Science, Research and Sport of the Slovak Republic, Slovak Audiovisual Fund, Slovak Arts Council, Radio and Television Slovakia, The Association of Animated Film Producers, The Slovak Game Developers' Association, Academy of Performing Arts in Bratislava, Academy of Animation in Bratislava, Private Secondary Film School in Košice, International Animation Festival Fest Anča, Biennial of Animation in Bratislava, Union of Film Distributors in the Slovak Republic, Association of Banks.

601 / 1,000 characters

Role of these stakeholders in relation to the above policy instrument? (e.g. in the decision making process)

The stakeholders will be involved in the process of mapping competences and existing support measures for animation in Slovakia and identifying best practices. They will also participate in the process of establishing new measures to develop initiatives with the goal of fostering cross-collaboration and implementing actions.

326 / 1,500 characters

How will this group be involved in the project and in the interregional learning process?

The stakeholder group will take part in regular meetings held three times a year during the interregional learning process (2 years). The stakeholders will also contribute to the mapping phase and to defining objectives and measures.

233 / 1,500 characters

PART C – Project description

C.1 Brief history of the project

The project began with discussions on the common issues that LP and PP2 may have in the field of animation due to the cross-border nature of the two support funds. Even though they share a common assessment of how the sector is evolving, they felt there was a clear need to forge relations with partners from other backgrounds, both geographic and in their nature, in order to compare their vision with other realities. The fact is that the digitisation of the sector, the increased number of distribution platforms, and its internationalisation, mean that the support funds and more widely the policy instruments underpinning them are having to completely rethink their approaches and their methods of intervention.

Both partners were notably involved in writing the sections of the proposal that related to funding and coproduction methods. PP3 also helped write the sections covering these issues, adding a further point of view to those of LP and PP2. PP3 was contacted notably through the excellent dialogue it has with local authorities.

PP4 is a “long-term” partner of LP, which as a result of the fruitful partnership under ECRIV-AV (Interreg IIIC) enabled it to set up the Apulia Film Commission which is the regional support fund for the audiovisual sector.

Development of the animation sector is currently a priority for PP4 as a vehicle for job creation and a driver of innovation through the upcoming creation of a dedicated cluster.

The desire has been to open the partnership up to regions representative of the issues specific to countries in the East countries, notably in terms of production costs, as well as to an organisation of producers that could bring its practical experience and contribute to the exchanges of good practices.

The opportunity to involve a leading partner from this region was presented during a meeting between the director of Wallimage LP and representatives from LP5 as part of CREADIS3 which is supported by I.E.. The latter were extremely interested in joining ALICE.

Several Skype meetings enabled LP to more clearly identify their priorities which relate mostly to new distribution methods that could enable animation productions to reach new audiences.

In fact, this country is itself a laboratory of the current issues facing the animation sector, namely the question of encouraging entrepreneurship among animators, their training, using new technologies, the need to look to new channels for distributing their programmes, and opening up to the international arena.

PP6 was identified after contact was made on several occasions with national and regional Polish authorities as well as the producers association KIPPA. This enhances the Eastern Europe vision in the project especially regarding CCI-related industries where animation is a central driver of growth.

This link with CCI could clearly be further enhanced with the CREADIS3 project and also RCIA and CREATIVE-HUB with which collaborations could be formed in the future.

2,999 / 3,000 characters

C.2 Issue addressed

The animation sector is the driving force of the CCIs. It is at the crossroads between creativity, technology and entrepreneurship. It's part of a globalised ecosystem worth USD 250 billion a year. Its low access costs combined with high demand for content worldwide have engaged European studios and content creators in fierce competition with players based in the USA, Canada and Asia. The growth of online content consumption offers enormous opportunities for digital content, and animation benefits from this as young audiences are the quickest to adapt and set new trends.

The European animation sector is essentially made up of highly competitive and innovative SMEs. They are at the forefront of the CCI contribution to the EU's GDP growth in creating multimedia intellectual property rights (IPR) with high benefit based on their multiplatform presence and international focus.

The Commission's Digital Single Market (DSM) Strategy adopted in May 2015 identified digital content as one of the main drivers of growth in the digital economy. The animation sector was recognised by the EC for its growth potential and in the context of the Digital Single Market and the Copyright reform, the Commission proposed to discuss with the industry what action is needed to agree on a joint Animation Plan for Europe. This plan was published in September 2016. It focuses on the need to support this growth through solid measures enabling producers to protect, locally and internationally, the intellectual property related to works produced, as well as measures aimed at keeping talent in Europe.

To achieve this, the plan proposes to undertake efforts to help SMEs in the sector gain access to both debt and capital funding, and support training as well as promotion and branding by using the different distribution platforms available.

As such, ALICE partners already contribute to the Europe 2020 strategy by supporting SMEs in the animation sector as they develop an economy based on knowledge and innovation in a globalised market.

However, the entire production of animated content, whether in the form of traditional TV series, TV 'specials' or more hybrid formats (including, for example, virtual or augmented reality) and on multiple platforms, is being disrupted due to the changing methods of consumption and the different mediums used. The latter has an immediate impact on the public support schemes which need new approaches and updated tools to support the entire value chain of animated content in an era of digital technology and innovation. Moreover, training animators has become key to the competitiveness of animation studios, which face substantial talent volatility with many people pursuing their career in Canada and the USA.

Four out of the 6 policy instruments addressed by the project partners relate directly to objective 2.1 while the other two aim to use specific instruments to develop a similar objective.

As described in Section B.2, the project partners wish to improve the support policies in the animation sector to:

- Overcome barriers to collaboration and access to finance faced by SMEs in the framework of international co-productions by promoting new financial mechanisms
- Retain talent and promote innovative businesses by supporting entrepreneurship schemes for animation
- Support SME competitiveness on international markets by enhancing their IP value's assets through new investment schemes
- Better match labour supply and demand by promoting innovative training schemes
- Identify innovative methods for distributing animated content.
- Encourage clusters' initiatives as ways of tackling these issues through a holistic approach

Given the highly globalised and competitive sector driven by talent and innovation, the issues of access to finance, to knowledge and to international markets cannot be separated. They should be addressed in a coherent and coordinated manner through the partners' respective policy instruments.

3,993 / 4,000 characters

C.3 Objectives

**Programme
priority specific
objective the
project will
contribute to**

Improve the implementation of regional development policies and programmes, in particular programmes for Investment for Growth and Jobs and, where relevant, ETC programmes, supporting SMEs in all stages of their life cycle to develop and achieve growth and engage in innovation.

**Overall objective
and sub-objectives**

ALICE will contribute to objective 2.1 by reinforcing SMEs' capacity to build strong cross-media and innovative digital IP assets in a globalised market.

It will therefore enable them to strengthen the animation sector as the key driver of growth for CCI and in its role as central component of competition policy.

ALICE's OVERALL OBJECTIVE

By improving the policy instruments related to SMEs in the animation sector (producers, animation studios, broadcasters), the goals of ALICE will be to enable them to collaborate more among themselves through co-productions, make access to funding and capital easier for them, and enable them to retain talent within their organisations by avoiding this talent leaving Europe. It will therefore boost their competitiveness on the international, globalised market along the entire production value chain.

SUB-OBJECTIVES

- Adapt the eligibility rules of the support instruments of partners with a view to making them compatible and making co-productions easier to set up.
- Produce a mapping of specific features of animation practices and techniques used in the partners' territories.
- Identify innovative methods for distributing animated content.
- Set up innovative and inclusive support entrepreneurship schemes
- Establish cooperation among its members regarding the set-up and management of financial support schemes specific to the animation sector to enable SMEs to create IP with a high added value on the market (capacity building).
- Set up public or public-private financial mechanism partnerships which will be adapted to the new digital business models related to animation.

Additionally, clusters' initiatives which are promoting innovation and cross-cultural exchanges will be ways of fostering cooperation between businesses and training institutions for innovation and R&D following a holistic approach.

1,883 / 2,000 characters

C.4 Project approach

Describe the project approach to achieve the project's objective and to produce the intended outputs and results.

During the preparation phase, 4 main topics have been identified as key elements for running an efficient learning process. They correspond to those set out in the Animation Plan for Europe presented by the EC.

The work will be into working groups (WG) which will be chaired or co-chaired by one or two members with a particular interest in their subject matter:

- FINANCING WG (FI WG): it will aim to create or adapt the present public funding schemes to allow the SMEs to overcome barriers to collaboration and access to finance in the framework of international co-productions. It will specifically look to: (1) set up a common level playing field between less expensive and more expensive areas in order to guarantee producers a fair share of the equity and revenues in the context of co-productions; and (2) adapt the eligibility rules of existing support mechanisms or create new ones to facilitate access to funding for producers when it comes to international co-productions.

The question of talent "portability", which under the current rules prevents their services from being eligible for non-national/regional funds, will notably be raised.

This WG will be co-chaired by LP and PP2.

- ENTREPRENEURSHIP & TRAINING WG (E&T WG): it will aim to set up innovative and inclusive support entrepreneurship schemes through public-private cooperation, including innovative training schemes which can be implemented in the partners' local areas.

The WG will take a specific sector-driven approach to the general theme regarding employability in the digital age, e.g. how are self-employment and new business models emerging and getting public or public-private support in this context?

This WG will be chaired by PP4.

- PROMOTION & AUDIENCES WG (P&A WG): it will examine the latest methods used for distributing and promoting content at a time when VOD platforms and online channels such as YouTube have completely changed production formats, IP monetisation and the methods used to reach the public.

In this general context, the WG will examine ways of implementing territorial strategies in a bid to help develop these new business models.

This WG will be co-chaired by PP3 and PP5.

- CLUSTER/SMART SPECIALISATION WG (C/SS WG): it will examine how clusters and smart specialisation approaches can tackle the digital animation value chain. It will also examine ways of building up a favourable eco-system for innovation and growth in a very competitive international context.

This WG will be chaired by PP6.

Apart from these topics, during the preparation phase PP3 wishes to produce a MAPPING of activities related to the animation sector in its territory. The work will be carried out via direct exchanges of experience during bilateral meetings. It will notably look to establish a common methodology in such a way that it can later be used by other members when the action plan is implemented

There will be 5 WG meetings during semesters 1-4.

They will see the involvement of staff members of the partners and also local stakeholders who will be invited to the meetings depending on the themes covered.

Ahead of each of the WG, a questionnaire will be sent out with the aim of identifying the practices and ideas of partners as well as any problems they face in relation to the theme chosen. At the end of each meeting, each WG will aim to identify issues to be further explored and analysed (legal, financial or more quality-based) by one or more external experts.

The minutes of the meetings and the conclusions of the thematic studies will be compiled into one INTEGRATED REPORT to be presented at the middle of semester 4 in preparation for a review during an interregional meeting (IRM) to be held in Lille (M21). It will consist of in-depth analysis of policies implemented (policy reviews) and will delve further into the directions indicated by the integrated report.

In total there will be 4 IRM during semesters 1-4: a "kick-off" meeting in Mons (M2), the Lille (M9 & M21) policy review meetings (WG) and a final "action plan" meeting in Mons (M24).

All meetings will be 2.5 days long and structured as follows: (1) presentation of issues and sharing of good practices and barriers encountered depending on the theme chosen; (2) study visit; and (3) Steering Committee meeting.

Throughout these exchanges and learning processes, local meetings with stakeholders will be held.

Staff exchanges (4) will be arranged from time to time, in an effort to further strengthen the process of sharing good practices.

By the end of phase I, 6 policy instruments will have been developed and set up regionally. Regional stakeholders, having participated in the project since the beginning in both local and interregional meetings, will be involved in them.

Similarly, the MA will be invited to actively take part in work connected with implementing the action plan. Welcoming external input will notably be aimed at other IE projects concerning the CCIs.

4,966 / 5,000 characters

C.5 Communication strategy

Describe the communication strategy and the way it will contribute to achieving the project objectives.

In the table below, outline your communication objectives, summarise the main target groups and the kind of activities planned to reach each objective. Add line per objective and describe each separately.

ALICE's aim will be to persuade policymakers that the European animation sector has the opportunity to be a world leader in quality and creativity in different parts of the animation sector, from TV programming to feature films. Appropriate policy instruments can play a crucial role in providing animation SMEs with the capacity to build up stronger IPRs able to compete on the global market.

ALICE will focus on informing and involving all the relevant stakeholders and target groups. We want to involve them fully in the advocacy of the project. First, the stakeholders will be involved in the activities of the four thematic working groups from the beginning on.

We will gradually involve a larger but limited number of engaged people from outside, chosen for their entrepreneurial and communication capacities, e.g. business entrepreneurs, cluster representatives, chamber of commerce executives, art schools, training and business schools, etc.

They will serve as 'information channels' throughout the entire life of the project, testifying to the progress which has been made and to the final outcomes.

A focal dissemination point will be the regional dissemination events

This progressive integration will be supported by appropriate communication via the project's website, social media and an online newsletter. It will be coordinated by the LP's communication manager who will be constantly in touch with each partner to deliver the message properly and in a timely manner.

ALICE will also be present at trade fairs and events (MIFA at Annecy, Forum Cartoon, MIPJunior, etc.), since these bring together not only the entire profession but also representatives of relevant European bodies (Creative Europe, European Parliament, European Investment Fund). Large-scale local events aimed at promoting it will also serve as channels for dissemination, so to the closing high-level policy conference.

1,910 / 2,000 characters

Objectives	Target group	Activities
<p>Make politicians aware of the issue relating to job creation through training establishments covering animation careers</p> <p>119 / 300 characters</p>	<p>Local politicians, regional public authorities</p> <p>46 / 500 characters</p>	<p>Study visits to places (training centres, schools, animation studios) where relevant good practices have been implemented and are showing tangible and replicable results.</p> <p>171 / 1,500 characters</p>
<p>Raise awareness among local/regional stakeholders of the issues surrounding the policy instrument concerned by ALICE</p> <p>116 / 300 characters</p>	<p>- Professionals (stakeholders): they include animation studios, producer associations and their individual members, business entrepreneurs, art schools and training centres. They are directly facing the innovation challenges in a very internationalised and competitive market. - Universities (stakeholders): they are at the forefront of innovation in areas such as IT, mobile apps, virtual reality, 3D R&D, etc., all of which have a direct link and impact on the professionals active in this sector</p> <p>499 / 500 characters</p>	<p>A certain number of activities in the form of consultations (during meetings or through surveys), workshops and meetings will be organised in the regions with a wide variety of stakeholders, in such a way as to get them on-board the project. At least one larger-scale dissemination event will be held. It will potentially be incorporated, should the opportunity present itself, into a larger regional event (such as the 'Fiera del Levante' in the Apulia region or the Emile Awards in Lille). The activities will be promoted through the newsletters and social networks of each of the partners. Some of the stakeholders will be invited to interregional events so that they can be publicised in newsletters, websites and social networks managed by the partners. Finally, some of them will be invited to the closing event.</p> <p>824 / 1,500 characters</p>
<p>Raise awareness among European stakeholders of the issues surrounding the policy instrument</p> <p>91 / 300 characters</p>	<p>Creative Europe Media (DG Connect), Members of the European Parliament - Culture Committee, representatives of the European Investment Fund, the Committee of the Regions, regional and national MAs from the partner regions/countries, promoters of projects connected with the CCI, such as the RCIA, etc.</p> <p>301 / 500 characters</p>	<p>The European calendar will lend itself to raising awareness of the work undertaken by ALICE, after the publication in September 2017 by Creative Europe MEDIA (DG CONNECT) of the action plan for animation in Europe and also entering the preparation phase for the future Creative Europe MEDIA programme, in wide consultation with the sector, the announcement of this being made in Brussels in December 2019. The question of creating specific financial instruments for the sector, and notably animation, is being examined in partnership with the EIF. Indeed, in 2016 the EIF and EC jointly launched a new guarantee mechanism aimed at the sector. They are currently in the process of establishing its methods. ALICE must use this ideal period for consultations to raise awareness among European players at all levels of the issues surrounding the instrument used.</p> <p>860 / 1,500 characters</p>
<p>Internally, inspire a climate of confidence and sharing with the group of stakeholders, so that skills can be passed on the best way possible.</p> <p>142 / 300 characters</p>	<p>Project partners and stakeholders</p> <p>33 / 500 characters</p>	<p>Well-prepared meetings, encouraging people to truly listen during meetings, the use of social media (Facebook and LinkedIn), the use of mind mapping for more complex questions, the requirement to have clear and concise expert reports, good meeting follow-up and the quality of the minutes etc. should all serve to unite the contributors together to make a success of the project.</p> <p>382 / 1,500 characters</p>

Objectives	Target group	Activities
<p>Build-up storytelling around ALICE' s acronym</p> <p style="text-align: right;">45 / 300 characters</p>	<p>general public, press, bloggers, etc.</p> <p style="text-align: right;">37 / 500 characters</p>	<p>Choosing 'Alice' as the acronym for this Interreg Europe Plan provides an ideal platform for some relevant storytelling as we work towards our objectives! 'Alice in Wonderland', as everyone knows is a European literature classic. What people don't know so well is that this legendary story was first adapted for film in Europe in 1949, including a lot of animation, before the film was commercially stifled by Walt Disney who went on to present his American version two years later! Choosing 'Alice' is therefore about reclaiming European creativity, its imagination and its right to exist against a background of a cultural diversity that, in the post-war period, has been relentlessly challenged in Europe by the Hollywood machine.</p> <p style="text-align: right;">738 / 1,500 characters</p>
<p>Raising awareness of the economical importance of the animation sector through a teaser showing ALICE' s achievements in a creative way</p> <p style="text-align: right;">135 / 300 characters</p>	<p>Project partners and stakeholders, professionals of the animation sector, press, bloggers</p> <p style="text-align: right;">89 / 500 characters</p>	<p>Production and delivery of a teaser showing ALICE' s achievement. ALICE will ask to the animation studio based in the partners' regions to contribute to it in providing excerpts of their productions. It will be shown not only at the dissemination events or local stakeholders meetings but also during the professional markets that some of our partners are attending and where they have both, e.g. Cannes film market, Annecy International Animation Film Market (MIFA), Emile Awards (Lille), etc.</p> <p style="text-align: right;">498 / 1,500 characters</p>

C.6 Expected results and outputs of the project

C.6.1 Overview of the expected outputs and results

Describe in more detail the outputs and results the projects intends to produce. Provide qualitative and quantitative information regarding outputs and results of the project, including those related to management and communication activities.

The expected results will be in line with the objectives described in section C.3, namely, to give the partners involved the capacity to remain sufficiently attractive to locate productions and to maintain a highly volatile workforce on the spot because of the internationalization of the sector.

To this end, ALICE can claim to have achieved its objectives if:

- Partners agree among themselves bi-or multi-laterally on a SET OF COMMON RULES ensuring a friction-free LABOR MARKET allowing the animation professionals to move without barriers in the context of co-productions and in order to keep them in Europe
- it identifies specific FINANCIAL INTERVENTION PATHS in the animation sector with the aim to facilitate co-productions
- it identifies among the partners the professional curricula and certification which give access to a LONG-LIFE LEARNING CERTIFICATION in the field of animation.
- it gives the opportunity for some of its partners for the creation a SPECIFIC ANIMATION ACTION PLAN within the framework of existing or new support instruments
- Allows some of its partners to attract the ESTABLISHMENT of ANIMATION STUDIOS or PRODUCTION activity in their region
- It identifies new supporting mechanism(s) on alternative DISTRIBUTION of animation content

In total, 6 instruments will be addressed: 5 at regional level and 1 at national level.

Each of the 'self-defined indicators' will be monitored individually and reported on by each partner.

EXCHANGE OF GOOD PRACTICES:

(1) 4 interregional meetings – 5 thematic working groups meetings (WGs); (2) 3 policy reviews conducted; (3) 6 study visits; (4) 4 staff exchanges including a "mapping" bi-lateral staff exchange (between PP3 & PP5); (5) 24 stakeholder meetings; (6) 24 exchanges of good practices examined and shared; (7) 1 study encompassing the conclusions of the 3 policy reviews conducted; (8) 1 regional mapping report (9) 6 action plans

MANAGEMENT:

(1) 1 grant contract signed by the LP; (2) 5 partnership contracts signed by the PP and LP; (3) 8 SC meetings (phase I); (4) 4 half-yearly progress reports and 1 final report; (5) 4 payments made to the PPs during phase I

COMMUNICATION:

(1) 1 multilingual flyer; (2) 1 poster; (3) 1 roll-up; (4) 1 webpage on the IE platform; (5) 6 newsletters produced and distributed by the PPs; (6) 1 animation video clip distributed on social media; (7) 2 high-level public debates during professional fairs and festivals; (8) 12 presentations at external events (including those organized by the IE programme); (9) 8 press releases as well as content supplied to the media; (10) 4 press conferences; (11) continuous and updated presence on social media; (12) 24 appearances in media (including social media); (13) 1 final dissemination meeting with high-level policy makers

2,786 / 3,000 characters

C.6.2 Indicators

Result indicators		Target
Number of Growth & Jobs or ETC programmes addressed by the project where measures inspired by the project will be implemented 100% of policy instruments addressed with structural funds link		4
Number of other policy instruments addressed by the project where measures inspired by the project will be implemented 100% of policy instruments addressed without structural funds link		2
Estimated amount of Structural Funds (from Growth & Jobs and/ or ETC) influenced by the project (in EUR)		3,000,000
Estimated amount of other funds influenced (in EUR)		2,000,000

Policies	Self-defined performance indicators	Target
Policy 1	Number of financing and co-productions support mechanism rules adapted	4
Policy 2	Number of co-productions carried out in Hauts-de-France as a result of shared experiences and expertise related to ALICE.	8
Policy 3	Number of co-productions set up by Catalan producers	8
Policy 4	Number of animation production and co-production implemented by Puglia producers	8
Policy 5	Number of SMEs from the animation sector engaged in projects related to development of this sector	10
Policy 6	Improved legislation of financing animation New supporting mechanism on alternative distribution of animation content	2

Output indicators	Target
Number of policy learning events organised	38
Number of good practices identified	18
Number of people with increased professional capacity due to their participation in interregional cooperation activities	100
Number of action plans developed	6
Number of appearances in media (e.g. press)	24
Average number of sessions at the project pages per reporting period	1,000

C.6.3 Innovative character

Animation is the audiovisual sector that gains the most from the benefits of digital. The biggest section of the population using tablets, smartphones and applications is young people. Television, which has traditionally dominated in kids programmes, has rapidly taken note of this change and created multiplatform options for these programmes. The advent of augmented reality and virtual reality is resulting in original narration methods and bringing new players at the cutting edge of R&D into the sector. Consequently, the business models of the entire sector have been dramatically changed, worldwide. As such, there is a major opportunity for the European industry to take advantage of this.

It is not by chance that the European Commission, next autumn, is introducing its action plan for animation, a plan that has resulted from a wide consultation among professionals.

This is where ALICE comes into the picture. Local policies are one of the key ways that European action will make a real impact in this area. ALICE will foster close relations with the CREADIS3, RCIA and CRE-HUB projects supported by IE. Indeed, these projects encompass more widely the CCIs that the animation sector is a part of. Their focal point is essentially the policy instruments concerning the Creative Hubs, which is not the case with ALICE. More generally, their policy of opening up to the wider economy, in a way that creates within it a specific CCI ecosystem, looks to be in our view particularly promising and beneficial for everyone involved in the sector.

1,557 / 2,000 characters

C.6.4 Durability of results

The partnership, despite having origins with different operating methods, is made up of members whose work is focused on the long term. ALICE's work is in line with the policies implemented by the European Union.

214 / 2,000 characters

C.7 Horizontal principles

	Type of contribution	Description of the contribution
Sustainable development	Neutral	<p>ALICE's primary mission is not to address this subject. However, it should be noted that the audiovisual sector has chosen to head in a new direction to introduce sustainable productions. The digitisation of productions is contributing to this. This issue will continue to be part of discussions on policies to be implemented and which ALICE will be addressing.</p> <p>Travel will be restricted to the absolute necessity. Communication via Skype will also be encouraged for managing exchanges between meetings. Electronic means for communicating and disseminating results will also be the preferred choice, apart from the publication of flyers which remain an effective tool when it comes to taking part in fairs or conferences.</p> <p style="text-align: right;">723 / 1,000 characters</p>
Equal opportunities and non-discrimination	Neutral	<p>The animation sector itself offers untrained young people huge opportunities to get jobs. In fact, in many cases, the animator profession is learned in later years. Even though many animators come from art schools, others are recruited through job centre channels. Once trained, they have a greater chance of finding work. ALICE can therefore help overcome those barriers to employment that the unemployed are often faced with.</p> <p style="text-align: right;">427 / 1,000 characters</p>
Equality between men and women	Neutral	<p>The number of women employed in the animation sector, just as in the CCI sector, is higher than the staff average rate in the rest of the economy.</p> <p>Strengthening the animation sector can only contribute to this positive balance.</p> <p style="text-align: right;">227 / 1,000 characters</p>
Digital agenda for Europe	Positive effects	<p>The animation sector opens up new perspectives with respect to challenges and opportunities brought about by the digital revolution.</p> <p>The animation sector has shown the capacity to contribute to cultural diversity and boost jobs and growth while harnessing the full potential of digital technologies</p> <p>In the light of the Commission's Digital Single Market Strategy it can contribute to enhance the competitiveness, visibility and innovation capacity of the European audiovisual sector.</p> <p style="text-align: right;">484 / 1,000 characters</p>

C.8 Project management

C.8.1 Management arrangements

Project LP Wallimage Coproductions previously managed, under INTERREG III C, ECRIF-AV (European Coordination of Regional Investment Funds – Audiovisual). The project began with a select group of 5 partners; today it is an association with 46 member regional funds from 12 Member States. Wallimage has therefore proven its ability to not only manage an Interreg project but also make this operation sustainable and a cornerstone in terms of the audiovisual policies implemented by the regions.

Wallimage intends to surround itself with the same team that made the previous programme a success. Similarly, ALICE is seeking to attract more players and get them on-board its work by tapping into ever-expanding networks to reach them during different dissemination campaigns.

The LP will centralise the functions of general coordination, financial management and communication, both external and internal. The LP will notably be responsible for:

- Drawing up and signing a project partnership agreement (before M6) which will define the partners' responsibility, the Steering Committee's role, the financial and management rules and the day-to-day management guidelines
- Preparing, submitting and following up on progress reports
- Monitoring and controlling any expenditure incurred

The LP will also be required to organise the meetings of the Steering Committee (SC) whose tasks include deciding on the project's strategic directions, examining and approving work plans and approving any changes made to the project. The LP will also put a system in place for monitoring compliance with the timeline of the project and the forecast budget as well as a cost-benefit analysis for assessing the appropriateness of actions carried out.

The SC will be set up at the kick-off meeting just after the contract is signed by the LP with the JS. It will be made up of one member appointed by each of the PPs and one replacement.

The kick-off meeting will seek to clarify the expectations of each of the partners in the project.

It will meet 8 times during phase I of the project. These frequent meetings will see to it that there is close monitoring of the project, at the same time allowing the flexibility needed to advance it based on needs. A quorum of 4 votes out of 6 will be the minimum required for approval of decisions.

The LP will draft the 4 progress reports and the final report (phase II). The LP will report to the JS on all financial matters, in particular the timely delivery of all the audited reports of the PPs.

The LP will provide all the help necessary to the PPs so that they can write their progress reports. They will appoint their own internal person for this task along with a financial manager for the preparation and audit of the accounts.

Once the ERDF money is received, the LP will transfer it immediately to the PPs.

There will be an assessment of the extent to which the expectations set out during the kick-off meeting were met.

2,960 / 4,000 characters

C.8.2 Project coordinator

Will project management be externalised?

Yes

C.8.3 Finance manager

Will financial management be externalised?

Yes

C.8.4 Communication manager

Will communication management be externalised?

No

PART D – Work plan

D.1 PHASE 1 ‘Interregional learning’ - Detailed work plan per period

Semester 1

a) Exchange of experience

INTER-REGIONAL KICK-OFF meeting in Wallonia in month 2 (M2) under the responsibility of the LP.
Prior to that meeting, the LP will negotiate its contract with the JS.
The following points will be on the meeting agenda:

- Setting up the ‘Road map’ for each of the 4 thematic working groups based on the preliminary discussions which took place during the application phase.
- Agreeing to the methodology for collecting information on good practices and exchanging them between partners (‘internal communication’).
- Confirmation of the short-term planned activities.

The 1st FINANCING INSTRUMENTS (FI) WG meeting will be held in Mons, Wallonia (M2)
Prior to the WG meeting, a survey prepared by the LP about the specific issues to be addressed on this theme by the WG as well as already identified good practices will be sent to the partners and to the short-listed stakeholders from each partner’s region. Based on the 1st FI WG meeting report, additional expertise will be commissioned to provide a body of legal/financial analysis. A study visit will be organised on this occasion.
1 regional LSG exchange meeting will take place in each partner region during each semester

1,178 / 3,000 characters

b) Communication and dissemination

The LP will hire a Communication Manager (CM) to coordinate all communication and branding elements for both the other partners and the head of communication for the IE programme. He/she will take part in meetings that the JS arranges on this subject.

The visual identity of ALICE will be created based on the graphic charter of the IE programme and will be adapted for paper, banners suitable for social networks, presentation templates on Word and PPT, etc.

The relevant elements as well as a text presenting the project will be sent to the IE programme so that it can add it onto the website.

An initial press release will be published when the project is launched.

Targeted messages will be drafted and tailored to the stakeholders’ profiles (public authorities, schools, universities, professionals, etc.).

The template of an electronic newsletter will be created. The content will be produced by the CM in cooperation with each of the partners.

A database of the different stakeholders will be set up using data provided by the partners.

A3 posters and roll-ups will be produced for display at events held in participating areas.

1,137 / 1,500 characters

c) Project management

- Negotiation by LP with JS and signing of the subsidy contract; project partnership agreement discussed and signed with partners.

- Each partner appoints its representative to the Steering Committee (SC), a coordinator and a financial manager.

- Each partner gets in touch with its First-Level Controller, and an appropriate contractual agreement is established according to the public procurement rules in force.

- On the occasion of the 1st SC meeting, LP organises a workshop on the reporting and financial control procedures.

- During the SC meeting, a time plan is presented by LP, and activity control procedures are discussed and agreed.

- All documents are shared on a cloud platform.

At the end of the 6 months:

- Preparation of partner reports

- Preparation of joint progress reports

795 / 1,500 characters

Main Outputs

EXCHANGE OF EXPERIENCE
1 inter-regional kick-off meeting
1 thematic working groups meeting (WG) with minutes
1 expert report commissioned (Legal & Financial)
1 study visit with documentation
1 detailed work plan
6 local stakeholder groups formed
6 Local Stakeholders meetings will take place
6 local stakeholders group (LSG) meetings documented
6 good practices shared

COMMUNICATION & DISSEMINATION
1 detailed Comm. Strategy
Upload of content on the IE website
1 visual identity
Presence on social media
1 piece of newsletter content
1 press release
1 poster, 1 rollup printed by each partner
6 inputs provided to external websites/media
2 presentations at external events
3 flyers distributed at trade fairs
1 official PPT
1 document on media presence
1 press conference

MANAGEMENT
1 subsidy contract signed
1 partnership agreement signed by all partners
1 SC meetings (incl. kickoff) with documentation
6 FLC procedures of all 6 partners set up
1 summary of partners' expectations

988 / 1,000 characters

Semester 2

a) Exchange of experience

The ENTREPRENEURSHIP & TRAINING WG (E&T) meeting will take place in Puglia (M7)
The same methodology as for the FI WG will be followed.
As for the FI WG, an expert report will be commissioned to address specific issues raised in the framework of the E&T WG.
A study visit will be organised on this occasion.
Another study visit (M9) will be organised between P3 and P5 in order to have an exchange of views on the methodology for the sector mapping that P3 plans to lead and that P5 will carry out on its own cost.
2nd INTER-REGIONAL meeting (IRM) in Lille (M9) under the responsibility of PP2.
This meeting will be the first milestone of the project. On the basis of the previous thematic working groups discussions and the FI and E&T experts' reports, a set of policy reviews will be defined and put on the agenda of the next thematic working group meeting.
P3 will report on its findings and approach regarding the "mapping" work to be commissioned by him. Its methodology will be discussed and approved.
The work plan for the following semesters is then agreed.
6 Local Stakeholders meetings will take place

1,119 / 3,000 characters

b) Communication and dissemination

- A second newsletter is produced under the responsibility of P2 and disseminated through the partners' own newsletter tools.
- This newsletter content will be adapted for social media communication and used to feed into the IE website.
- Partners present the project's first results at 2 external events.
- A press conference is organised with renowned figures from the industry.
- Dissemination of flyers at the press conference and various other regional/national/international events.
- Use of social media.
- 1 dissemination event (PP6)

546 / 1,500 characters

c) Project management

- Audits of the 1st progress report (activity and financial reports)
- Reports sent to the LP which consolidates them all (with the LP's own one)
- 1 "mapping" report commissioned to external experts (PP3)
- The LP submits the report to the JS and answers any questions that might need clarification
- Feedback from the LP to the PP, with an updated budgetary situation and a consolidated interim financial report
- After approval and receipt of the ERDF funding, the LP immediately transfers the money to the PP based on the audited figures
- 2 SC meetings (Puglia and Lille)

576 / 1,500 characters

Main Outputs

EXCHANGE OF EXPERIENCE
1 thematic WG project meeting with minutes
1 Inter-regional meeting with minutes
2 study visits including one between PP3 and PP5 on the mapping issue
2 experts reports commissioned (based on the 2 themes addressed in the WG)
Work plan for the future-focused 'policy WG' meetings (following the IRM meeting in Lille)
6 Local Stakeholders meetings in all PP regions (including the public authorities)

COMMUNICATION & DISSEMINATION
2 press releases
1 press conference
1 newsletter produced (n°2)
IE website fed with content
1 dissemination event (PP6)

PROJECT MANAGEMENT
1 progress report submitted to the JS
2 SC meetings documented
ERDF payment transferred to the PP

693 / 1,000 characters

Semester 3

a) Exchange of experience

The PROMOTION & AUDIENCES (P & A) WG will be held in Bratislava (M14)
A study visit will be organised on this occasion.
A first draft of the mapping findings will be presented by PP3 at this occasion.
For each partner, feedback will be requested on the first conclusions of the WG meeting, in order to test their feasibility on the local level and get suggestions for improving the proposed mapping methodology in a realistic manner.
A detailed report will be circulated among the PP.

2nd FINANCING WG meeting M17 (Barcelona)
It will involve a limited number of stakeholders in order to be as efficient as possible.
The final version of the FI WG expert report will be approved.
The final mapping studies (PP3) and their findings will be presented.
A study visit will be organised.
Bi-lateral exchange of staff between the PP: 2 in total (involving 2-4 staff members): as the staff members had an opportunity to get to know each other during the WG and IRM meetings, these exchanges (2 days each) will be a good opportunity for exchanging and providing input for ideas. They will take place at a time when resolving concrete issues in a more in-depth way can take place.
They will continue during semester 4.
Local Stakeholders meetings in all PP regions (including the public authorities)

1,295 / 3,000 characters

b) Communication and dissemination

3rd and 4th newsletters produced by the PP3 and PP5 and disseminated by the PP
IE website and social media fed with content
1 dissemination event (PP4)
Distribution of flyers
The work plan for producing an animated video clip will be put together. It will include teasers provided by the animation studios located in the partner's regions that we will be edited in a single package. The video will aim to mobilise the support of a large audience in favour of the European animation industry with a reference to ALICE' s achievements.

534 / 1,500 characters

c) Project management

2nd progress report prepared, audited and send to the JS (see above)
Payments are made by the LP to the PP once the ERDF money has been paid
Interim review by the SC of the commissioned studies, i.e. "Financial & Legal" and "Entrepreneurship & Training" studies

261 / 1,500 characters

Main Outputs

EXCHANGE OF EXPERIENCE
2 thematic working groups meetings (documented)
2 study visits
2 bi-lateral exchange of staff between the PP
2 policy reviews (documented)
1 FI study approved
1 E&T study approved
1 Mapping report completed
2 staff exchanges (documented)
6 Local Stakeholders meetings in all PP regions (including the public authorities)

COMMUNICATION AND DISSEMINATION
2 newsletters
1 presentations at dissemination event (PP4)
1 video planned (development phase)

PROJECT MANAGEMENT
2 SC meetings
ERDF payment transferred to partners

544 / 1,000 characters

Semester 4

a) Exchange of experience

CLUSTER & SMART SPECIALISATION WG meeting (C&SS WG) (PP6 - Rzeszow) (M19)
It will involve local and international stakeholders such as start-ups, incubators, R&D applied science researchers (virtual reality, augmented reality) as well as 'traditional' animators.
The training issue in a hybrid environment (reality and virtual reality) will be addressed.
As PP4 is particularly interested by these themes preliminary bi-lateral staff exchanges will facilitate the exchange of good practices process during this WG.
As for the other WGs, an expert report will be commissioned to address specific issues raised in the framework of the S/M WG. PP6 wishes to use the latter as a tool to shape its cluster's policy towards a specific action in the animation sector
A study visit will also be organised.

3rd INTER-REGIONAL MEETING (Lille) (M21)
This meeting will prepare the interregional meeting to take place in Wallonia during M24.
Based on the conclusions of the previous Lille 2nd interregional meeting and on the consolidated experts' reports (FI, E&T and C&SS) a first agenda which will establish the basis of the future action plans will be drafted by the LP.
A first draft of the action plans will be written and circulated among the partner members (including all stakeholders) to get their comments on it.

4th INTER-REGIONAL MEETING in Wallonia (M24)
Based on the conclusions of the previous Lille meeting, the final study's findings and the hearings of the experts who wrote them, the PP will examine the different options in order to consolidate all of them into into a coherent action plan.
The Managing Authorities of the different partner regions will be invited to participate in the decision-making process which will lead to the set-up of the action plan.
The Steering Committee will approve the action plan

6 Local Stakeholders meetings in all PP regions (including the public authorities)
2 PP bi-lateral exchange of staff between
3 SC meetings

1,972 / 3,000 characters

b) Communication and dissemination

5 dissemination events
IE website and social media updated
Exchange of staff between the PP (on a bilateral basis): 2 in total (involving 2-4 staff members)
Editing of the video clip

182 / 1,500 characters

c) Project management

3rd progress report prepared, audited and sent to the JS (see above)
Payments are made by the LP to the PP once the ERDF money has been paid

140 / 1,500 characters

Main Outputs

EXCHANGE OF EXPERIENCE
1 study (C&SS) approved
1 integrated report on Financial, Training and Innovation issues approved
2 interregional meetings with minutes
2 PP bi-lateral exchange of staff between
3 SC meetings
6 Local Stakeholders meetings in all PP regions (including the public authorities)
6 action plans finalised

COMMUNICATION AND DISSEMINATION
5 dissemination meetings
1 press release
IE website and social media updated
All media collected
Presentation at external events
1 animation video clip distributed on social media

PROJECT MANAGEMENT
1 progress report submitted to the JS
ERDF payment transferred to partners

634 / 1,000 characters

D.2 PHASE 2 - Detailed work plan per period

Semester 5

a) Action plan implementation follow-up	Each region starts the implementation of its action plan. The relevant stakeholders for the implementation are mobilised. Each partner monitors the action plan implementation by contacting the stakeholders and beneficiaries of the different actions.	249 / 3,000 characters
b) Communication and dissemination	The partners ensure regular updates of the project website with information on the action plan implementation.	110 / 1,500 characters
c) Project management	The lead partner coordinates, finalises and submits the progress report related to the previous reporting period to the joint secretariat.	138 / 1,500 characters
Main Outputs	Website updates 1 progress report (covering last semester of phase 1)	70 / 1,000 characters

Semester 6

a) Action plan implementation follow-up	Each partner finalises the monitoring of the action plan implementation. Each partner discusses the results of this implementation with the relevant regional stakeholders and beneficiaries. All partners meet to exchange and draw conclusions on the action plan implementation. This last exchange of experience event is organised back to back to the final dissemination event.	374 / 3,000 characters
b) Communication and dissemination	The partners organise a final dissemination event gathering executives and policy makers from the regions and from other relevant institutions. The aim is to promote the project achievements and to disseminate the results of the action plan implementation to a large audience. The partners ensure regular updates of the project website with information on the action plan implementation.	387 / 1,500 characters
c) Project management	Each partner summarises the level of achievement of its action plan. The lead partner coordinates, finalises and submits last progress report to the joint secretariat.	167 / 1,500 characters
Main Outputs	1 project meeting (with participation of at least 90% of partners involved in phase 2) Website updates 1 high-level political dissemination event (with min number of participants) 1 annual progress report	204 / 1,000 characters

PART E – Project budget
E.1 Budget breakdown per budget line and partner

Partner	Preparation costs	Staff costs	Office and administration	Travel and accommodation	External expertise and services	Equipment	Phase 2 lump sum	Revenues	Total partner budget
1-LP Wallimage	15,000	108,000	16,200	9,473	189,000	0	102,000	0	439,673
2-PP Pictanovo	0	68,640	10,296	8,472	40,082	0	0	0	127,490
3-PP PROA, Audiovisual Producers Federation	0	80,000	12,000	13,010	65,755	0	0	0	170,765
4-PP Puglia Region	0	41,000	6,150	13,202	104,315	0	0	0	164,667
5-PP Ministry of Culture of the Slovak Republic	0	88,872	13,330	12,662	18,556	0	0	0	133,420
6-PP Rzeszow Regional Development Agency	0	66,000	9,900	10,600	22,200	0	0	0	108,700
	1.31 %	39.53 %	5.93 %	5.89 %	38.43 %	0.00 %	8.91 %	0.00 %	
Total	15,000	452,512	67,876	67,419	439,908	0	102,000	0	1,144,715

Net revenues after project end

Will any of the partners receiving funding from the programme generate net revenues from the project after the project has ended?

E.2 External expertise and services

N°	Type of costs	Description	Contracting partner	Amount
1	Meeting costs: partner meeting	Organisation of the Interregional kick-off meeting (incl. SC meeting) (M2) in Mons - 40 participants (Room rental, catering, technical equipment, transportation, etc.) AND of the 1st Financing Instruments - FI WG (incl 1 study visit) (M2) in Mons-Wallonia (M2) AND Organisation of a 2-day interregional meeting in Wallonia (M24) - 50 participants (Room rental, catering, technical equipment, transportation, etc.) 414 / 500 characters	1-LP Wallimage	8,000
2	Meeting costs: dissemination event	Organisation of a regional dissemination event (SEM 4) (room rental, catering, technical equipment) 99 / 500 characters	1-LP Wallimage	3,000
3	Meeting costs: stakeholder group	Organisation of regional workshops for local stakeholder groups (room rental, catering, local transportation, etc.) 115 / 500 characters	1-LP Wallimage	5,000
4	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accommodation costs for local stakeholders group members to the Interregional kick-off meeting (M2), 5 thematic working groups (WGs), 3 other Interregional meetings (M9, M21, M24) AND Travel & accommodation costs for experts and authorities to thematic WG and interregional meetings 289 / 500 characters	1-LP Wallimage	12,000

5	External support for the exchange of experience process, in particular the development of the regional action plan	Content/expertise services related to the exchange of good practices: legal/financial analysis & study on financing/co-production which will establish the basis of the future action plan 186 / 500 characters	1-LP Wallimage	22,500
6	Publication and dissemination costs	Production, design of promotion materials (flyers, posters, roll-up). Production of an animated video clip (including copyright fees) Translation of documents. 160 / 500 characters	1-LP Wallimage	10,000
7	Project and/or financial and/or communication management	Project & financial management - 141 man/day - 24 months (80/20% split between PM & FM) 87 / 500 characters	1-LP Wallimage	120,000
8	FLC costs	Relates to costs for a partner's external first level cont 0 / 500 characters	2-PP Pictanovo	4,000
9	Meeting costs: partner meeting	Organisation of the 2nd Interregional partner meeting in Lille (including SC meeting and 1 study visit) (M9) and of the 3rd interregional partner meeting in Lille (including SC meeting) (M21) 192 / 500 characters	2-PP Pictanovo	4,000
10	Meeting costs: dissemination event	1 regional dissemination meeting (incl. room rental, catering, etc), sem.4 74 / 500 characters	2-PP Pictanovo	3,000
11	Meeting costs: stakeholder group	Organisation of 3 stakeholder groups meetings (sem 2, 3 & 4) 60 / 500 characters	2-PP Pictanovo	4,000
12	External support for the exchange of experience process, in particular the development of the regional action plan	Content/expertise services related to the exchange of good practices: assistance in the framework of the FI thematic working group and in order to assist him in drafting the future action plan 191 / 500 characters	2-PP Pictanovo	10,000
13	Publication and dissemination costs	Flyers, posters, roll-up 24 / 500 characters	2-PP Pictanovo	3,000
14	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accommodation costs for local stakeholders group members to the Interregional kick-off meeting (M2), 5 thematic working groups meetings, 3 other Interregional meetings (M9, M21, M24) AND Travel & accommodation costs for experts and authorities to thematic working groups meetings and interregional meetings 313 / 500 characters	2-PP Pictanovo	12,082

15	FLC costs	Relates to costs for a partner's external first level cont 0 / 500 characters	3-PP PROA, Audiovisual Producers Federation	6,000
16	Publication and dissemination costs	Flyers, posters, roll-up 24 / 500 characters	3-PP PROA, Audiovisual Producers Federation	3,500
17	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accomodation costs for local stakeholders group members to the interregional kick-off meeting (M2), 5 thematic working groups meetings (WGs) and 3 other interregional meetings AND Travel & accomodation costs for experts and authorities to thematic working groups meetings and interregional meetings 307 / 500 characters	3-PP PROA, Audiovisual Producers Federation	3,540
18	External support for the exchange of experience process, in particular the development of the regional action plan	Mapping incl. choice of relevant indicators along the main axis of digital talent, SMEs, co-production, training, financing and audience: I. Setting-up the methodology and exch. with partners: 17 days - audiovisual expert at a 850€/day rate (Sem.I: 55%, Sem.II: 25%, Sem.III: 10%,Sem.IV: 10%) - 14,450 € II. Mapping: - Activity management: 18 days at a 650€/day rate - 11,700 € - Data collection and processing: 45 days at a 417 €/day rate (Sem.I: 20%,Sem.II: 60%, Sem.III: 15%, S.IV: 5%) - 18,765 € 500 / 500 characters	3-PP PROA, Audiovisual Producers Federation	44,915
19	Meeting costs: partner meeting	Organisation of the 2nd meeting of the FI WG - Barcelona (including 1SC meeting and 1 study visit) (M17) 104 / 500 characters	3-PP PROA, Audiovisual Producers Federation	4,300
20	Meeting costs: stakeholder group	Organisation of 4 stakeholder group meetings 44 / 500 characters	3-PP PROA, Audiovisual Producers Federation	1,500
21	Meeting costs: dissemination event	1 regional dissemination meeting (incl. room rental, catering, etc), sem. 4 75 / 500 characters	3-PP PROA, Audiovisual Producers Federation	2,000
22	External support for the exchange of experience process, in particular the development of the regional action plan	Content/expertise services related to the exchange of good practices: E& T study:12,500€ ; other expertise support related to the CCS study: 7,500€; In house companies for a total of 53,000 € Progress reports: 45 m/d Thematic working group meeting organisation: 20 m/d Logistics: 50 m/d Local Stakeholders meetings' organisation (lists' constitution, invitations, follow-up, reports): 50 m/d Dissemination meeting organisation: 20 m/d Audiovisual expert: 11,250 € 469 / 500 characters	4-PP Puglia Region	73,000







23	Publication and dissemination costs	Flyers, posters, roll-up 24 / 500 characters	4-PP Puglia Region	3,500
24	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accomodation costs for local stakeholders group members to the interregional kick-off meeting (M2), 5 thematic working groups (WGs) and 3 other interregional meetings (M9, M21, M24) AND Travel & accomodation costs for experts and authorities to thematic WGs and interregional meetings 293 / 500 characters	4-PP Puglia Region	10,000
25	Meeting costs: partner meeting	Organisation of the Entrepreneurship & Training (E&T) WG (including SC meeting and 1 study visit) (M7) in Puglia 113 / 500 characters	4-PP Puglia Region	4,315
26	Meeting costs: stakeholder group	Organisation of 1 stakeholder group meeting per semester 56 / 500 characters	4-PP Puglia Region	4,500
27	Meeting costs: dissemination event	Organisation of a 1 regional dissemination event, sem.3(room rental, catering, technical equipment) 100 / 500 characters	4-PP Puglia Region	4,000
28	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accomodation costs for local stakeholders group members to the interregional kick-off meeting (M2), 5 thematic working groups meetings (WGs) and 3 other interregional meetings (M9, M21, M24) AND Travel & accomodation costs for experts and authorities to thematic working groups meeting sand interregional meetings 322 / 500 characters	5-PP Ministry of Culture of the Slovak Republic	6,756
29	Meeting costs: partner meeting	Organisation of the Promotion & Audiences WG - Bratislava (including 1SC meeting and 1 study visit) (M14) 105 / 500 characters	5-PP Ministry of Culture of the Slovak Republic	5,700
30	Meeting costs: dissemination event	Organisation of 1 dissemination event (sem.4) 45 / 500 characters	5-PP Ministry of Culture of the Slovak Republic	1,200
31	Meeting costs: stakeholder group	Organisation of 1 stakeholder group meeting per semester 56 / 500 characters	5-PP Ministry of Culture of the Slovak Republic	3,700
32	Publication and dissemination costs	Flyers, posters, roll-up 24 / 500 characters	5-PP Ministry of Culture of the Slovak Republic	1,200
33	Publication and dissemination costs	Flyers, posters, roll-up 24 / 500 characters	6-PP Rzeszow Regional Development Agency	4,500

34	Travel & accommodation costs: members of the stakeholder groups and other external bodies	Travel & accomodation costs for local stakeholders group members to the interregional kick-off meeting (M2), 5 thematic working groups meetings and 3 other interregional meetings (M9, M21, M24) AND Travel & accomodation costs for experts and authorities to thematic working groups meetings and interregional meetings 316 / 500 characters	6-PP Rzeszow Regional Development Agency	8,200
35	Meeting costs: partner meeting	Organisation of the the Cluster/Smart Specialization WG -Rzeszow (including 1SC meeting and 1 study visit) (M19) 112 / 500 characters	6-PP Rzeszow Regional Development Agency	3,500
36	Meeting costs: stakeholder group	Organisation of 4 stakeholder group meetings 45 / 500 characters	6-PP Rzeszow Regional Development Agency	4,000
37	Meeting costs: dissemination event	Organisation of 2 dissemination events (SEM.2 & 4) 50 / 500 characters	6-PP Rzeszow Regional Development Agency	2,000
38	FLC costs	Relates to costs for a partner's external first level cont 0 / 500 characters	1-LP Wallimage	8,500
39	FLC costs	Relates to costs for a partner's external first level cont 0 / 500 characters	4-PP Puglia Region	5,000
Total				439,908.00

E.3 Equipment

N°	Type of costs	Description	Contracting partner	Amount
Total				0.00

E.4 Budget breakdown per source of funding and partner

Partner	Country	TOTAL	Programme funds			Partner contribution		
			ERDF	ERDF/NO rate	Norwegian	Partner contribution from public sources	Partner contribution from private sources	Total partner contribution
1-LP Wallimage	 BE	439,673.00	373,722.05	85.00 %	0.00	65,950.95	0.00	65,950.95
2-PP Pictanovo	 FR	127,490.00	108,366.50	85.00 %	0.00	19,123.50	0.00	19,123.50
3-PP PROA, Audiovisual Producers Federation	 ES	170,765.00	128,073.75	75.00 %	0.00	0.00	42,691.25	42,691.25
4-PP Puglia Region	 IT	164,667.00	139,966.95	85.00 %	0.00	24,700.05	0.00	24,700.05
5-PP Ministry of Culture of the Slovak Republic	 SK	133,420.00	113,407.00	85.00 %	0.00	20,013.00	0.00	20,013.00
6-PP Rzeszow Regional Development Agency	 PL	108,700.00	92,395.00	85.00 %	0.00	16,305.00	0.00	16,305.00
Total		1,144,715.00	955,931.25		0.00	146,092.50	42,691.25	188,783.75

E.5 Spending plan

Phase 1						
Partner	Preparation	Semester 1	Semester 2	Semester 3	Semester 4	Total
1-LP Wallimage	15,000	73,225	73,725	82,137	93,586	337,673.00
2-PP Pictanovo	0	18,658	34,321	28,771	45,740	127,490.00
3-PP PROA, Audiovisual Producers Federation	0	37,390	53,122	43,015	37,238	170,765.00
4-PP Puglia Region	0	28,841	40,257	56,531	39,038	164,667.00
5-PP Ministry of Culture of the Slovak Republic	0	29,601	31,451	36,800	35,568	133,420.00
6-PP Rzeszow Regional Development Agency	0	24,775	29,575	23,975	30,375	108,700.00
Total	15,000.00	212,490.00	262,451.00	271,229.00	281,545.00	1,042,715.00
% of Total (programme financed partners only)	1.31 %	18.56 %	22.93 %	23.69 %	24.60 %	100.00 %

Phase 2	
Phase 2 lump sum	102,000.00