CREATIVE EUROPE

CREATIVE EUROPE PROGRAMME

What is creative Europe?

The creative Europe programme contributes to the EU’s political priorities, in particular those relating to jobs, growth and investment and the European digital single market. By allowing the 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 and creativity to reach the hearts and minds of citizens, protect and promote our cultural diversity and boost confidence in our shared European values.

Specific objectives

- To support the capacity of the European cultural and creative sectors to operate transnationally and internationally.
- To promote the transnational circulation of cultural and creative works and the transnational mobility of cultural and creative players.
- To strengthen the financial capacity of micro, small and medium-sized enterprises and organisations in the cultural and creative sectors.
- To foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation.

Why is it necessary?

Creative Europe’s EU added value lies in its complementarity with national public funds and in its support for transnational activities and cooperation between cultural and creative players, including artists, audiovisual professionals, cultural and creative organisations and audiovisual operators. Moreover, EU added value is achieved by facilitating the pooling of knowledge and accelerated learning and by fostering economies of scale, while taking into account countries with a low production capacity and/or countries or regions with a restricted geographical or linguistic area.

Outlook for the 2021–2027 period

The new creative Europe programme for 2021 to 2027 includes a ‘culture’ strand (covering all cultural and creative sectors, with the exception of the audiovisual sector), a ‘media’ strand (for the audiovisual sector) and a cross-sectoral strand (for news and media).

Budget implementation (in million EUR)

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<thead>
<tr>
<th>EXECUTED COMMITMENTS</th>
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<tbody>
<tr>
<td>230.4</td>
<td>2018</td>
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<tr>
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Where are we in the implementation?

- In the media subprogramme, the results in 2020 were disrupted by the COVID-19 pandemic, which meant that many promotional events had to be cancelled. In 2019, the support enabled 1,837 EU audiovisual professionals to attend markets and festivals outside the EU, where they could exhibit their works and ideas to almost 235,000 other attendees. Additionally, in the EU, the six ‘media’-branded stands providing networking opportunities for EU audiovisual professionals attracted over 42,000 attendees in 2019. Attendance at markets is very important for the audiovisual sector, as this is where many business deals are struck. The successor programme will include incentives to increase collaboration at the European level through structured networks of festivals and video-on-demand services, to promote innovation and scaling up.

- The cultural and creative sectors were among the hardest hit by the COVID-19 pandemic crisis in 2020. Due to this external shock, changes were essential and flexible measures were introduced, such as holding project activities online, rather than in person. Despite COVID-19, creative Europe has been able to commit its full budget and contribute to the recovery of the sector. The media subprogramme also provided additional support for members of the Europa Cinemas network suffering from forced closures, and under the culture subprogramme additional funding was made available for the translation scheme and the new instrument to support the distribution of performing arts works, both online and offline. Nonetheless, the COVID-19-related restrictions meant that the programme underperformed on some indicators, in particular in terms of the size of in-person audiences at events.

Performance assessment

- The programme has progressed towards the achievement of its overall objectives. The quality of applications received is generally considered high, as demonstrated by the number of projects with high marks, not all of which could be funded, given the restricted budget. For instance, the very low success rate of the main culture strand scheme (receiving approximately 70% of the culture budget) caused Member States to be concerned that smaller organisations could not access critical funds. Simplification of procedures, more guidance for applicants and increased budgets have resulted in better access to creative Europe support for smaller organisations: more than 70% of the beneficiaries are small or medium-sized organisations.

- In 2020, due to budgetary constraints, the seven most attractive calls for proposals were unable to finance 293 high-quality projects, i.e. projects which received a score of more than 75% during the evaluation. Overall, during 2014 to 2020, creative Europe received 30,922 eligible proposals and awarded 13,009 grants. Given the programme’s positive track record, its successor will constitute an evolution rather than a revolution, aiming to build on its strengths.

- The media subprogramme has been effective and impactful considering that its budget is small compared to the scale of the audiovisual sector. In terms of promoting European cultural and linguistic diversity, the media subprogramme supported the development and distribution of hundreds of audiovisual works (about 25% of European films produced every year), thus helping them find their audiences. The media subprogramme plays a significant role in creating a European ecosystem, which allows films to reach audiences beyond their domestic markets, for example by supporting many co-produced films and miniseries at their development and production stages, and by helping audiovisual professionals build international careers. The media subprogramme has helped the audiovisual industry to grow by offering support to players in the audiovisual sector at all stages of the audiovisual value creation chain, from training to distribution both in cinemas and through video-on-demand services.

- The culture subprogramme is progressing towards achieving the key objective of encouraging transnational cooperation in the field of culture.

  - More than 1,100 projects have been funded and more than 647 cooperation partnerships created between 3,760 organisations across Europe by the culture strand of the creative Europe programme.
  - For instance, the individual mobility scheme for artists and creative people has been a success. Launched in 2018 as an experimental action, 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 the Goethe Institute and three other cultural organisations. Although new, it has been a huge success, receiving over 3,000 applications, i.e. 10 times more than the funding available, and received very positive feedback from cultural organisations and artists who took part. A selection of 337 professionals were chosen to go abroad (for 15 to 85 days) to develop international cooperation, to co-produce and co-create, to further their professional development and to take their careers to the international stage. As a result of their mobility, 97% of the grantees said they acquired new skills/knowledge, 94% developed new audiences/outlets, 94% developed new co-productions/co-creations and 49% received a job offer. This impact is very impressive considering the limited financial support provided by the EU, for example only EUR 1,500 to EUR 3,400 per individual.
  - The platform scheme, which was introduced at the beginning of the programme to stimulate the transnational programming and promotion of emerging European artists, has been a success: the number of supported platforms has grown from five in 2014 to 15 in 2020.
• Cross-sectoral actions have been developed, building a bridge between the culture and media subprogrammes. Creative Europe was initially created by combining the former media and culture programmes (of the 2007-2013 period) under a common umbrella. While the two subprogrammes kept their specificities, the cross-sectoral strand was meant to finance actions addressing common challenges.
  o The cross-sectoral strand included the financial guarantee mechanisms launched to facilitate access to finance for the cultural and creative sectors and implemented by the European Investment Fund. A novelty of the programme, the mechanisms have built the strand’s reputation with the banking sector, with many agreements signed between the European Investment Fund and financial intermediaries.
  o Creative Europe desks have provided assistance to applicants for both the culture subprogramme and the media subprogramme.
  o Other actions were trialled but discontinued because their cross-sectoral dimension was not clear enough.
  o Finally, the innovation laboratory was launched, with the clear goal of fostering innovation by bringing the audiovisual/film sector together with other cultural and creative sectors.

Concrete examples of achievements

| 401 million viewers of film screenings in Europa Cinemas in 2015 to 2020, including 55% of European films. On average 1 in 4 EU viewers of a non-national EU film is a guest of a member of Europa Cinemas. | 3 679 audiovisual works supported in the making in 2014 to 2020 (including 210 video games and 340 television works). | 2 338 audiovisual professionals upskilled every year through training supported by the media subprogramme. | 3 760 organisations participated in collaborations, producing 647 cultural cooperation projects. | 3 500 European books from 40 different European languages have been translated and promoted to a large audience, reflecting the diversity and creativity of European literature. |