

HEADING 3: Security and citizenship

Creative Europe Programme

Lead DG: EAC

Associated DGs: CNECT

I. Overview

What the programme is about?

With a budget of EUR 1.46 billion, Creative Europe is the European Commission's framework programme for support to the Europe's culture and audiovisual sectors. The programme is divided into two sub-programmes, Culture and MEDIA, and is supported by a cross-sectoral strand. Its objectives are to promote cultural and linguistic diversity and enhance the competitiveness of these sectors, by supporting small independent production and distribution companies in the audiovisual field as well as a wide range of operators in the cultural field.

The Creative Europe programme contributes to the political priorities of the Commission, in particular relating to jobs, growth and investment and the European Digital Single Market. By allowing participation of non-EU cultural and creative operators, the programme also contributes to making the EU a stronger global actor. At the same time, the programme helps address current political and societal challenges through the power of culture to reach the hearts and minds of citizens and boost confidence in our shared European values.

The **MEDIA sub-programme** provides added value through supporting independent producers and distributors and their audiovisual works (mainly films and TV programmes including live action, animation, fiction and documentaries as well as some video games) in order to ensure that they operate and circulate across Europe and globally, through financial support to the development and creation of audiovisual works, their cross-border distribution, including online, financing of promotional activities and building the skills and talents in the sector.

The **Culture sub-programme** addresses the cultural and creative sectors (heritage, museums, performing arts, visual arts, design, literature, architecture) and provides European added value through support to cross-border cooperation, mobility of cultural operators and circulation of works, capacity building and internationalization of careers and cultural and linguistic diversity. In addition, a number of symbolic actions showcase European talent and excellence and the tangible returns of investing in culture (European Capital of Culture).

The **cross-sectoral strand** helps diversify the EU support through the Financial Guarantee Facility, a market-led financial instrument providing guarantees to financial institutions extending loans to cultural and creative enterprises, which have difficulties accessing private financing. In addition, a limited number of projects of experimental nature open to all cultural and creative players are carried out, promoting innovation and helping to develop policies and alternative support schemes.

EU added value of the programme

Recognising the intrinsic, economic and social value of culture, the Creative Europe Programme supports actions and activities with a European added value in the cultural and creative sectors. It contributes to the achievement of the objectives of the Europe 2020 Strategy and its flagship initiatives.

The Creative Europe programme is characterised by:

- the transnational character of actions and activities which complement regional, national, international and other Union programmes and policies, and the impact of such actions and activities on the cultural and creative sectors as well as on citizens and on their knowledge of cultures other than their own;
- the development and promotion of transnational cooperation between cultural and creative players, including artists, audiovisual professionals, cultural and creative organisations and audiovisual operators, focused on stimulating more comprehensive, rapid, effective and long-term responses to global challenges;
- the economies of scale and critical mass which Union support fosters, creating a leverage effect for additional funds;
- ensuring more level playing field in the European cultural and creative sectors by taking account of low production capacity countries and/or countries or regions with a restricted geographical and/or linguistic area;
- the combined focus of the programme on the promotion of cultural diversity and the support to the competitiveness of the cultural and creative sectors – has led to positive societal benefits for European citizens and economic benefits for the European cultural and creative sectors. The programme has supported innovative projects of artistic quality, but also of economic value.

Implementation mode

The Directorate-General for Education and Culture (DG EAC) and the Directorate-General for Communications Networks, Content and Technology are the lead services for the Creative Europe programme.

Since 2014, the implementation of parts of the programme has been delegated to Education Audiovisual and Culture Executive Agency (EACEA). Direct management through EACEA is ensured mainly for those parts of programmes where projects are allocated across Europe based on excellence.

The implementation of the Cultural and Creative Sectors Guarantee Facility has been delegated to the European Investment Fund.

The remaining actions are implemented by DG EAC and DG CNECT under direct management. These actions consist mainly of administrative expenditure (studies, external communication and dissemination of Programmes, IT systems, etc.), policy coordination and support actions, politically sensitive and new actions.

II. Programme Implementation Update

Implementation Status (2017-2019)

In the period 2016-2019, **the programme was implemented as foreseen and no significant variations** are signaled compared to the initial planning in terms of results achieved and use of resources. The level of appropriations implemented reached nearly 100 %, on the final budget, both in commitments and payments. In 2017 and 2018, the programme saw the number of participating countries expand. After Tunisia in 2017, Armenia and Kosovo joined the programme in 2018. Organisations from the three countries have actively participated in the programme with a growing number of applications and selected projects either as leader or partner. It underlines the relevance of the **Creative Europe programme as a useful tool for cultural diplomacy** and the recent EU strategy on the role of culture in EU external relations.

In 2019, a total of **2,398 applications were submitted** (486 under Culture and 1 912 under MEDIA), of which 1 311 were selected for funding (160 for Culture and 1 151 for MEDIA). The programme has suffered from **low success rates** in the most popular and competitive schemes such as MEDIA development and Culture Cooperation schemes.

For **MEDIA**, the success rate in some competitive schemes, such as in development of single film concepts was as low as 21 %, in development of video games 22 % and in film education only 11 %. It indicates a continuous high demand for EU support and a high number of excluded quality projects due to limited funds. This hampers the capacity to fund projects with a European dimension which could challenge the dominance of global players in the market.

In 2019, the EUR 120 million contribution from MEDIA financed projects for a total value of about EUR 626 million, demonstrating a leverage over 5, which is better than the previous year and shows that public financing facilitates obtaining funds from other sources.

MEDIA shared stories across channels by reaching no less than 125 million people. This number is only indicative of its impact: the total size of audiences indirectly affected by MEDIA is certainly higher, but audience tracking in the audiovisual industry is severely limited. In cinemas there were 76 million admissions in the MEDIA-supported Europa Cinemas network, including 42 million (55 %) to European films, which shows a substantial increase in both objective terms (8 %) and in the share of European films (from 39 million making up 53 % in 2018). Beneficiaries of TV production scheme reported that they were aware of at least 43 million of confirmed audiences of the broadcasts of their works. Festivals and events, which were MEDIA-supported attracted no less than 3.6 million participants. On the VOD (video-on-demand) market the platforms supported by MEDIA noted a 33 % year on year increase in subscribers' base, reaching almost 365 000 regular viewers; they recorded also an almost 15 % increase in single transactions, reaching over 1 775 000 customer.

MEDIA helped the audiovisual industry to grow by addressing four specific objectives:

- **Fostering talent and skills at international level** (EUR 7.4 million) through supporting 46 training projects from providers from 17 countries. Over 1 600 professionals were trained.
- **Fostering high quality, innovative content creation** (EUR 37.9 million) MEDIA supports the creation of films, TV series and video games, which have the potential to travel, by helping them to achieve the quality needed to attract international audiences. It can be considered a success that a very high share of content created with the support of MEDIA funds are co-productions, as it is proven that they have bigger budgets and travel more broadly and attract bigger audiences. Considering that, the European market is very fragmented and operating on a small-scale, increased average budgets and reach is a step towards market structuring. Also higher potential for being positively received in different Member States contributes to a greater cultural exchange. Among all film and TV projects supported in the development-production stages, **83 %** were co-productions in 2019.
- **Increasing circulation and cross-border access** (EUR 51.9 million) MEDIA makes an essential contribution to making European films available beyond their domestic markets. Overall, MEDIA supported the theatrical release of several hundred films across borders in 2019. Targeted support was given to 20 individual films which exhibited good chances of attracting wide audiences through 18 distributors on average. Support was also given to 258 distributors (some of them distributing more than one film) and 68 sales agents (covering many Member States) to invest in the distribution of films of their choice. MEDIA also co-finances the Europa Cinemas network of cinema theatres. With over 1 000 cinemas in 33 countries, Europa Cinemas has helped audiences for European films to grow. Support was also given to the distribution and promotion of European works online, which showed intensive growth, as mentioned earlier.
- **Increased promotion of European works** (EUR 23.9 million) MEDIA supported promotion activities in four main ways: support to B2B promotional activities; facilitating access to and strengthening the visibility of European professionals in audiovisual markets and exhibitions, in Europe and beyond; promotion of European films at exhibitor conventions; actions

targeting audiences, through support to festivals and audience development. In 2019, MEDIA co-financed a total of 75 festivals with over EUR 3.5 million, which reached more than 3.5 million people.

The implementation of MEDIA was significantly **simplified and streamlined** as regards the support to the theatrical distribution of films. The number of individual grants under Automatic Distribution fell significantly (from 1 000 to below 300). Also the implementation of simplification in Selective Distribution proved cost-effective and well received.

For the **Culture Sub-programme, cooperation and collaboration across frontiers** is key to achieve the objectives of the programme: 501 cooperation projects have been funded giving directly or indirectly rise **to hundreds of partnerships between more than 4,000 organisations**. The average success rate of cooperation calls, 17 % for the whole period, indicates a continuous high demand for EU support and a large number of quality projects could not be funded due to limited funds. The selected projects **stress Europe's cultural diversity, and bring about economic benefits to SMEs and microbusinesses active in cultural sectors** like music, publishing and design. The emphasis on audience development, capacity building and support for start-ups has allowed the implementation of several innovative projects of high artistic quality and economic value. Since 2014, more than half of the budget supports the performing arts sector (music, theatre, dance) which proves the relevance of EU support to contemporary creation and has a **positive impact on professionals' careers**. Cultural diversity is also safeguarded with 15 % of funding benefitting heritage, a support of 13 % to visual arts including digital arts and therefore with a strong link to the priorities of the programme and a percentage of 5 % to books and reading. Representing the biggest budget share, cooperation projects give organisations the possibility to co-produce and contribute to capacity building, by investing in skills & training, new business models and tackling digitization challenges. They allow artists and culture professionals to operate across borders.

Continuous support was provided in 2019 to the 15 **European platforms for the promotion of artists** and 28 **European Networks of professionals**. The platform scheme has provided for new and more flexible ways of European programming and of targeting emerging artists. The 28 selected European Networks, constitute a concrete contribution to internationalization of careers, peer learning, collecting and promoting good practices. More than half of these networks focus on the development of skills and know-how and the digital shift, enabling its members to test innovative approaches to audience development and thus contributing to the overriding priority of the programme. Over half of them are active in the performing arts area.

Under the cross-sectoral strand, the **Cultural and Creative Sectors' Guarantee Facility (CCS GF)** is an innovative market led instrument that addresses the financing gap for SMEs in these sectors, aiming to generate over EUR 2 billion in loans for cultural and creative sectors by end 2024. The new instrument has been well received by the market and by the end of 2019 the Cultural and Creative Sectors' Guarantee Facility had signed 13 guarantee agreements with 12 financial intermediaries from Spain, France, Romania, Czech Republic, Belgium, Italy, Portugal, Denmark, Sweden and Poland. Five additional application have been received. Expected debt financing for SMEs from agreements already signed amounts to EUR 1.2 billion. **Loans have so far been distributed to 1,697 SMEs, supporting EUR 340 million in debt financing** (data for Q3/2019), of which 64 % from the audiovisual sector and 36 % from other cultural sectors. These results are very encouraging as they indicate that the traditional gap between the financial sector and the cultural and creative sectors can be addressed in a concrete way. Given the strong market demand, the European Fund for Strategic Investment has been mobilised to top-up the CCS GF by EUR 60 million, equivalent to 50 % of the first budget. The second top-up of additional EUR 70 million is being prepared. In addition, the Capacity Building Scheme, which offers a technical assistance to financial intermediaries, is operational as from mid-2018, and is currently in contact with 14 financial intermediaries cross 12 program countries.

Finally, the network of **Creative Europe desks** established in all participating countries contributes to the success of the programme by providing information and advice to organisations applying to Creative Europe funding. They also give more visibility to the programme and its results.

Key achievements

The culture and creative sector is increasingly aware of its role in fighting climate change.

The Culture Sub-programme has recently co-funded projects encouraging the sector to adopt **more environmental friendly practices** and business models. For instance, the project Creative climate Leadership, a EUR 2 million pan-European, interdisciplinary programme, connects and enables a community of cultural leaders to take an active role in shaping an environmentally sustainable future for the European cultural sector. Other projects such as the cooperation project 'ACT' (Art, Climate, Transition) run by a 10 organisation consortium led by Theatre Rotterdam aims at **raising awareness and launching debates** on Climate issues.

Particular efforts have been made to **increase the sustainability of our MEDIA umbrella stands**, such as the choice of wood as main material, the use of the re-use of the same wood elements (desk elements and rubber floor for the four years of the contract), the partnership with local manufacturers, suppliers and installers for all stand building solutions, the local storage of the building elements to avoid transport from Brussels, the preference for local products for coffee breaks, coffee machines without capsules, and availability of flasks for participants to reduce use of plastic glasses. The Commission also received input from various stakeholders indicating that the industry is reviewing its practices and subsequently the Commission held a meeting with the industry association focused **on promoting reducing CO2 emissions in the filmmaking process**.

MEDIA Sub-programme

In 2019 MEDIA took an important step in **reaching wider audiences**. The ‘Distribution Selective’ scheme was wholly restructured to promote more collaboration and joined-up distribution strategies and thereby reach wider audiences (eg. by sharing marketing material amongst distributors). The Call showed the success of the improvements as it attracted many high quality proposals (total of 48; 20 selected for a total of EUR 10.5 million).

In 2019, **MEDIA-supported films won 20 major international prizes** (5 in Berlin, 7 in Cannes, 3 in Venice, 4 in San Sebastian and 1 in Annecy) and 15 European Film Academy awards as well as 6 nominations for international film academies awards (2 Oscar and 4 Golden Globe). The most popular MEDIA-supported film by number of cinema admissions was animated family film ‘Early man’ (2.62 million). The most renowned films included The Favourite, French social drama Les Misérables, and Spanish Dolor y Gloria.

European Film Promotion activities, supported by MEDIA can be regarded as particularly successful this year. EFP strengthens the global presence of European industry. It hosts umbrella stands at most important world film industry events (Sydney, Toronto Busan film festivals etc., events in Los Angeles in Oscars run-up) for European filmmakers.

A key achievement in 2019 **was the launch of the Directory of European Films online**, a tool which increases transparency about the availability of European films in video-on-demand (VOD) services throughout the European Union. It was launched as a beta version in Strasbourg in April 2019 by Commissioner Gabriel and Thorbjørn Jagland, the Council of Europe’s former Secretary General. It includes information coming from 305 different VOD catalogues available in 32 European countries. In total, 37.000 European films have been listed. This was made possible by the participation of key VOD services JustWatch, Amazon Prime Video, Netflix and EuroVOD who have volunteered to share their data.

CULTURE Sub-programme

The **European Year of Cultural Heritage (EYCH) in 2018 was a success** with substantial funding made available for cultural heritage projects, encouraging people-centered, inclusive, and sustainable approaches. As a result of a dedicated Creative Europe call, 29 EYCH projects are in place, with a EU funding of EUR 4.9 million. In line with the European Framework for Action on Cultural Heritage (EFACH), **many activities have been put in place in 2019 to keep it momentum** and harness the benefit of this year. The 65 actions of the EFACH respond to five pillars pertaining to inclusiveness, sustainability, resilience, innovation and global partnerships. They include such Creative Europe funded actions as joint EU-Unesco project on engaging youth and schools for heritage (EUR 300,000) and the peer learning project ‘cultural heritage for cities and regions’ (EUR 500,000).

Among the actions showcasing the richness and diversity of cultures in Europe as well as the common features they share, the **European Capitals of Culture (ECOCs) have a significant leverage effect** on long-term cultural, social and economic benefits to the cities which have held the title. This cost-efficient leverage action (EUR 1.5 million in the form of the Melina Mercouri Prize) stimulates huge culture-led investments by national, regional and local public authorities: as an example, the two 2018 ECOCs invested approximately EUR 104.6 million in Leeuwarden (The Netherlands) and EUR 26.5 million in Valetta (Malta). One euro of public money invested in an ECOC project can generate up to 6 euros in return for the local economy (as was for example the case in Mons, ECOC 2015) and overnight visitors increase on average by 12 %. In Leeuwarden, overnight stays in hotels showed an increase from 0.8 million in 2017 to 2.1 million in 2018.

Another achievement is the **success of the new platform scheme introduced at the beginning of the programme** to offer simplified mechanisms (cascading grant) to stimulate the circulation of artists and works. The sector has well responded to this new opportunity and the number of supported platforms went from 5 in 2014 to 15 in 2019. The scheme has good absorption capacity but platforms are limited by annual budget ceilings.

The **individual mobility scheme for artists and creative people was successfully launched** as an experimental action in 2018. The scheme gives artists and creative professionals more freedom to choose how to develop and build their career. The scheme called I-Portunus, is managed by a consortium headed by Goethe Institute and three other cultural organisations. Although new, it has been a huge **success with ten times more applications than funding available** and very positive feedback from cultural organisations and artists who took part. In 2019, i-Portunus funded the mobility of 337 individuals (mostly artists but also some cultural professionals) who went abroad for a period of 15-80 days with a small financial support ranging from EUR 1,500 to 3,000 (as a lump sum) for the purposes of professional development, co-production or strengthening international collaborations. It appealed especially to young and emerging artists with low incomes.

Following the decision by the European Parliament end of 2018 for an extension of the preparatory Action ‘**Music Moves Europe**’, with budget doubled to EUR 3 million. DG EAC has launched five out of the six calls in 2019: ‘Professionalisation and training’; ‘Cooperation of small music venues’; ‘Co-creation and co-production’; ‘Music education and learning’; ‘Study on the health and wellbeing of music creators’. The resulting projects and study will feed into an integrated strategy for music in the next generation programmes after 2020. The objective of the foreseen strategy is to support European diversity and talent, the competitiveness of the sector as well as increased access of citizens to music in all its diversity. For 2020, the Parliament suggested another extension of this Preparatory Action, earmarking a budget of EUR 2.5 million for it.

As part of the support for Special Actions, the Culture Sub-programme supported the organisation of **four European prizes** in the areas of music, literature, architecture and cultural heritage. All Prizes organised award ceremonies together with side events to celebrate their winners, gather stakeholders and attract media attention.

- The first edition of the **Music Moves Europe Talent Awards**, the new European Union Prize for popular and contemporary music at Eurosonic Festival in Groningen
- The biennial **European Union Prize for Contemporary Architecture** on at the Mies van der Rohe Pavilion in Barcelona
- The **European Union Prize for Literature and of the European Heritage Awards 2019** was given out in Bozar in Brussels
- The **European Heritage/Europa Nostra Awards** was given out in a prestigious ceremony in Paris.

For all the prizes, much more focus is now being put on the support to the prize winners during the year, helping them to professionalise, access markets and raise visibility. While the award ceremonies remain an important milestone to attract visibility, efforts were made to increase their attractiveness and relevance within the respective creative sector even further.

Cross – sectoral strand

In 2019, under Creative Europe’s Cross-sectorial strand, the project ‘**Cultural and Creative Spaces and Cities**’ (2018-20, EUR 1.5 million) continued the implementation of its activities: The wider context of cultural centers, hubs and the local context is explored for a better use of public spaces for social regeneration through culture. A policy-making conference took place in Brussels, different urban labs continued with its participatory approaches with municipalities and local communities, involving innovative peer learning approaches.

The Commission organised stakeholder consultations for post-2020 cross-sectoral action **Creative Innovation Labs** that aims to accelerate development by **integrating and cross-fertilizing innovation initiatives in creative fields**. The initiative was met with a numerous attendance and enthusiastic response from the sector, showing how needed and expected it was. In order to prepare for the launch of the Labs a preparatory action Call for Proposals was open already in 2019: Bridging culture and audiovisual through Digital. The EUR 1.75 million budget Call received 61 eligible applications for the total of over EUR 14.3 million. The applications came from a wide range of complementary sectors and countries and showed the appetite for such cross-sectorial calls, something that was also in evidence in a separate call on platform innovation.

Evaluations/studies conducted

The European Audiovisual Observatory, co-financed by Creative Europe, was commissioned to prepare several studies on:

- European works on VOD
- Presence of European films on SVOD outside Europe
- Directory of European films on VOD
- Revamping of the audiovisual media services database
- Updating of MAVISE by including information on licences of audiovisual media services
- Mapping on the nationality of audiovisual work
- TV and web fiction production
- Briefing notes and ad-hoc data

Each year, ex-post evaluations of the Capitals of Culture of the previous year are conducted. The external ex post evaluation conducted in 2019 has shown that the two title-holders in 2018 – Valletta (Malta) and to a higher degree Leeuwarden-Friesland (the Netherlands) – derived substantial economic, social and cultural benefits from the title ⁽¹⁾.

Forthcoming implementation

Activities to be funded under 2020 work programme will offer both continuity and experimentation in view of the new programme.

Under the Culture Sub-programme the last calls for cooperation and literary translation projects will be launched and will produce effects in the years to come with the selection of multi annual projects. However, activities financed under network and platform schemes come to an end in 2020 and their structuring effects might be lost if the new programme is not adopted in time.

In terms of new activities under culture, the mobility scheme will enter the second year of testing and a new initiative on performing arts will be launched. The lessons learnt of the Music Moves Europe preparatory action (2017-2020) and the 2020 special call for the cultural cooperation in Western Balkan, both run in close coordination with Creative Europe, will be fully integrated in the new programme

In line with the vision for the programme post-2020, the **guiding principles** for the 2020 MEDIA Work Programme are:

1. **Continuity** for actions that have already been restructured. For example, the support to selective distribution was wholly restructured in 2019 to ensure better coordination of pan-European film distribution.
2. **Adaptations** to phase in the renewed priorities of the successor programme, notably to scale up industry through the power of collaboration and networking, e.g. via the support to Festivals.

⁽¹⁾ <https://op.europa.eu/en/publication-detail/-/publication/6312a17a-1b6a-11ea-8c1f-01aa75ed71a1/language-en>

3. **Streamlining** the modalities of implementation in order to make efficiency gains, such as streamlining application process for the highly popular Development support or reducing the overheads by combining the ‘sales agents’ and ‘distribution automatic’ schemes.

Promoting **gender balance** is a cross-cutting priority: Actions will focus on continuing to collect data, supporting and encouraging women filmmakers, supporting mentoring activities women and collaborating with other funds, notably Eurimages and the European Audiovisual Observatory.

As regards the cross-sectoral strand, under the **Guarantee Facility** new agreements with banks are ready for implementation in 2020. Several other financial intermediaries are discussing multi-country or national transactions with the EIF. Given the strong market demand, the European Fund for Strategic Investment has been mobilized for the second top-up of the CCS GF budget by further EUR 70million.

In 2020, support will also be provided under the cross-sectoral strand to the new initiative **bridging cultural and audiovisual content through digital**, the second edition of the preparatory action for Creative Innovation Labs. This will contribute to taking forward the strategy for harnessing digital to empower the positive economic and societal effects of culture.

Outlook for the 2021-2027 period

On 30 May 2018, the Commission adopted its proposal for the **new Creative Europe programme 2021-2027**. The proposal includes a CULTURE strand (covering all cultural and creative sectors with the exception of the audiovisual), a MEDIA strand (for the audiovisual sector) as well as a cross-sectoral strand.

In line with the mid-term evaluation of Creative Europe, but also the feedback from various stakeholders, the future programme will keep the **same overarching objectives** as the current one namely the promotion of cultural and linguistic diversity/cultural heritage, and the reinforcement of the competitiveness of the cultural and creative sectors as they remain broadly relevant. The programme will also **help the cultural and creative sectors face today’s challenges**, i.e. fragmentation of the EU markets along national and linguistic lines, digitization coupled with globalisation, lack of access to funding and lack of data.

The mid-term evaluation of Creative Europe concluded that the size of the budgets of Creative Europe and its predecessor programmes were not sufficient to create major impact. Therefore, in order to respond to the new challenges facing the industry the Commission proposed an ambitious budget. It should be recalled that Creative Europe has consistently executed 100 % of the budget and many high quality projects could not be supported due to budget constraints.

The new programme will be fully aligned with Policies and in particular the new European Agenda for Culture and the Audiovisual Media Services Directive. The MEDIA strand will continue to support developing skills and talent as well as the development, distribution and promotion of European films, TV programmes and video games. There would be a focus on the power of networks and cooperation in order to encourage the industry to scale up. We plan to expand the existing Europa Cinemas network, one of the biggest successes of the Programme and, based on this example, new networks for festivals and VOD services are envisaged. In the years ahead, more money would be invested in the international promotion and distribution of European works and innovative storytelling.

The CULTURE strand will build on the success of the current programme with a continuation of the three main horizontal (multi-discipline) schemes (cooperation, network and platforms) which have proved **to have a structuring effect at European level**. The increased budget is necessary to respond to the high demand for cooperation and the very low success rates of the scheme. The co-financing rates for the cooperation scheme will be increased to **facilitate the participation of micro and small organisations**, which do not have access to national or local cofinancing. The mobility scheme for artists and professional, which was successfully introduced in 2018 and 2019 will be enlarged. The main other novelty is the introduction of sector specific schemes in music, publishing/book, architecture and culture heritage to complement and deepen the impact of the horizontal actions. The international dimension of the culture scheme will also be increased.

Through the cross-sectoral strand, policy cooperation and outreach would be promoted, including through cross-border exchanges of experience and support actions. A Creative Innovation Lab would be introduced to foster innovation at the crossroads of the cultural and creative sectors, including through technology, to facilitate access, distribution, promotion and monetisation of content. The new Programme would support the news media sector to promote a diverse and pluralistic media, strengthening quality journalism and fostering media literacy. The Creative Europe Desks would continue to be supported. Whereas this strand in the past supported access to finance through the Guarantee Facility, in future this will be supported through InvestEU, a new centralised instrument outside Creative Europe.

Furthermore, the monitoring and evaluation system for the whole programme will be reinforced with appropriate impact and output indicators.

Simplification

In order to simplify the future programme compared with the current Creative Europe programme:

- Greater flexibility will be imbedded within the programme in order to adapt work programmes to unforeseen circumstances or new technological or societal developments, and reward performance;

- Greater effectiveness and efficiency will be sought by an increased use of framework partnership agreements and cascading grants to provide financial stability and facilitate access to smaller players. The already successful exchange of learning during the implementation of projects and the dissemination of results of this learning will be further enhanced;
- Incentives to reward results, related in particular to the capacity of reaching out to large audiences will be introduced (e.g., audiovisual projects that achieve good box office results);
- The future music sectorial actions, as well as the translation scheme will include award criteria rewarding market success and efforts to reach audiences;
- Effective transitions arrangements will be designed to facilitate the association to the new programme of the third countries which were previously associated to Creative Europe 2014/2020;
- Greater clarity will be provided within its guidelines, and processes and procedures will involve systematic use of e-forms and e-reports and lighter reporting requirements. A coherent set of rules (single rulebook) will be introduced, while leaving room for differentiated approaches when needed.

Substantial simplification measures such as lump sums, unit costs and flat rates have already been successfully introduced by other programmes and could be introduced in the new Creative Europe.

The specificity of the cultural sector and the individual character of the supported actions have made the calculation and application of lump sum and flat-rates challenging (outside the literary translation scheme) but where the calculation basis can be lightened it would constitute a welcome reduction of administrative burden for beneficiaries. Lump sums will continue to be used in MEDIA in order to simplify financial management, when appropriate. The methodology for calculating the lump sums will foresee a regular monitoring to ensure alignment with real costs.

III. Programme key facts and performance framework

1. Financial programming

Legal Basis	Period of application	Reference Amount (EUR million)
Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC	2014 – 2020	1 462,7

	Financial Programming (EUR million)							
	2014	2015	2016	2017	2018	2019	2020	Total Programme
Administrative support	2,1	2,2	2,2	2,3	2,4	2,6	2,7	16,6
Operational appropriations	167,6	163,8	177,4	194,4	215,8	230,2	236,9	1 386,0
Executive Agency	12,2	11,7	12,2	12,2	12,2	12,0	12,3	84,8
Total	181,9	177,7	191,8	208,9	230,4	244,8	251,9	1 487,5

2. Implementation rates

	2019				2020			
	CA	Impl. Rate	PA	Impl. Rate	CA	Impl. Rate	PA	Impl. Rate
Voted appropriations	244,843	100,00 %	201,699	99,20 %	251,914	18,11 %	215,271	14,46 %
Authorised appropriations (*)	257,425	99,00 %	215,805	96,62 %	260,922	18,56 %	227,760	14,75 %

(*) Authorised appropriations include voted appropriations, appropriations originating from assigned revenues (internal and external) as well as carried-over and reconstituted appropriations; the execution rate is calculated on 15 April 2020

3. Performance information

Programme performance

The Commission in 2019 adopted a Delegated Regulation (EU) 2019/1974 on Creative Europe programme supplementary indicators in order to strengthen the monitoring of the programme performance. The new indicators are more closely related to performance of the programme as opposed to trends in the market. The measurement through key performance indicators shows in particular how diversity was strengthened by helping European content reach wider audiences, one of the key challenges for the cultural and creative sectors. For example, in 2018 audiovisual works reached 122 million people and 440 books were translated with more than 70 % in non-English languages. At the same time Creative Europe also helped competitiveness in particular by leveraging investment in audiovisual industry (multiplier of 5). As an example in another cultural field, the European Capital of Culture of Leeuwarden was supported by EUR 1.5 million and led to an economic impact of EUR 300 million. This significant leverage effect maximises the impact of Creative Europe, within the budget constraints.

MEDIA is performing very well in respect of promoting European cultural and linguistic diversity, by supporting the development and distribution of hundreds of audiovisual works, thus helping them find their audiences. By supporting the development and distribution of about 25 % of films produced every year, MEDIA plays a significant role in creating a European ecosystem, which allows films to go beyond their domestic markets. It has exceeded the set targets in terms of number and share of European film audiences in cinemas and remains on track in VOD. This is a significant achievement in the light of the disruption of the audiovisual landscape, notably through the rapid growth of global digital platforms.

The Culture Sub-programme is achieving key objectives such as encouraging transnational cooperation in the cultural field. More than 530 partnerships have been created between 3,300 organisations across Europe. More than 70 % of the beneficiaries are small or medium size organisations. However, the low budget appropriation in the first years of implementation has resulted in very low success rates (around 12 % in 2014-2017) which might have discouraged organisations to apply. Cooperation are taking place around the 3 main priorities of the programme: circulation of artists and works, capacity building and especially audience development, which was a key priority of the programme. The literary translation scheme has efficiently contributed to increasing the diversity of European literature through the translation and promotion of more than 3,000 books. With more than 30 different ‘less represented’ languages, the scheme has a clear added value in comparison to the market dominated by translations from English. Finally, the programme demonstrated its ability to innovate and respond to the demand by testing a new mobility scheme for artists and professionals.

General objectives

General Objective 1: to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe’s cultural heritage

Indicator 1: the number of people accessing European cultural and creative works, including, where possible, works from countries other than their own

This indicator has been discontinued. The 2017 mid-term evaluation did eventually not collect the corresponding data as it was decided to prepare a proposal on supplementary indicators to Member States through a Commission Delegated Act.

General Objective 2: to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth

Indicator 1: the cultural and creative sectors’ level, change in and share of employment and share of gross domestic product

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2010	Milestones foreseen							2020
Of the total European workforce 3.0 % – 3.8 %					In view of economic crisis, to safeguard 2010 figures		4.0 %	4.0 %
	Actual results							
	2.9 %			3.8 %	3.8 %			
2010	Milestones foreseen							2020
Of total European GDP 3.3 % – 4.5 %					In view of economic crisis, to safeguard 2010 figures		4.8 %	4.8 %
	Actual results							

Comment: Baseline: 3.3 % of EU’s active population (TERA consultants 2014, <http://www.teraconsultants.fr/en/issues/The-Economic-Contribution-of-the-Creative-Industries-to-EU-in-GDP-and-Employment>).

3.8 % of EU workforce (Ernst and Young France 2014, <http://www.createurope.eu/en/wp-content/uploads/2014/11/study-full-en.pdf>).

4.2 % of EU GDP (TERA consultants 2014); 4,4 % of EU GDP (Ernst and Young France 2014).

Source: 2016 Culture statistics, 2016 edition, Eurostat
 2017 Eurostat. <https://ec.europa.eu/eurostat/web/culture/statistics-illustrated>
 2018 https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment -8,7 mln persons

Unit of measure: Percentage of total European workforce

Specific objectives

Specific Objective 1: to support the capacity of the European cultural and creative sectors to operate transnationally and internationally

Indicator 1: the scale of international activities of cultural and creative organisations and the number of transnational partnerships created

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2012	Milestones foreseen							2020
7 000	available as of 2017-18		310 from MEDIA 426 from Culture sub-programme	7 600			8 000	8 000
Actual results								
						530		

Comment: The calculation of this indicator has been revised to include only partnerships of more than 3 organisations.

Source: Baseline: Latest known result at end 2012.

Unit of measure: Transnational partnerships involving at least 3 countries.

Indicator 2: the number of learning experiences and activities supported by the Programme which have improved the competences and increased the employability of cultural and creative players, including audiovisual professionals

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2012	Milestones foreseen							2020
140 000				190 000			240 000	240 000
Actual results								

Comment: Art. 1, 2 c; Commission Delegated Regulation (EU) 2019/1974 of 17 May 2019 supplementing Regulation (EU) No 1295/2013 of the European Parliament and of the Council by establishing additional qualitative and quantitative performance indicators establishes the following new indicator that should replace the current one as soon as data are available: ‘Number of participants in learning experiences and activities, supported by the programme, having improved their competences and increased their employability (including the proportion of women).

Unit of measure: Professionals with learning experiences

Expenditure related outputs

Outputs	Budget line	Budget 2020	
		Number	EUR million
MEDIA Sub-programme:			
New skills and networking: number of courses/workshops/events	09 05 01	49	7.5
Development of audiovisual projects (including TV production): number of projects	09 05 01	300	35
Support to co-production funds: number of co-production funds supported	09 05 01	0	0
Audiovisual markets, promotion tools and stands: number of projects	09 05 01	60	9.4
Total			51.9
CULTURE Sub-programme:			
Cooperation measures, such as activities stimulating peer learning + Support to Project selection	15 04 02	42	19.4
European networks, such as those providing capacity building	15 04 02	16	4.3
European platforms, such as those providing a structure for international	15 04 02	7	3.8

professional development			
Special actions, such as Prizes ⁽²⁾	15 04 02	4	6.3
Total			33.8

Outputs	Number of outputs foreseen (F) and produced (P)							
	2014	2015	2016	2017	2018	2019	2020	
MEDIA Sub-programme:								
New skills and networking: number of courses/workshops/events	F	45	50	48	53	54	49	49
	P	59	58	54	53	53	46	
Development of audiovisual projects (including TV production): number of projects	F	359	345	350	300	300	300	300
	P	345	299	280	278	311	281	
Support to co-production funds: number of co-production funds supported	F	7	5	5	6	5	5	0
	P	5	5	6	5	5	4	
Audiovisual markets, promotion tools and stands: number of projects	F	51	64	56	66	66	65	60
	P	48	61	62	69	70	68	
CULTURE Sub-programme:								
Cooperation measures, such as activities stimulating peer learning	F	40	48	37	44	35	40	42
	P	40	30	37	21	31	43	
European networks, such as those providing capacity building	F	10	-	17	10	20	16	16
	P	16	-	19	10	39	28	
European platforms, such as those providing a structure for international professional development	F	4	5	4	4	7	7	7
	P	3	2	4	7	15	15	
Special actions, such as Prizes ⁽³⁾	F	6	7	4	7	15	7	4
	P	5	7	5	4	4	4	

Specific Objective 2: to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists, as well as to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups

Indicator 1: MEDIA Sub-programme: the number of admissions for non-national European films in Europe and European films worldwide (10 most important non-European markets) in cinemas

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2010	Milestones foreseen							2020
Europe 69	Actual results							71
	103	91	89	98	94			
2010	Milestones foreseen							2020
Worldwide 61	Actual results							85
	82	106	68	97	87			

Comment: The definition of the indicator as defined by the legal basis specifies the meaning of 'worldwide' (=10 most important non-European markets).

Unit of measure: Million in Europe

Indicator 2: MEDIA Sub-programme: the percentage of European audiovisual works in cinemas, on television and on digital platforms

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2009-2010	Milestones foreseen							2020
Cinemas 59 %	Actual results							59 %
				59 %	59 %		59 %	

⁽²⁾ The four prizes in the areas of music, architecture, heritage and literature aim particularly at the circulation of artists and their works across borders.

⁽³⁾ The indicator has been adapted to reflect the emerging reality of the scheme. This figure now takes into account only the four prizes.

	67 %	66 %	66 %	66 %	68 %			
2009-2010	Milestones foreseen							2020
TV 39 %	Actual results							35 %
	38 % (2013)	31 %	28 %					
2015	Milestones foreseen							2020
Digital platforms 27 %	Actual results							27 %
		27 %	20 %	24 %/29 % VOD	30 %/27 % for TVOD, 26 %/20 % for SVOD			

Indicator 3: MEDIA Sub-programme: the number of people in the Member States accessing non-national European audiovisual works and the number of people in the countries participating in the Programme accessing European audiovisual works

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2009	Milestones foreseen							2020
EU 288	Actual results							288
	287	293	258	258				
2009	Milestones foreseen							2020
Participating Countries 298	Actual results							300
	291	298	262	262				

Comment: The second figure covers both national and non-national European audiovisual works. In addition to EU Member States, two third countries participate in the sub-programme MEDIA for the time being i.e. Norway and Iceland.

Unit of measure: Million people in the EU that are accessing non-national European audiovisual works

Indicator 4: MEDIA Sub-programme: the number of European video games produced in the Union as well as in the countries participating in the Programme

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
	Milestones foreseen							2020
EU 21.3	Actual results							30.0
		22.0			21.0			
	Milestones foreseen							2020
5 biggest markets 13.35	Actual results							16.0
		15.0						

Narrative: Baseline: in EU

Comment: The turn-over of the video-game sector is the best available proxy for this indicator. The number of video-games produced in Europe is currently unavailable.

Source: Research by International Software Federation of Europe.

Unit of measure: EUR billion

Indicator 5: Culture Sub-programme: the number of people directly and indirectly reached through projects supported by the Programme

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
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	Milestones foreseen							2020
					To be assessed in a Performance Monitoring Report to be published third quarter 2019		Increase of 5 % in comparison to 2017 results	Increase of 5 % in comparison to 2017 results
	Actual results							
				3.2	4.0			

Narrative: No baseline, first known results (2017) were available in 2018

Source: Reports from cooperation project beneficiaries (2014-2016). Creative Europe Culture Sub-Programme.

Indicator 6: Culture Sub-programme: the number of projects addressed to children, young people and under-represented groups and the estimated number of people reached

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
	Milestones foreseen							2020
					To be assessed in a Performance Monitoring Report to be published third quarter 2019		Increase of 7 % in comparison to 2017 results	Increase of 7 % in comparison to 2017 results
	Actual results							
				1.6	3.5			

Narrative: No baseline, first known results (2017) were available in 2018 for the first time.

Comment: In contrast to previous programmes, the design of the new application e-forms and final reports will make it possible under Creative Europe to collect this information for the 4 measures under the Culture Sub-programme.

Source: Reports from cooperation project beneficiaries (2014-2016). Creative Europe Culture Sub-Programme.

Expenditure related outputs

Outputs	Budget line	Budget 2020	
		Number	EUR million
MEDIA Sub-programme:			
Distribution campaigns of European Non National films: number of projects	09 05 01	320	35.9
Network of cinemas screening majority of European films: number of cinema networks	09 05 01	1	10.9
Film festivals and events: number of festivals and events	09 05 01	70	3.2
Film literacy initiatives: number of projects	09 05 01	8	2
New marketing and advertising tools: number of projects establishing e.g. film community platforms	09 05 01	38	12
Total			64
CULTURE Sub-programme:			
Cooperation measures, such as those supporting international touring	15 04 02	55	26.1
European networks, such as those promoting audience building	15 04 02	12	2.9
European platforms, such as those fostering international careers	15 04 02	8	3.8
Literary translations and promotional support	15 04 02	62	3.6
Special actions, such as ECOOC, European Heritage label and Heritage Days	15 04 02	4	5.1
Total			41.5

Outputs	Number of outputs foreseen (F) and produced (P)							
	2014	2015	2016	2017	2018	2019	2020	
MEDIA Sub-programme:								
Distribution campaigns of European Non National films: number of projects	F	820	754	677	1 100	1 130	NA	NA
	P	1 077	1 065	1 089	1 041	1 334	NA	
Coordinated pan-European distribution of European films	F						20	20
	P						20	
Support to European distributors for the annual release of European non-national films	F						300	300
	P						263	
Network of cinemas screening majority of European films: number of cinema networks	F	1	1	1	1	1	1	1
	P	1	1	1	1	1	1	
Film festivals and events: number of festivals and events	F	72	87	77	67	67	65	70
	P	85	88	66	65	72	75	
Film literacy initiatives: number of projects	F	10	13	14	14	14	1	8
	P	16	12	16	7	8	1	
New marketing and advertising tools: number of projects establishing e.g. film community platforms	F	11	13	17	30	30	35	38
	P	17	18	22	37	30	38	
CULTURE Sub-programme:								
Cooperation measures, such as those supporting international touring	F	60	71	43	66	46	55	55
	P	23	54	34	60	53	27	
European networks, such as those promoting audience building	F	15	-	4	15	10	12	12
	P	7	-	4	18	37	28	
European platforms, such as those fostering international careers	F	6	6	6	6	8	8	8
	P	5	3	4	8	15	15	
Literary translations and promotional support	F	59	63	60	45	60	62	62
	P	76	69	60	45	61	68	
Special actions, such as ECOC, European Heritage label and Heritage days	F	9	9	5	11	14	3	4
	P	5	9	2	3	3	7	

Regarding literary translations, projects applied on average for a lower amount than expected and therefore more of them could be supported.

Specific Objective 3: to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavouring to ensure a balanced geographical coverage and sector representation

Performance

Indicator 1: the volume of loans guaranteed in the framework of the Guarantee Facility, categorised by national origin, size and sectors of SMEs and micro, small and medium-sized organisations

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2013	Milestones foreseen							2020
20	Actual results							500
				180	250		500	
					127	340		

Narrative: Baseline: MEDIA Production Guarantee Fund, end 2013

Comment: Baseline: Breakdowns by national origin, size and sectors of SMEs or organisations and by participating financial intermediaries categorised by national origin are provided in the annual report from the European Investment Fund.

Source: 2018: Based on the Q3/2018 EIF Operational Report of the guarantee facility. The results of the CCS GF are lower than planned due to budget profile of Creative Europe. Budget for the CCS GF was only available as from year 2016 (and not 2014 as originally planned). Two years delay in the creation of the financial instrument impacts its delivery in certain areas.

2019: Q3 2019

Unit of measure: EUR million guaranteed loans

Indicator 2: the volume of loans granted by participating financial intermediaries, categorised by national origin

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2013	Milestones foreseen							2020
35	Actual results							700
				45	250		700	
					410			

Narrative: Baseline: MEDIA Production Guarantee Fund, end 2013

Comment: Breakdowns by national origin are provided in the annual report from the European Investment Fund. Based on the Q3 Operational Report of the guarantee facility.

Unit of measure: EUR million guaranteed loans

Indicator 3: the number and geographical spread of participating financial intermediaries								
Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2012	Milestones foreseen							2020
Financial institutions 2				7	8	9	10	10
	Actual results							
					9	13		
2012	Milestones foreseen							2020
Member States 2				5	6	8	10	10
	Actual results							
					8	12		

Comment: Based on the Q3 Operational Report of the guarantee facility.

Unit of measure: Financial institutions

Indicator 4: the number of SMEs and micro, small and medium-sized organisations benefiting from the Guarantee Facility, categorised by national origin, size and sectors

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2013	Milestones foreseen							2020
Beneficiaries 48				1 500	3 000		7 000	7 000
	Actual results							
					477	1 302		
2013	Milestones foreseen							2020
Sub-sectors				5	5		5	5
	Actual results							
					71	80		
2013	Milestones foreseen							2020
Participating countries 8				7	10		15	15
	Actual results							
					11	15		

Comment: Breakdowns by national origin, size and sectors of SMEs or organisations are provided in the annual report from the European Investment Fund. Based on the Q3/20118 EIF Operational Report of the guarantee facility. The results of the CCS GF are lower than planned due to budget profile of Creative Europe. Budget for the CCS GF was only available as from year 2016 (and not 2014 as originally planned). Two years delay in the creation of the financial instrument impacts its delivery in certain areas.

Unit of measure: Beneficiaries

Indicator 5: the average default rate of loans								
Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2011	Milestones foreseen							2020
10 %					9 %		8 %	8 %
	Actual results							
					0 %			

Narrative: Baseline estimated

Indicator 6: the achieved leverage effect of guaranteed loans in relation to the indicative leverage effect (1:5,7)								
Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2011	Milestones foreseen							2020

1:5.7			1:5.7	1:5.8	1:5.9	1:6.0	1:6.0
	Actual results						
			0		0	1:3.9	

Narrative: Baseline estimated

Comment: There is no EU wide financial instrument for the sector. An estimated ratio of 1:5,7 according to the ex-ante impact assessment for the Creative Europe programme. Based on the Q3/ 2018 EIF Operational Report of the guarantee facility. The results of the CCS GF are lower than planned due to budget profile of Creative Europe. Budget for the CCS GF was only available as from year 2016 (and not 2014 as originally planned). Two years delay in the creation of the financial instrument impacts its delivery in certain areas.

Expenditure related outputs

Outputs	Budget line	Budget 2020	
		Number	EUR million
Number of loans provided by banks to operators	15 04 01	1 800	29
Number of capacity building workshops	15 04 01	6	0.5
Total			29.5

Outputs		Number of outputs foreseen (F) and produced (P)						
		2014	2015	2016 ⁽⁴⁾	2017	2018	2019	2020
Number of loans provided by banks to operators	F	0	0	281	705	1 198	1 800	1 800
	P	0	0	0	207	630	1 697	
Number of capacity building workshops ⁽⁵⁾	F	0	0	7	6	5	5	6
	P	0	0	0	0	5		

Specific Objective 4: to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation

Indicator 1: the number of Member States making use of the results of the open method of coordination in their national policy development

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2013	Milestones foreseen							2020
10	12	13	14	15	16	17	20	20
	Actual results							
	12	13	14		16	22		

Unit of measure: Member States

Indicator 2: the number of new initiatives and policy outcomes

Baseline	2014	2015	2016	2017	2018	2019	2020	Target
2012	Milestones foreseen							2020
			10				20	20
	Actual results							
		2			13	2		

Expenditure related outputs

Outputs	Budget line	Budget 2020	
		Number	EUR million
Network of Creative Europe desks	15 04 01	28	4.7
Studies, evaluations and policy analysis (includes also the subsidy for the European Audiovisual Observatory)	15 04 01	2	1

⁽⁴⁾ The first agreements with the intermediaries were signed in January 2017.

⁽⁵⁾ Start up of capacity building is 2018.

Transnational exchanges and networking	15 04 01	1	0.6
Testing new cross-sectoral approaches	15 04 01	1	1.4
Conferences, seminars and policy dialogue	15 04 01	5	1
Total			8.7

Outputs		Number of outputs foreseen (F) and produced (P)						
		2014	2015	2016	2017	2018	2019	2020
Network of Creative Europe desks (EAC) ⁽⁶⁾	F	28	28	28	28	28	28	28
	P	28	28	28	28	39	28	
Studies, evaluations and policy analysis (This also includes the European audiovisual observatory) (co-manage)	F	4	8	6	6	7	7	2
	P	1	2	4	1	6	11	
Transnational exchanges and networking (co-manage)	F	1	1	1	1	1	1	1
	P	2	1	1		0		
Testing new cross-sectoral approaches (CNECT)	F	-	-	1	1	1	1	1
	P	0		0		0	1	
Conferences, seminars and policy dialogue (co-manage)	F	4	5	6	6	5	5	4
	P	4	1	5	3	6	5	

4. Contribution to Europe 2020 Strategy and mainstreaming of policies

Table Contribution to Europe 2020 headline targets

75 % of the population aged 20-64 should be employed
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Gender mainstreaming

Equality between women and men is a fundamental EU value and a driver of more diverse content and connecting with wider audiences. Creative industries, and in particular the media, have a considerable influence on our beliefs, values and perception of gender issues. The Commission has recognised the strategic importance of gender diversity to sustain a rich, highly creative audiovisual industry as well as more open, inclusive and competitive societies. In the last years also the stakeholders in the audiovisual sector became very aware of the challenges in this respect.

In 2019 MEDIA developed an active agenda on gender balance in close cooperation with 25 European audiovisual stakeholders' organisations. Common actions included awareness raising, collecting data and promoting good practices. In this framework data on gender balance in MEDIA was presented to stakeholders at the Berlinale film festival. It shows that MEDIA is ahead of market trends, for example in training programmes where more than 50 % of participants were women.

An annual awareness raising event was launched during the Cannes Film Festival called: 'Women on the move'. A special publication compiling good practices from the audiovisual industry and policy-makers of the EU was published on this occasion. MEDIA is also financing a new study on gender disparity among film critics in Europe in partnership with the 50/50 collective.

In 2019, 33 % of applicants and 34 % of beneficiaries were women, a result slightly higher than last year. A particularly positive result is that women constituted a big share in key, impactful positions: as much 45 % of authors of selected film concepts, and 47 % of authors and 37 % of directors of supported TV projects. Women also directed 27 % of the films awarded with selective distribution grants and authored 30 %.

However, more needs to be done. This is why since 2020 The Commission is introducing a new action dedicated specifically to mentoring activities for women, within the training scheme.

5. Programme contribution to the Sustainable Development Goals

SDG 8 Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

The programme contributes to the political priorities of the Commission, in particular relating to jobs, growth and investment and the European Digital Single Market by supporting the competitiveness of the cultural and creative sectors, in particular the audiovisual sector, through capacity building and skills development and through testing new business models in a rapidly evolving digital context. By allowing participation of non-EU cultural and creative operators and the participation of third countries, the programme also contributes to making the EU a stronger global actor. At another level, Creative Europe helps address current political and societal challenges through the power of culture to reach the hearts and minds of citizens and boost confidence in our shared European values.

⁽⁶⁾ The two (2) Belgian desks are counted as one (1).

6. Information about financial instrument(s) and trust fund(s) financed by the Programme

The **Cultural and Creative Sectors Guarantee Facility (CCS GF)** under Creative Europe is a facility under which the European Commission through the European Investment Fund (EIF) provides guarantees and counter-guarantees on debt financing to Financial Intermediaries in order to improve access to finance to SMEs from cultural and creative sectors. Thanks to the CCS GF, Financial intermediaries selected by the EIF are able to provide additional debt financing to SMEs in Participating Countries. In addition, the action provides expertise/capacity building to the financial institutions wishing to build dedicated portfolios of loans targeting cultural and creative SMEs. This may result in an increase in the number of financial institutions which are willing to work with cultural and creative SMEs as well as maximising the European geographical diversification of targeted financial products for the sector. With a total budgetary appropriation for CCS GF of EUR 121 million in the 2016-2020 period and a targeted leverage effect of 5.7 the financial instrument may leverage around EUR 690 million of additional funding for the cultural and creative industries. A top-up of EUR 60 million from EFSI was agreed in 2017 and, given the strong market demand, the European Fund for Strategic Investment is preparing a second top up of EUR 70 million.