



European  
Commission

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# **2022 Annual Work Programme for the implementation of the Creative Europe Programme**

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**ANNEX**

Annual Work Programme for the implementation of the "Creative Europe" Programme for 2022

## Part I - General overview

This Work Programme outlines the policy framework, the priorities and the actions implementing "Creative Europe Programme" in 2022.

### 1. THE CREATIVE EUROPE PROGRAMME

#### OBJECTIVES AND STRUCTURE

Creative Europe (hereafter also 'The Programme') brings together actions supporting the European cultural and creative sectors<sup>1</sup> In line with the mid-term evaluation<sup>2</sup> of the former Programme (2014-2020), the new Programme builds on and continues the structure of the previous one. The budget of EUR 2.4 billion<sup>3</sup> for the period 2021-2027 represents a significant increase compared to its predecessor's.

The general objectives of the Programme are:

- to safeguard, develop and promote European cultural and linguistic diversity and heritage;
- to increase the competitiveness and the economic potential of the cultural and creative sectors, in particular the audiovisual sector.

These goals are pursued through the following specific objectives:

- enhancing artistic and cultural cooperation at the European level, in order to support the creation of European works and strengthen the economic, social and external dimensions of and innovation and mobility in Europe's cultural and creative sectors (**CULTURE strand**);
- promoting the competitiveness, scalability, cooperation, innovation, and sustainability, including through mobility in the European audiovisual sector (**MEDIA strand**); and
- promoting policy cooperation and innovative actions supporting all strands of the Programme, promoting a diverse, independent and pluralistic media environment, and media literacy, thereby fostering freedom of artistic expression, intercultural dialogue and social inclusion (**CROSS SECTORAL strand**).

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<sup>1</sup> In line with Article 2(1) of Regulation No. 2021/818 establishing the Creative Europe Programme for the period 2021-2027 (hereinafter also "Regulation 2021/818", "Creative Europe Regulation" or "the Regulation": 'cultural and creative sectors' means all sectors whose activities are based on cultural values and artistic and other individual or collective creative expressions, whether those activities are market - or non-market-oriented, whatever the type of structure that carries them out; and irrespective of how that structure is financed. The activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. Many of those have a potential to generate innovation and jobs in particular from intellectual property. The sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, (including theatre and dance), books and publishing, radio, and visual arts.

<sup>2</sup> COM(2018) 248 final

<sup>3</sup> The financial envelope for the implementation of the Programme for the period 2021-2027 shall be EUR 1 842 000 000 in current prices and increased by an additional allocation of EUR 600 000 000 in 2018 prices, as a programme specific adjustment provided for in Article 5 of the MFF regulation.

The general and specific objectives of the Programme take into account the dual nature of the cultural and creative sectors, recognising, on the one hand, the intrinsic and artistic value of culture and, on the other, the economic value of those sectors, including their broader contribution to growth and competitiveness, creativity and innovation. The objectives are pursued in a way that encourages inclusion, equality, diversity and participation, including, where appropriate, specific incentives that encourage the active participation in the cultural and creative sectors of people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, including both the creative process and audience development; and gender equality, in particular as a driver of economic growth, innovation and creativity.

Compared to the previous generation Programme:

**The CULTURE strand** has been strengthened in particular by simplifying the access to the cooperation scheme, increasing the budget for the platform scheme, providing mobility grants to artists and professionals and introducing a sectoral approach complementing horizontal instruments as well as the projection of an international dimension.

**The MEDIA strand has been strengthened** in particular by a focus on increasing cooperation at EU level, through support to co-productions, structured networks, partnerships , in order to scale up audiovisual enterprises and to enhance the competitiveness of European audiovisual production at European and global levels. MEDIA support will take new trends into account, for example by accompanying the growth in cross-border audiences for high quality TV series and the increasing opportunities for virtual reality experiences. A study on media market trends will be undertaken every two years as envisaged by the Media and Audiovisual Action Plan (see below).

**The CROSS-SECTORAL strand** incorporates several changes to reflect new objectives. The strand now comprises support for Policy Cooperation and outreach; the launch of a Creative Innovation Lab to support cross-sectoral innovation ; cross cutting activities supporting the news media sector. It will continue catering for the Creative Europe Desks. The support to the Cultural and Creative Sectors Guarantee Facility market instrument has been integrated within the new InvestEU Programme.

Also the focus of the Programme on European added value shall be maintained and strengthened whilst the objectives shall be pursued in a way that encourages inclusion, equality, diversity and participation.

### **THIRD COUNTRY ASSOCIATION**

In accordance with Article 9 of the Creative Europe Regulation, the following countries can/will participate in the Programme in 2022:

- EU Member States;
- European Free Trade Association (EFTA) countries, which are also members of the European Economic Area (EEA), in accordance with the conditions laid down in the Agreement on the European Economic Area. In 2022 the following countries will participate: Iceland, Liechtenstein and Norway.
- acceding countries, candidate countries and potential candidates, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective framework agreements and Association Council decisions or in similar

agreements and in accordance with the specific conditions laid down in agreements between the Union and those countries. In 2022 the following countries will participate, subject to the signature of a participation agreement: Albania, Bosnia and Herzegovina, Kosovo<sup>4</sup>, Montenegro, North Macedonia, Serbia, Turkey.

- European Neighborhood Policy (“ENP”) countries, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective framework agreements and Association Council decisions or in similar agreements and in accordance with the specific conditions laid down in agreements between the Union and those countries. The following countries expressed their interest to participate in Creative Europe: countries participating partly in the earlier programme (2014-2020) i.e. Armenia, Georgia, Moldova, Tunisia, Ukraine and other countries i.e. Algeria, Israel, Morocco, Palestine.
- Other third countries, in accordance with the conditions laid down in a specific agreement covering the participation of the third country to any Union programme: Faroe Islands.

As a matter of principle, third countries should aim to participate fully in the Programme. However, participating in the MEDIA and other actions in the Cross-sectoral strands is subject to certain requirements e.g. the fulfilment of the conditions set out in Directive 2010/13/EU as amended by Directive 2018/1808 (the “AVMSD”) or a duly justified derogation - hence the exploratory talks are expected to be lengthy.

Third countries may thus participate in the Programme as follows:

- **Full participation**

All European third countries fulfilling the conditions set out in the AVMSD fully participate in all strands of the programme.

For the 2022 Work Programme, transitional full participation<sup>5</sup> of EEA countries, candidate countries and potential candidates which fully participated in the preceding Programme 2014-2020 will be possible.

- **Partial participation**

This derogation concerns ENP countries satisfying the following conditions:

- essential minimum standards balancing freedom of speech and protection of citizens/vulnerable viewers underpinning the AVMSD such as prohibition of incitement to hatred or violence and protection of minors; and
- independence of audiovisual media regulators.

The transitional partial participation of ENP countries which partially participated in MEDIA in 2014-2020 will be possible until 31 December 2022.

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<sup>4</sup> This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.

<sup>5</sup> According to Article 9 (4) of the Regulation, EU Member States and EFTA/EEA countries that fully participated in the former Creative Europe Programme may provisionally fully participate in the current Programme if they can show that they have taken tangible steps to align their legislation to the AVMSD. Under these conditions, the transitional full participation is possible until 31 December 2022.



Level of participation:

- full participation in CROSS-SECTORAL and CULTURE strand, and
- partial participation in MEDIA strand, as follows:
  - Audience cluster: audience development & film education; European Festivals and networks of European festivals
  - Business cluster: training and skills

Proposals from applicants in third countries associated to the programme may be selected provided that, on the date of award, agreements are (at least provisionally) in force setting out the arrangements for the participation of these countries in the Programme.<sup>6</sup>

• **Participation in the Culture strand**

Third countries not fulfilling the conditions set out in the AVMSD and not benefitting from the derogation for ENP countries may participate to the CULTURE strand and to the action ‘Creative Europe Desks’ under the Cross-Sectoral strand.

This approach is reflected in the following table defining our practice based on Article 9 of the Regulation:

**CONDITIONS FOR THIRD COUNTRY ASSOCIATION - participation in the MEDIA and CROSS-SECTORAL strands**

GENERAL OBJECTIVE Participate in all strands of the Creative Europe Programme	Participation in the MEDIA and CROSS-SECTORAL strands	Countries	Legal basis	2021-2022 (provisional participation)	2023-2027
		EEA countries	Articles 9,2 9,4	Full participation in MEDIA and CROSS	Need for full alignment with AVMSD* in accordance with the conditions laid down in the EEA Agreement
		Candidate countries and potential candidates	Articles 9,2 9,4 and 9,5	Full participation provisionally granted to those countries that fully participated in the 2014-2020 programming period	full participation in MEDIA and CROSS only if they provide evidence showing that they have fulfilled the conditions set- out in AVMSD
		European Neighbourhood Policy (ENP) countries	Articles 9,2 9,3 and recital 33, which allows for a gradual approach	Partial participation in MEDIA and CROSS provisionally granted to those countries that partially participated in the 2014-2020 programming period. Partial participation in MEDIA gives access to the training, festivals,	- partial participation in MEDIA and in CROSS to be pursued only if compliance with general principles** - full participation in clusters 2 and 3 if tangible progress towards AVMSD: - rules on linear services

<sup>6</sup> If after the award the agreement is terminated, the selection may be cancelled in exceptional circumstances and if duly justified, after hearing the applicant. This applies in particular if the agreement is terminated shortly after the award and the third country has not paid the relevant contribution, and provided that the acquired rights and legitimate expectations of the applicant are respected.

				film education and audience development actions	aligned; -progress regarding alignment of rules on on-demand services - full participation in all actions in MEDIA and CROSS if full alignment with AVMSD

\*AVMSD: Directive 2010/13 as amended by Directive 2018/1808

\*\*General principles: essential minimum content standards balancing freedom of speech and protection of citizens/vulnerable viewers underpinning AVMSD such as prohibition of incitement to hatred or violence, protection of minors and independence of audiovisual media regulators

**BODIES IMPLEMENTING THE PROGRAMME**

The European Commission is responsible for the implementation of the Programme. Within the Commission, the following Directorates-General implement the Programme; i) Directorate-General Education, Youth, Sport and Culture - DG EAC -, ii) Directorate-General for Communications Networks, Content and Technology - DG CNECT, iii) DG for Economic and Financial Affairs- DG ECFIN-, through co-delegation or cross-sub delegation, for implementation of action 6.1. MediaInvest; and finally the Commission’s Directorate-General for Communication – DG COMM.

The Commission has delegated the management of most actions to the European Education and Culture Executive Agency (EACEA), which operates under the Commission's political responsibility.

The Commission is assisted by a Programme committee, within the meaning of Regulation 182/2011<sup>7</sup>, which gives an opinion on the Annual Work Programme proposed by the Commission.

Pursuant to the Regulation, a network of Programme Desks has been created (one Desk in each participating country), in order to provide information and promote the Programme, assist potential applicants, stimulate cross-border cooperation, support the Commission and ensure the communication and dissemination of funding awarded and results obtained in their respective country.

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<sup>7</sup> Regulation (EU) No 182/2011 of the European Parliament and of the Council of 16 February 2011 laying down the rules and general principles concerning mechanisms for control by Member States of the Commission’s exercise of implementing powers, OJ L 55, 28.2.2011, p. 1.

## 2. POLICY FRAMEWORK

This Programme is fully aligned with the political priorities of the Commission and the 2018 Commission Communication on a **New European Agenda for Culture**<sup>8</sup>. **Gender Equality**<sup>9</sup> and the **Green Deal** will be considered as cross cutting issues. If adequate, the Programme will ensure a close interaction between funding, stakeholder dialogue and cooperation with Member States.

The Programme is also in line with the Council's multiannual **Work Plan for Culture** (2019-2022), acknowledging the New European Agenda for Culture, the 2016 Joint Commission/High Representative Communication "Towards an EU strategy for international cultural relations"<sup>10</sup> and the 2014 Commission Communication "Towards an integrated approach to cultural heritage for Europe"<sup>11</sup>, which all plead for a stronger role for culture in the further social, economic and international development of our Union.

Creative Europe is in line with the objectives of Europe's Digital Decade<sup>12</sup> and also plays a key role within the updated industrial strategy<sup>13</sup> as regards the cultural and creative industries ecosystem. The new Programme will tackle the challenges that the audiovisual sector is facing – including the digital transition – by fostering cooperation across the value chain – from the early stages of production to distribution and exhibition. It will specifically support projects with high circulation potential and a global market approach and access to content across all platforms. In particular, the revised Audiovisual Media Services Directive will provide further opportunities for the promotion of European works, but accompanying support measures are needed to help make European non-national works more widely available across Europe and beyond.

The Programme will also contribute to the implementation of the European Democracy Action Plan (EDAP) and the **Media and Audiovisual Action Plan**<sup>14</sup> (MAAP), adopted by the Commission in December 2020. One of the objectives of the European Democracy Action Plan is to strengthen media freedom and pluralism as well as to support media literacy. The MAAP proposes steps, combining investment with other policy actions and mobilising a variety of relevant EU regulatory and funding instruments, to support the recovery and transformation of the media and audiovisual sectors and provides a framework to ensure focus, coherence and complementarity. Creative Europe will, in full respect of its legal base, play a key role in taking forward the MAAP, through its MEDIA and CROSS-SECTORAL strands and alongside other funding instruments, by financing key initiatives which support the cross-border production and distribution of content. These initiatives will complement other types of measures such as research and innovation supported by Horizon Europe or strengthened cooperation amongst regulators on Audiovisual Media Services.

The Programme will continue its **strategic cooperation with international organisations** active in the field of culture to add value to the achievement of the Programme's objectives and maximise its impact. In this context, to reinforce the Programme's inclusive dimension, the cooperation with the Council of Europe will be pursued, notably in the framework of the implementation of the **European Heritage Days** and of the **EU Strategy on combating antisemitism and fostering Jewish life**.

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<sup>8</sup> COM(2018) 267 final.

<sup>9</sup> Also in line with the Action plan on Integration and Inclusion 2021-2027 – COM/2020/758 final

<sup>10</sup> [JOIN/2016/029](#)

<sup>11</sup> [COM/2014/0477 final](#)

<sup>12</sup> Communication from the Commission on the 2030 Digital Compass: the European way for the Digital Decade COM(2021) 118 final

<sup>13</sup> Annual Single Market Report 2021 accompanying the Communication from the Commission Updating the 2020 New Industrial Strategy: Building a stronger Single Market for Europe's recovery, SWD(2021) 351 final

<sup>14</sup> Communication from the Commission on Europe's Media in the Digital Decade: An Action Plan to Support Recovery and Transformation, COM/2020/784 final.

## COVID-19: an accelerator of change in cultural and creative sectors

The European cultural and creative sectors, which include the media sector, are facing multiple challenges:

- The 2021 Annual Single Market Report 2021 has shown how the cultural and creative industries ecosystem was amongst the worst hit by the COVID-19 crisis. Businesses relying on close physical interactions have experienced significant adverse shocks to turnover as they were forced to shut down or change the nature of their operations. The data show that in 2020, the arts, entertainment and recreation activities experienced the largest percentage drop compared to 2019 with over 14% drop in gross value added. The crisis has accelerated the existing trends driven by globalisation and the digital transition. The combination of restrictive hygiene rules and the economic recession have created immediate drops in revenues and cash flow as well as accelerated structural change<sup>15</sup>. There is a need to pull resources and support initiatives that promote the **resilience and recovery** of cultural operators, artists and cultural professionals which have been profoundly affected by lockdown and physical distancing measures.
- They have to face increased **competition from new and strong global players** such as search engines and web-based platforms. This has led to the need to develop new business models and realise the potential for growth by taking advantage of digital technologies in order to be competitive in a global market.
- The **digital transition** - also accelerated by the COVID-19 pandemic - is bringing about a change in paradigm, having a massive impact on how cultural goods are created, managed, disseminated, accessed, consumed and monetised, changing the value propositions which prevailed in the analogue era. Digitisation has facilitated the distribution of cultural and creative content and services, but it has also intensified competition of content across borders on a global scale.
- The **market for cultural and creative works is highly fragmented**, stemming largely from Europe's cultural and linguistic diversity, which results in the cultural and creative sectors being essentially limited into national and linguistic lines and lacking critical mass. At the same time, this diversity is part of Europe's cultural richness.
- The **European audiovisual industry** is internationally recognised for its quality, but is **not taking full advantage of the single market**. Within the EU, European films are exported to three countries on average whereas US films are exported to 10 countries<sup>16</sup>. Beyond the EU, European film exports represent 3% in the US and in the other main international markets. In contrast, US films represent 66% of the EU box-office and are also exported to other major film markets<sup>17</sup>.
- The **transnational circulation of works remains limited**. It is therefore important to stimulate the transnational circulation and co-production of works across borders and to develop more effective solutions to reach audiences across borders. Market concentration is also a growing concern. In certain cultural and creative fields, a trend is emerging where a limited number of major players account for a large part of global sales.
- **Freedom of expression and artistic freedom** are at the core of vibrant cultural and creative industries, including the news media sector sectors, and the Programme should thus promote a free, diverse and pluralistic media environment. Furthermore, the news media sector has been facing continuous

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<sup>15</sup> COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN PARLIAMENT, THE EUROPEAN COUNCIL, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL COMMITTEE AND THE COMMITTEE OF THE REGIONS: Europe's moment: Repair and Prepare for the Next Generation, COM/2020/456 final

<sup>16</sup> EAO, From Cinema to VOD. A case study of films released in Europe since 1996, Strasbourg 2020, p. 9

<sup>17</sup> EAO, The circulation of European films in non-national markets. Key figures 2019, Strasbourg 2021, p. 40-43,

change because of evolving revenue models and the digital transition. Facing monetisation difficulties, in some cases, media outlets have had to close down, weakening media pluralism.

The Programme will continue to address these challenges, taking into account the feedback from stakeholders as regards the challenges faced by the cultural and creative sectors.

Activities implemented under this programme will strive to ensure consistency, complementarity and synergies with other EU funding programmes supporting policy areas with close links to the Creative Europe programme, such as Erasmus+, Horizon Europe, the Citizens, Equality, Rights and Values programme, and the European Solidarity Corps. Activities will also supplement the support provided by the **Recovery and Resilience Facility and the National Recovery and Resilience Plans**, as the key instrument at the heart of NextGenerationEU to help the EU emerge stronger and more resilient from the current crisis. Several Plans have included actions targeting the cultural and creative sectors, including audiovisual and news media. These plans represent an unprecedented opportunity to invest in these sectors and strengthen their capacity to face mounting challenges, notably by addressing the twin digital and green transitions.

### Climate and biodiversity mainstreaming

The cultural and creative sectors play a key role in raising the awareness of individuals, promoting responsible behaviour and driving societal changes. At the same time, the environmental impact of the cultural and creative sectors can also be significant in some cases. For example, the Media and Audiovisual Action Plan estimates that carbon emissions range from 35 MtCO<sub>2</sub>e (metric tons of carbon dioxide equivalent) for a TV series episode to 192 MtCO<sub>2</sub>e for a European feature film<sup>18</sup>.

In this context, the Creative Europe Programme looks into ways to smartly contribute to the wider environmental objectives set under the Green Deal while respecting the goals, the actions and intervention logic of the programme. The Commission will collaborate closely with the cultural and creative sectors and Member States to develop and share standards, tools and best practices, in line with the objective of climate neutrality.

In 2022, the Commission will continue looking into ways how environmental, sustainable and proportional measures can be effectively and efficiently introduced in the Creative Europe actions, based on the results of the study launched in 2021. Creative Europe MEDIA has also launched a policy dialogue on greening in 2021, including on a common carbon calculator and a guide for green production, with the aim to work towards the creation of a 'green label'. In parallel, MEDIA has introduced financial incentives for green practices, notably the introduction of greening strategies and reduction of air travel as well as strengthening green skills and green innovation.

### From policy to Programme implementation

The implementation of the Programme has been adapted to take into account the new context resulting from the COVID 19 crisis. The **overall budget has been frontloaded**, with a third of the Creative Europe budget to be committed in the first 2 years of the Programme. In 2022, the Creative Europe programme will benefit from an overall **increase close to 100 million EUR** compared to 2021. This represents a budget **increase of 33%** compared to the previous year. Despite the fact that the 2021 Annual Work Programme has been recently adopted, the 2022 programming has been launched immediately after in order to increase the

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<sup>18</sup> Greening the European Audiovisual Industry – The Best Strategies and their costs (to be published in 2021)

number of funding opportunities available for stakeholders during the COVID-19 context; this approach will also promote the transition towards a more regular programming cycle, to be implemented as of 2023.

At the same time, the **co-financing rates** for Culture co-operation projects, as well as for several MEDIA actions, were **raised** as a response to the urgent liquidity needs of the beneficiaries.

These are **concrete responses to the urgent need for funding** and perspectives for these sectors, to support their **recovery and resilience** in the COVID context. This will allow the Programme to launch more projects early on, to channel needed support into the suffering sectors and to deliver results quickly in the first years of the Programme.

### **Accessibility, streamlining and administrative simplification are key**

The majority of the Programme's target groups is composed of micro- and small organisations with limited access to public funding. In this context, the following simplification measures have been introduced:

- wider application of lump-sums, to simplify the management and reporting for beneficiaries and the monitoring of projects. The focus will not be on expenses but on deliverables and results;
- where feasible and relevant, make use of budgetary commitments in multi-annual instalments to reduce administrative burden when providing long-term support to beneficiaries;
- simplified verification of financial capacity;
- several Creative Europe grants are managed through the corporate eGrant system which is a fully paperless and interactive tool, with electronic signatures and correspondence that will facilitate and speed up the administrative processes of the grant management. Beneficiaries will be provided with guidance on how to use this new tool.

## **2022 PRIORITIES: CULTURE STRAND**

In 2022, the CULTURE strand of the new Creative Europe will continue to be anchored to policy development and EU policy cooperation in the field of culture, notably in line with the objectives of the **2018 New European Agenda for Culture** and the **Council Work Plan for Culture 2019-2022**. Policy cooperation and actions of the programme will also cover emerging priorities – such as the contribution to the EU Strategy on combating antisemitism and fostering Jewish life - and high-level initiatives such as the New European Bauhaus<sup>19</sup> and the Year of European Youth<sup>20</sup>.

The Programme will mainstream through its actions the cross-cutting issues of **inclusion** and **diversity**, notably **gender balance**, and **greening of Creative Europe** (i.e. contributing to the achievement of an overall target of 30% of the Union budget expenditures supporting climate objectives).

In this context, the Programme intends to pursue the following priorities:

- **Resilience and recovery:** in 2022, close to 85 million EUR will be allocated to support cooperation

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<sup>14</sup> [https://europa.eu/new-european-bauhaus/index\\_en](https://europa.eu/new-european-bauhaus/index_en)

<sup>20</sup> On 15 September 2021, President von der Leyen announced in her State of the Union Address that the European Commission will propose to make 2022 the Year of European Youth, “a year dedicated to empowering those who have dedicated so much to others” and to provide them with a post-pandemic perspective. This includes quality employment, quality learning, well-being but also cultural participation. The Creative Europe programme will contribute to that objective through a multitude of actions and projects supported under the Culture strand which target also young people and promote their personal, social and professional development through creativity.

projects, circulation of Literary works, platforms, pan-European cultural entities and networks in the culture field. These actions are meant to be instruments to help the recovery and resilience of the cultural and creative sectors in light of the COVID-19 crisis. Through these actions, the Programme will support a wide range of projects and initiatives to help cultural operators, artists and workers in the culture field get out from the crisis, with creative ideas and together with partners from all over Europe.

- **Innovation and joint creations:** innovation, in a broad sense, is necessary for the evolution of the cultural and creative sectors and their competitiveness. Innovations can be of technological and artistic nature; they may include the joint creation and production of innovative European works and their dissemination to a wide and diverse audience. Innovations also include the development and experimentation of new practices or models, as well as the transfer and dissemination of innovative practices from more advanced European regions or sectors to other regions in Europe or disciplines. Areas of innovation can encompass a social or societal dimension such as audience engagement/development, gender equality or the inclusion of people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, fighting climate change, digitisation, etc.;
- **Cooperation and exchanges of practices:** the Programme will give organisations of all sizes the possibility to cooperate and learn at cross-border level. The cooperation between organisations active in cultural and creative sectors will contribute to: building the capacities of the organisations involved; giving rise to many artistic creations; helping the circulation and dissemination of artists and works; and increasing the initiatives that allow more people to participate in cultural activities and projects;
- **Mobility of artists and their works:** the Programme will help European artists and cultural and creative professionals move up to the European level by supporting (emerging) talents, skills development, innovation and the transnational creation and circulation of European works. In 2022, Creative Europe will support for the first year a mobility scheme for artists and culture professionals, as a follow up of an action tested under the previous Programme. In addition, Creative Europe will continue its support to platforms that increase the visibility and the circulation of European emerging artists and works in Europe and beyond.
- **Sectoral approach:** in line with its legal basis, the Programme will reinforce its sectoral approach as a new feature of the Culture strand. To provide targeted support to the **books and publishing** sector, Creative Europe will continue implementing actions that promote the circulation of European literary works, thus allowing groupings of publishers and/or other partners from the book sector (booksellers, libraries, etc.) to foster cooperation between publishers and their partners and bring more impact on the local and national book ecosystem. It will also explore new initiatives such as the Week of the European book, including outreach to schools to promote European authors and foster reading among young people. Creative Europe will support a capacity building action in the field of **cultural heritage**, notably with the aim of improving the qualitative implementation of the European Heritage Label and increasing its visibility and impact. In the **music** sector, the programme will support a targeted action on sustainable music distribution that builds on the 2018-2020 Preparatory action on music and that also addresses the impact of the crisis on this sector. The programme will also continue offering targeted support to the **performing arts** sector via the continuation of Perform Europe, an action to consolidate the recently launched platform for the (on-line and off-line) distribution of performing arts works. Policy cooperation in the field of **architecture** will be pursued, by supporting peer-learning activities for cities and regions on how to implement architectural quality principles. Moreover, sector-specific priorities will be identified in the framework of the European Cooperation projects as a complement to the horizontal priorities: 20% of the budget allocated to this action will finance projects targeting such sector-specific priorities. In continuity with 2021, sector-specific priorities will be identified for the following sectors: music, books and publishing, architecture, and cultural heritage. In addition, as of 2022, the **design and fashion** sectors and **sustainable cultural tourism** sector will also

be covered.

- **Key players and multipliers:** the Programme will invest in activities that encourage the scaling up of Europe's cultural and creative sectors at European and global levels, for instance by supporting their international presence, marketing and branding. It will support Europe-wide or international networks of organisations and individual artists that help developing creative capacities of artists and industry professionals; collect and disseminate data, information, practices, ideas and solutions; provide training and advice to professionals; represent the sectors at national and European level and advocate on their behalf on key sectoral issues.

### Special actions

In 2022, the Culture strand of Creative Europe will continue to support the organisation of **four yearly European prizes in the areas of music, literature, architecture and cultural heritage**<sup>21</sup>, in the form of grants. The winners of the prizes will be from countries participating to the Creative Europe Programme. More emphasis is given to facilitating knowledge sharing among winners and Prize organisers as well as on providing opportunities for networking, debate and showcasing achievements. In addition a greater use of social media channels and new technologies is enhanced, as a part of a wider, explicit communications strategy. The communication strategy seeks to have an impact on public awareness and attract the interest of the general public in order to increase visibility (including EU visibility). The Prize organisers will seek ways to boost the proportion of project entries around digitization and the use of new technologies as well as ways to improve the Prize website to host more interactive content on winning projects.

**European Capitals of Culture (ECOC)** remain a flagship EU action with a positive effect on local economies and societies. Building on the exceptional cultural richness and great diversity of Europe and its cities and regions, this action, governed by an ad hoc legal basis (Decision 445/2014/EU) but depending on Creative Europe for its funding, aims in particular at increasing citizens' sense of belonging to a common cultural area and at fostering the contribution of culture to the long-term development of cities. European Capitals of Culture form a resourceful laboratory for policy reflection and experimentation on culture and Europe at city level, promoting sustainability, participatory approaches and cross-sectoral linkages, in line with the principles of the New European Bauhaus initiative. The Commission will continue promoting this action in various ways, in particular through the award of the Melina Mercouri Prize to cities designated for the title-year 2023 as well as the financial support given to the work of the Expert panel that is established to carry out the selection and monitoring procedures of ECOC cities.

Due to the impact of the coronavirus crisis, and upon a proposal of the European Commission, the European Parliament and the Council formally approved on 23 December 2020 a Decision aiming among others to postpone the three 2021 European Capitals of Culture to the year 2022 (Novi Sad) or the year 2023 (Timisoara and Elefsina). This will however have no impact in terms of budgetary commitments.

The **European Heritage Label** remains one of the most valuable EU initiatives to strengthen the European citizens' sense of belonging to the Union, the focus on the European dimension of cultural heritage sites and the common values they represent being a distinctive feature of the action. The action is governed by the Decision No 1194/2011/EU of the European Parliament and of the Council of 16 November 2011, and is supported through financial appropriations under the Creative Europe programme for the European panel of independent experts established to carry out the selection and the monitoring at Union level, and communicating information concerning the European Heritage Label and ensuring its visibility at Union level. , The Commission will continue fostering networking and capacity building activities for the European Heritage

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<sup>21</sup> In 2022, the prizes for music, literature and cultural heritage will be implemented via a financing decision taken under Creative Europe in 2021.



Label sites. The scope of the current activities will be enlarged and reinforced – also in view of increasing the visibility and impact of the European Heritage Label in the medium term.

## **2022 PRIORITIES: MEDIA STRAND**

MEDIA actions will reflect the Commission’s structured approach to fundamental societal challenges, which are relevant across our range of support, of the green transition as well as of ensuring diversity and inclusion. Equally, all actions must demonstrate European added value.

### **COVID-19: supporting the recovery of the audio-visual industry**

The audiovisual sector has been severely hit by the COVID-19 crisis. News publishing saw its advertising revenues drop between 30% and 80%<sup>22</sup> and TV by 20%, during generalised lockdowns in the second quarter of 2020. European media SMEs face severe liquidity issues, while unemployment has increased, and many creative professionals – particularly those subject to precarious employment conditions or freelancers – have found themselves with no income. Cinemas suffered a collapse in revenues (with losses estimated at EUR 100 000 per screen per month during lockdown<sup>23</sup>), whilst shooting of new films, programmes and TV series has been in many cases halted. Yet, there are also some winners and these are mainly the global online players, all of which are non- European. Netflix revenues grew 25% in Q2<sup>24</sup>, whilst Disney + launched in 13 countries and TikTok became the most downloaded non-gaming app in 2020. The increase in profits of the large data and distribution companies aggravates the global competitive position of the European cultural and creative sector.

In this context the MEDIA Strand will contribute to the implementation of the MAAP. It will support short term recovery efforts through a dedicated search tool for media companies on relevant EU funding opportunities, contribute to the launch of the MediaInvest equity investment platform and support collaborative news media partnerships. MEDIA will also support longer term transformation through fostering a European Virtual and Augmented Reality industrial coalition and will facilitate a dialogue with the industry on the objective of climate neutrality by 2050. Finally, MEDIA will help enable citizens and companies by fostering European media talents including by promoting diversity before and behind the camera, and by scouting and supporting media start-ups; strengthening media literacy actions and policy and raising awareness of young audiences about European content; and facilitating strengthened cooperation among regulators within the European Regulators Group for Audiovisual Media Services (ERGA) to ensure the proper functioning of the EU media market.

### **Cross cutting issues**

The audiovisual industry has already taken some encouraging, although non-coordinated, steps towards greening their practices, and the new MEDIA will continue to contribute to a climate-neutral audiovisual sector, as envisaged by the MAAP. As of 2022, a structured dialogue on greening will be launched. Building on the actions started in 2021, the Commission will continue the cooperation Forum with the industry and (sub)national film and audiovisual funds. Sharing existing best practices, federating approaches, and

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<sup>22</sup> <http://www.newsmediaeurope.eu/news/covid-19-and-the-news-media-journalism-always-comes-at-a-cost/>

<sup>23</sup> <https://www.unic-cinemas.org/en/news/news-blog/detail/the-impact-of-the-coronavirus-outbreak-on-the-european-cinema-industry/>

<sup>24</sup> : <https://variety.com/2020/digital/news/netflix-stock-record-high-q2-forecast-1234703262;>  
<https://www.forbes.com/sites/rebeccabellan/2020/02/14/tiktok-is-the-most-downloaded-app-worldwide-and-india-is-leading-the-charge>

establishing common tools and standards on “green media” applicable to all Member States, including a common carbon calculator, will ensure that incentive for greening the audiovisual sector established in 2021 will be incremental and conducive to creating a ‘green label’ for productions and specific indicators of success.

In parallel, the MEDIA support actions will introduce additional financial incentives for greening in 2022. For almost all schemes, beneficiaries will be required to present greening strategies, air travel will be reduced and greening costs will be funded. In 2022 the following schemes will introduce further greening incentives: TV and Online content; Talents and Skills; Markets and Networking; MEDIA 360; VOD Networks; Networks of Festivals; Networks of Cinemas; and Films on the Move.

MEDIA schemes will promote **diversity and inclusiveness** at all stages of the value chain of the media and the audiovisual sectors. In line with best practices established by the Rights, Equality and Citizenship Programme (REC), the following instruments and provisions will be embedded in the support actions:

- require the applicants to provide a strategy as regards the project or their management practices and describe how they aim to introduce diversity, inclusion and equality,
- introduce award criteria to evaluate the applicants’ strategy on this point.

The effects of the incentive measures introduced in all schemes will be closely monitored and possibly adjusted in order to improve their effectiveness. Furthermore, pro-active measures, notably dedicated mentoring programmes, studies, training and networking activities and a structured dialogue with news media and audiovisual stakeholders will be continued. Women are actively engaged in cultural and creative sectors as authors, professionals, teachers, artists and audience. Gender equality is a driver of creativity, economic growth and innovation. The Programme shall promote female talents to develop their skills as well as promoting women participation in the audiovisual sector through the advocacy campaign foreseen in the MAAP.

### **Enhancing the European added value of MEDIA**

- a) Broadening participation and fostering collaboration and nurturing talent wherever located

For MEDIA, providing a more level playing field, which broadens the participation of countries with different audio-visual capacities and strengthens cross-border collaboration, is part of its European added value, as set out in the legal base. A lot has been done to address the issue of the level playing field in the past and results have been successful. Many of the so-called medium production capacity countries (MCCs) have developed their capacities and are fully participating in the Programme. A 2018 study on the level playing field showed that medium capacity countries have been significant beneficiaries, receiving 35% of all funding (compared to their 22% share of their EU population)<sup>25</sup>. More recent data covering the entire period 2014-2020 confirms these trends<sup>26</sup>. Therefore, the distinction between high and medium production capacity countries as regards their participation in MEDIA does not seem justified any longer.

The situation of some low capacity countries has also improved compared to a few years ago when measures were taken to address the imbalance. However, other low capacity countries (LCC) have hardly benefitted from the measures introduced in the 2014-2020 period. A differentiation should therefore be made between two low capacity groups, using up to date and comparable data.

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<sup>25</sup> Towards a definition of level playing field for Creative Europe MEDIA – ex ante evaluation in support of the Impact Assessment of the successor of the Creative Europe Programme, final report, Ecorys & Centre for Strategy & Evaluation Services for DG CNECT 2018.

<sup>26</sup> Unpublished EACEA analysis of the country of establishment of successful applicants in key Calls for Proposals

However, the data from the 2018 study regarding audience and consumption capacity now is less relevant due to the combined effects of Brexit and the COVID-19 crisis. Therefore a new study should be undertaken in 2022 to provide insights on audiovisual capacity in each Member State. Meanwhile, the results of the Development Slate scheme 2014–2020 can be seen as a proxy indicator for audiovisual capacity as it supports the development of works in a structured way by established companies, including both feature films and TV series.

The two sub-categories are presented in the table below:

Slate Development scheme 2014-2020

LCC Group A	Countries with more than 10 applications or 5 projects awarded	CZ, EE, EL, , HR, PL, PT, RO
LCC Group B	Countries with fewer than 10 applications or 5 projects awarded	BG, CY, HU, LU, LV, LT, MT, SI, SK

The following third countries are also considered within Group B, subject to the conditions being fulfilled for their participation in the MEDIA strand:

Albania, Bosnia and Herzegovina, Georgia, Iceland, Lichtenstein, Montenegro, North Macedonia, Republic of Serbia, and Ukraine.

On this basis, a renewed and streamlined set of level playing field (LPF) measures will be taken, using eligibility and award criteria. Overall there will be a stronger emphasis on collaboration with opportunities for mutual learning between companies from countries with different capacities. These are summarized as follows:

Action	LPF measure
<b>Content Cluster</b>	
Mini-Slate	Only LCCs are eligible, both Group A and Group B
European Co-development	European dimension of the collaboration, in particular concerning the cooperation between countries with different market sizes and including a partner from LCC Group A or Group B, as well as the linguistic and geographical diversity (maximum 10 points)
TV and Online	European co-production (maximum 5 points): <ul style="list-style-type: none"> <li>• Existence of European co-production between two production companies from different countries</li> <li>• Level of cooperation on creative aspects</li> <li>• Level of cooperation between countries from different market sizes, including a partner from LCC Group A or Group B and distribution of the MEDIA grant among co-producers</li> </ul>
<b>Business Cluster</b>	
Talents and skills	Scholarships must be granted to participants coming from low capacity countries Group B or being from a country not providing scholarships for this kind of training or participants in any other proven situation of need for financial support.
Markets and networking	Objective: Facilitating access to professional audiovisual trade events and markets, both physical and online, in particular for increased participation from LCC Group B countries;
MEDIA 360	Objective: Facilitating access to markets of professionals and audiovisual companies, in particular from LCC Group A and B countries.

Media Stands	Objective: Facilitate the access for newcomers, as well as companies from lower audiovisual capacity countries Group B to participate in the major audiovisual markets and trade fairs.
Audience Cluster	
Networks of Festivals	50% of the programming must be devoted to non-national films and audiovisual works from countries participating to the MEDIA strand and presenting a geographical diverse coverage of at least 15 from these countries including LCC Group A or Group B  Incentives for geographical coverage within the network including a diverse participation of countries
Films on the move	Eligible activities: A minimum of 7 different distributors must be attached to the project out of which at least 2 must originate from lower audiovisual capacity countries Group A or Group B.

#### b) Ensuring economies of scale and creating leverage

MEDIA will focus on trans-national cooperation, where support from national support programmes is limited. Support actions will continue to bring together different players from different Member States thus sustaining a European ecosystem for audiovisual and building capacity to operate and grow at the European level. This collaboration will allow projects and companies to scale up to achieve economies of scale and have greater impact, in particular in competing with global players which operate on a pan-European basis. MEDIA will seek to boost cooperation through structured, cross-border networks which complement a national or local dimension as well as by reinforcing support for co-productions and coordinated distribution and promotion of works.

Also, some blending of resources from MEDIA and the InvestEU budgetary guarantee, aiming at mobilising resources from private investors would be an effective way of building economies of scale and creating an important leverage effect. Increased equity investments are also needed to address the important gaps in financing<sup>27</sup> faced by Europe's independent producers and distributors. Whilst global players such as Netflix and Disney have grown during the COVID-19 lockdowns, European producers often lack the financial strength to compete with them whilst European investors remain largely unaware of their potential. Therefore the MAAP proposes the launch of **MedialInvest**, a European equity platform aimed at boosting investments in audiovisual production and distribution. MedialInvest would be kick started by InvestEU together with a contribution from Creative Europe MEDIA, with the aim of mobilising private investment. This instrument will inject investment and will strengthen autonomous growth and retention of intellectual property within the European audio visual industry.

#### Clusters

To ensure more flexibility in the actions supported and to encourage cooperation among the different parts of the audiovisual value-chain, the priorities are structured around clusters. These clusters are defined around the ultimate goal they intend to pursue, namely:

- Content: Encouraging collaboration and innovation in the creation and production of high quality

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<sup>27</sup> Ex-ante evaluation of new financial instruments for SMEs, mid-caps and organisations from the cultural and creative sectors, SQW, 2019

European audiovisual works, reinforcing the capacity of independent producers to retain rights and exploit them globally, thus reinforcing EU media brands.

- Business: Promoting business innovation, competitiveness, scalability, and talents in the European audiovisual sector in order to strengthen its position vis-à-vis its global competitors.
- Audiences: Strengthening the accessibility and visibility of European audiovisual works by their potential audiences through all distribution channels and platforms.
- Policy: Supporting policy actions towards Europe’s audiovisual industry through policy discussion/exchange fora, studies, awareness raising, outreach and reports.

Also, as transversal priorities, MEDIA will support in a structured way the audiovisual industry’s contribution to the key societal issues of the green transition and inclusion and diversity.

The impact of the COVID-19 crisis in increasing business activities and consumption of content online will also be taken into account and supported by adapting the support actions where relevant.

These priorities are presented in more detail below.

#### a) Content cluster

The creation and production of high quality content is the foundation of the European audiovisual industry. European content reflects our values, including our diversity, and European talent and creativity consistently leads to works which are recognized and rewarded on the global stage.

In an increasingly globalised and competitive market, independent producers face several key challenges. First, the generally low level of cross border circulation of European audiovisual works requires increased investment in works which have the potential to reach audiences across borders. Second, content needs to adapt to the expectations of new generations of audiences. Finally, an increase in production costs together with an increased competition for audiences demands more solid business models.

In parallel, a number of powerful international video-on-demand (VOD) platforms have entered the European market and this has represented both an opportunity and a challenge for European independent audiovisual producers. On the one hand, platforms can grant European producers attractive remunerations. On the other hand, the application by platforms of what could be defined a “work-for-hire” model (i.e., the acquisition of all the intellectual property rights from the producer) can “lock in” producers.

The response from Creative Europe MEDIA to the structural challenges and the COVID-19 crisis is to focus on actions with a strong European added value, encouraging cross-border cooperation among producers and content developers and stimulating innovation in terms of content, – in particular through high quality storytelling, business models, and use of technology by content companies.

The definition of an independent European audiovisual production company is a company that has as its main objective and activity audiovisual production and which does not have majority control by an audiovisual media service provider<sup>28</sup>, either in shareholding or commercial terms. The company must be owned, whether directly or indirectly, wholly or at least by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating fully in the MEDIA strand and it must be established in one of these countries. When a company is publicly listed, the

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<sup>28</sup> Defined as in the AVMSD

location of the stock exchange is taken into account to determine its nationality.

Given the new challenges, the support to development of works will continue and be strengthened through a renewed combination of measures. **Co-development** will enable scaling up of projects and allow producers from different countries to start working together at development phase, with an expected increase of the quality and market potential of the final works. Co-productions have a proven potential to reach wider audiences in multiple territories with a high European added value. In 2020, coproductions represented 85% of single development submissions<sup>29</sup> and support to European co-development is a natural evolution. Development support will be proportionate to the estimated production budgets to ensure that MEDIA can also shape premium content such as high-end TV series (high budget miniseries). Cooperation amongst producers from different territory sizes and linguistic areas will be encouraged, to contribute to a more level playing field, foster talent, wherever it comes from, thereby preserving and stimulating cultural diversity.

**European slate development** will be continued, to incentivise production companies to build a portfolio of 3 to 5 works, thereby increasing creative options and favouring quality. This should also allow production companies to reduce risks and increase their capacity to attract and retain talents, ultimately promoting long-term growth strategies. Beneficiaries will also be encouraged to support emerging talents by producing a short film.

Broadening participation through **European mini-slate development** will respond to the specific need of producers from lower capacity countries to ensure increased investment in quality works. By encouraging a limited portfolio approach (2 to 3 works) this support takes into account the size and specificities of their markets by offering a pathway to scale up, develop business strategies, invest in creativity and increase production capacity.

Support to **video games and immersive content development** will focus on works with a high level of originality and innovative and creative value that have ambition and wide cross-border potential to reach European and international markets. The support will also aim to improve the competitiveness of the European industry in this field by enabling the retention of intellectual property by European developers, thus allowing further investment in innovative content.

Support to **TV and online content** will focus on providing opportunities to independent producers to take the initiative and pursue their own original productions. Such opportunities are key to creative freedom and financial independence and MEDIA will reinforce the capacity of European independent producers to retain the intellectual property rights and exploit them globally, thus reinforcing European brands. European cooperation will be encouraged. Reflecting ongoing trends, VOD services may also be partners, alongside broadcasters, for the production and dissemination of works.

#### b) Business cluster

As the audiovisual industry continues to be affected by the digital transition and the growth of global players, it is essential to create a business environment that can scale up the industry's capacity at the European level. This cluster of measures promotes business innovation, scalability, and talents across the value chain. Specific groups driving the internationalisation of the sector – such as distributors and sales agents – and key market and networking initiatives will receive targeted support, with a view to strengthening the cross-border collaboration, learning and knowledge-sharing which allow the industry to grow beyond its national territories.

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<sup>29</sup> Internal EACEA analysis.

Support will embrace all dimensions of talent in the sectors, from creation to post-production, with activities going beyond traditional training courses and a stronger focus on mentoring and e-learning. Business-to-business exchanges will also be reinforced, covering all parts of the value chain, and with a particular attention towards creators and scriptwriters.

Support aimed at fostering **European media talents and skills** will enable audiovisual professionals, both on the creative and the business side, to create, produce and promote high quality European works in all formats and for all platforms and able to compete in a global market. As outlined in the MAAP, this support will include mentoring programmes for audiovisual professionals, including ad hoc boot-camps providing hands-on scheme for young talents across Europe. A key theme will be developing skills relevant to the digital and green transitions. Professionals will be offered trainings on the opportunities of digitisation across the value chain, from the harnessing of data to new creative processes to strategies and techniques for reducing the carbon footprint of projects. Furthermore, mentoring programmes will be supported to strengthen diversity and gender balance in the industry.

**Markets and networking** will be supported to encourage business-to-business opportunities, in particular to facilitate co-productions as well as the visibility, exposure to and acquisition of European works on international markets. Industry events and fairs as well as promotional activities will be funded, allowing business-to-business exchanges both physically and digitally and enabling European sales on international markets. Support to business-to-business exchanges will be widened to creators and scriptwriters with a view to developing collaboration.

Funding of **European Film Distribution** as well as **European Film Sales** is essential to MEDIA's mission to increase circulation of European films across borders i.e. in non-domestic or national markets. It will continue to support promotion and transnational distribution by fostering the capacity of distributors to invest in the promotion of non-national European works. Performance-based support rewards the capacity of a beneficiary to invest in the distribution of films and creates a virtuous circle through reinvestment in the promotion and distribution, including online, of films. The support is aimed at established companies and acts as an incentive to better promote European non-national films by mitigating the commercial risk that such films can have. Support to Distributors in 2022 will take into account the negative impact of the Covid crisis that severely affected the performance of distribution companies across the European markets. Calculation of the support will therefore take into account the admissions for 2018-19 for 50% and the remainder will be calculated on the 2020-21 admissions. This exceptional measure will be adopted to allow the distribution sector a resumption of activities that take into account the overall performance of the companies and capitalise on the innovation and resilience the sector has introduced in facing the Covid crisis. Support to Sales Agents will be divided into a bonus for the sales of non-national European films and a part calculated through the admissions of 2020-2021. Exceptionally in 2022, the bonus component will be increased to take into account the limited activities during the Covid crisis, during which audiovisual market activities were severely disrupted, as a consequence of the health measures.

**MEDIA 360°** support scheme will be implemented to exploit synergies among existing ecosystems, to develop further cooperation potential, to reach economies of scale across different supported activities, and create impact across the value-chain. Initiatives, varying from talent development, market access, dissemination of audiovisual works and innovative tools, will aim at reinforcing the capacity to create, produce and promote in an agile approach, high quality European works in all formats and for all platforms able to compete in a global market. The actions supported will present a global integrated strategy, behind the package of proposed activities with a strong added-value and structuring effect for the whole European audiovisual industry.

**Innovative tools and business models** that improve the visibility and availability of European works and increase audiences in the digital environment will be supported, taking into account how the COVID-19 crisis has accelerated the digital transition. A wide spectrum of organisations will be eligible, including tech companies, VOD service providers, aggregators, distributors and exhibitors. Projects will focus on the specific challenges of the audiovisual sector such as discoverability, sequencing of release windows, financing and

territoriality in order to enable strong and visible offers of European works online and across borders to a wide public. Support will also be given to tools for greening of the industry.

**MEDIA Stands** will continue to encourage transnational business-to-business exchanges by providing services including promotional activities at major audiovisual markets and fairs. They shall encourage independent European companies offering strong content or audiovisual services with international potential. The access of newcomers, as well as of countries with a lower capacity shall be encouraged. In 2022 the Stands shall support the MEDIA Market Gateway initiative to facilitate participation of promising start-ups active in media in the most important global media markets (Berlinale, Cannes, GamesCom, VR Days) under the European label.

c) Audience cluster

The COVID19 crisis has dramatically affected the viewing habits of European audiences. The progressive shift from cinema to platforms that the sector has witnessed in the last year, greatly accelerated due to the closure of cinema theatres because of the lockdown measures adopted by most Member States in 2020 and 2021. The experience during the pandemic has brought about new opportunities in terms of audience outreach, making full use of the digital transition. Innovative ways of engaging with audience at all levels will be supported to ensure the widest audience for European audiovisual works. The objective of the Audience cluster is to connect European audiovisual works with their audiences and to support audience development across Europe and beyond by focusing on the following priorities

- Stimulate audience growth and renewal by increasing audiences for European works on all platforms, namely cinema, television, festival and online by incentivising synergies between the various media;
- Engage new and larger audiences, in particular young people in line with the 2022 the Year of European Youth, through multiple tools such as film education, ticketing policies, new promotion strategies, renewal of talent;
- Promote access (also at international level) to a diversified range of European works, through all type of media, cinemas and platforms;
- Ensure access to audiovisual content for all EU citizens through support to subtitling of European audiovisual works

Actions will focus on the value of pan-European networks, in order to facilitate economies of scale and be more effective in reaching larger audiences through festivals, cinemas and VOD platforms. The promotion of European films with the highest potential to reach wide and diverse audiences is the main objective of the audience support.

**A network of European cinemas** will continue to be supported, with the aim of increasing audiences for European works through incentives and collaborative projects. Funding will promote innovative approaches to the cinematic experience that combines visibility for European works and the largest audience outreach. For 2021, adjusting cinema theatres to the changes brought about by the COVID-19 crisis will be a priority. Cinema theatres will be encouraged to provide innovative ways of ensuring audiences for European works.

In 2022 support will be given to **networks of festivals** which screen a significant proportion of non-national European films and cooperate to foster the circulation of European works and cooperate to foster the circulation of European works. By pooling resources and expertise to achieve common goals, networks can encourage innovation and dynamism and increase impact at a European level, while providing dedicated support to individual festivals. Festivals will be encouraged to share innovative practices and maximize outreach through online dissemination. This form of support complements the bi-annual funding given to individual festivals in the 2021 Work Programme.

The creation and development of **European VOD networks and operators** can contribute to the consolidation of European platforms capable of competing in the global markets. The networks will aim at increasing audiences for European works through incentives, curation of catalogues, collaborative projects and audience



data analyses. Networks of VOD platforms in Europe screening a significant proportion of non-national European films and cooperating to foster the circulation of European works will be supported.

**Films on the move** aims at increasing the circulation of European works and widen their pan-European audience by supporting theatrical and online distribution of non-national European films. Support will focus on pan-European distribution strategies coordinated by European companies for the distribution of European films with a focus on emerging talents and films for new audiences. Costs for marketing, branding, distribution and exhibition of audiovisual works will be financed.

d) Policy support cluster

A common European approach to the main audiovisual policy issues, is essential for the consolidation of a European audiovisual single market. Through regulatory dialogue, sharing of analysis and data, forward-looking intelligence on trends in the audiovisual ecosystem, consultation of stakeholders, promotion and outreach activities, Creative Europe intends to promote a holistic European audiovisual policy. In 2022 the audiovisual ecosystem will have to continue reinventing and adapting its functioning to the post-COVID 19 world and work at the consolidation of resilient creative and business practices. In response to the challenges of digital transition and sustainable development, particular attention will be paid to ensuring the full exploitation of the potential of the digital transition, fostering the greening of the industry and encouraging inclusion, equality, diversity and participation.

Under this cluster the following objectives will be pursued:

- support innovative policy actions and exchange of best practices through the data gathering and forward looking studies that can provide insights on the future trends of the audiovisual ecosystem;
- promote stakeholders engagement, dissemination activities and awareness campaigns related to European content.

High quality **market and legal analysis and data** will be funded. Membership of and cooperation with the European Audiovisual Observatory will support transparency and equal access to legal and financial/market information and at the same time contribute to the comparability of legal and statistical information, an essential tool for policy making. A study on shall be undertaken in 2022 to provide up to date insights on audiovisual capacity in each Member State as regards production, distribution and audiences. This will take into account the policies and measures of Member States, notably in the light of the Audiovisual Media Services Directive and the Recovery and Resilience Plans funded by Next Generation EU.

Finally, **policy exchanges and cooperation** will be supported in key areas. An appropriate application of the EU regulatory framework will be sought through advice on the implementation of the AVMSD together with cooperation among national regulatory bodies through the European Regulators Group for Audiovisual Media Services. Meetings with Member States' experts and regulators will be funded in the framework of the Contact Committee (Article 29 AVMSD) and ERGA (Article 30b AVMSD) in relation to the application of the AVMSD. Also, relevant experts will be convened on policy priorities in Creative Europe MEDIA notably in the area of the access to finance (especially private equity), on digital and green transitions as well as diversity and gender balance.

**Communication, advocacy and engagement with industry and citizens** will be taken forward to ensure visibility of the results of the Programme, thus structuring the development of the audiovisual sector at European level. Activities will include in particular the European Film Forum, which will allow for a structured dialogue between policy makers and stakeholders on strategic challenges facing the sector. This exercise will be strengthened by the high level intelligence gathering on future trends, supported in this cluster. **Audience outreach activities and awareness campaigns** will be further pursued by showcasing European gems, through

European Prizes such as the Lux Audience Award of the European Parliament and the European Film Award. These activities will include the promotion of the European film heritage through the continuation of the Season of Classics project initiated in 2019. Following the introduction of the gender and diversity horizontal priority introduced in 2021 and the awareness campaign on diversity in the audiovisual and news media sector carried out in 2021, the gender and inclusion policy of the Commission will be further assessed in its impact with a view of increasing its effectiveness. Diversity and gender balance among media talents and professionals across the EU will be pursued in a structured dialogue with the sector with the assistance of external consultants.

## **2022 PRIORITIES: CROSS-SECTORAL STRAND**

In line with the objectives of the Programme referred to in Article 3 of the Regulation, the "CROSS SECTORAL strand" shall have the following priorities:

- to support **cross-sectoral transnational policy cooperation** including on promoting the role of culture for social inclusion and on artistic freedom and promote the visibility of the Programme and support the transferability of results;
- to encourage **innovative approaches** to content creation, access, distribution, and promotion across cultural and creative sectors and with other sectors, including by taking into account the digital transition, covering both market and non-market dimensions;
- to support adjustments to the structural and technological changes faced by the **news media**, including enhancing a free, diverse, and pluralistic media environment, quality journalism and media literacy, including in the digital environment;
- to support the establishment and activities of **Programme Desks** in participating countries and to stimulate cross-border cooperation and the exchange of best practices within the cultural and creative sectors.

### **I. Transnational policy cooperation**

Actions to be implemented include:

**Presidency conferences:** In line with previous practice, the Programme will support Presidency conferences in the fields of culture and media respectively, organised by the two Member States holding the Presidency of the Council.

**Policy dialogue on Newsmedia:** Newsmedia transparency and freedom being a full part of the Programme (under the cross sectoral strand) and given its high political visibility, there is a need to engage in a dialogue with the sector and the Member States as a complement to the financial support provided (see section 3). This will be ensured, among others, through two European News Media Forums in 2022 and outreach events. The Media Literacy Expert Group will continue to assist the Commission in monitoring and developing media literacy policies at national and EU level. Events and communication material concerning news media will also be supported.

### **II. Cross sectoral innovative approach**

A **"Creative Innovation Lab"** call for proposals will be launched to respond to the common challenges and opportunities brought about by the digital transition across the cultural and creative sectors. The Lab will bring together stakeholders, including from audiovisual, to undertake projects on innovative digital solutions. A wide spectrum of organisations will be invited to participate, including private and public entities, tech companies and start-ups, audiovisual, cultural and creative organisations. The participation of business incubators and accelerators shall be encouraged, to provide space and time for creative ideas to be shaped.

The Lab will support cross-border project bringing innovative solutions, such as tools, models and methodologies, which shall be easily replicable and with a potential for market penetration.

Beyond support to the development of cross sectoral approaches to right management and monetisation and use of data for content creation and audience development support will include additional, horizontal priority themes:

i) Greening fostering life cycle thinking. To promote a more sustainable and inclusive living environment and way of life, the Creative Innovation Lab would gather players from different cultural and creative sectors to design and test innovative solutions (e.g. tools, models and methodologies) towards circular economy thinking. These solutions would need to combine sustainability with inclusion and aesthetics, be replicable in different sectors and have a potential for societal behavioural changes.

ii) Innovative interactive educational tools and content using creativity and creative sectors to tackle relevant societal topics such as disinformation.

### III. Support to the news media sector

As readers have shifted to online sources and traditional news outlets have lost advertising revenues, the economic sustainability of professional journalism has come under pressure, with the number of employed journalists in the EU decreasing from 450.000 in 2008 to approximately 300.000 in 2017.<sup>30</sup> In this context, **media pluralism** has been weakened as newspapers, in particular at the local level, have had to close down, leading to “news deserts” in some places. While the COVID-19 crisis has accelerated these trends, it has also renewed demand for quality journalism and media pluralism.

In 2022, the actions foreseen will focus on:

- support for projects that create systematic collaborations among media to address current challenges for the production, impact and monetisation of quality journalism and news media;
- Support for a rapid response mechanism for press and media freedom, and for self-regulation and ethical codes in journalism;
- support for projects that enable knowledge sharing on media literacy.

These actions incentivise more structured collaboration between the beneficiaries and stimulate the exchange of best practices which can help the media sector become more sustainable and resilient. All actions respect the independence of the media and will have to abide by professional editorial standards.

### IV. Creative Europe Desks

The “**Creative Europe Desks**” network under the new Creative Europe Programme represents the continuation and evolution of the existing network. The Creative Europe Desks provide a wide range of services from promoting, encouraging and facilitating cross-border cooperation to assisting organisations with their applications, organising specific info-days and workshops as well as advising potential applicants. Desks are designated by participating countries and therefore have a variety of structures.

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<sup>30</sup> VVA, 2020. Calculations based on Eurostat data. <https://digital-strategy.ec.europa.eu/en/library/media-coverage-european-affairs-final-report>



## Part II – Implementation of the Programme

This part details how the different sections of the programme will be implemented in 2021.

### Budget Lines and Basic Act

07 05 01	CULTURE Strand
07 05 02	MEDIA Strand
07 05 03	CROSS SECTORAL Strand
Basic act	Regulation of the European Parliament and of the Council establishing the Creative Europe Programme (2021 to 2027) (hereafter "the Regulation")

### 1. **METHODS OF INTERVENTION**

On the basis of the objectives given in the Creative Europe Regulation, the 2022 Work Programme will be implemented through:

- Grants
- Prizes
- Procurements
- Indirect management (including Blending)
- Other actions

#### **GRANTS**

Calls for proposals will be published by the European Commission or by the European Education and Culture Executive Agency, after the adoption of the financing decision, in accordance with Article 189 (1) of the Financial Regulation.

The calls for proposals managed by the European Education and Culture Executive Agency will provide detailed information on application and selection procedures, criteria and other modalities aiming to assist those interested in developing projects or receiving financial support under the Programme and to help them understand its objectives and the supported actions. Calls for proposals implemented under the Culture and MEDIA strands may be implemented through financial support to third parties. The amount allocated to a third party cannot exceed EUR 60 000 per entity and per year, except if specified differently in the grant description below. This funding must be managed in line with the rules on activities as defined in the call.

Some grants will be awarded in accordance with indents (d) and (f) of Article 195 of the Financial Regulation.

Some grants will be financed through simplified forms of grants (lump sums), in accordance with Article 181 of the Financial Regulation. In accordance with these financial rules, the methodology used to establish the simplified forms of grants and their levels ensures the respect of the principle of sound financing management and reasonable compliance with the principles of co-financing and no double funding.

#### **PRIZES**

The Melina Mercouri prize will be awarded to European Capitals of Culture in accordance with Title IX FR.

#### **PROCUREMENTS**

This Work Programme includes actions that will be implemented by public procurement procedures (via calls for tenders or the use of framework contracts) (Title VII FR).

For actions implemented through framework contracts (FWC), in case existing FWC cannot be used, the Commission will consider publishing calls for tender to award new FWC.

### **INDIRECT MANAGEMENT (INCLUDING BLENDING)**

With reference to International Organisations, the Commission may entrust them budget implementation tasks via the conclusion of Contribution Agreements under indirect management mode in accordance with Articles 62 (1)( c) and 154 of the FR.

As per Article 2(3) of the Creative Europe Regulation, 'blending operation' means actions supported by the EU budget, including within blending facilities pursuant to Article 2(6) of the Financial Regulation, combining non-repayable forms of support and financial instruments from the EU budget with repayable forms of support from development or other public finance institutions, as well as from commercial finance institutions and investors.

### **OTHER ACTIONS**

This Work Programme includes costs related to the experts involved in the assessment, monitoring and evaluation of the projects.

## 2. CULTURE

### **GRANTS IN THE CULTURE STRAND**

#### **1.1 EUROPEAN COOPERATION PROJECTS**

Index reference in budget table (WPI): 1.01

This action will support projects involving a large diversity of players active in different cultural and creative sectors, to carry out a broad spectrum of activities and initiatives. The action is anchored in the policy framework of the Culture strand of the Creative Europe Programme and its cross-cutting issues (inclusiveness, reduction of environmental impact and gender equality). Furthermore, the appropriate calls will include topics and thematic priorities relevant to the New European Bauhaus.

European cooperation projects are open to all the cultural and creative sectors. However, considering that this action aims at pursuing the objectives of the Culture strand of the Programme, projects involving exclusively organisations from the audio-visual sector and projects of an exclusive audiovisual content are not targeted for funding under it.

Depending on the number of organisations involved, projects supported can be small, medium or large scale. Small-scale projects are particularly suitable to promote the access of grassroots organisations and support them in the creation of new partnerships and development of new activities and innovative ideas, such as festivals, art fairs, exhibitions, performances, etc.).

Support will be given to cooperation projects contributing to the following objectives:

- to strengthen the transnational creation and circulation of European works and artists;
- to enhance the capacity of European cultural and creative sectors to nurture talents, to innovate, to prosper and to generate jobs and growth.

In addition, priority will be given to projects addressing at least one of the following priorities:

1. Audience
2. Social inclusion
3. Sustainability
4. Digital
5. International dimension
6. Annual priorities: sector-specific capacity building and training activities relevant to the following sectors: cultural heritage, music, book and publishing, architecture, fashion and design, sustainable cultural tourism. Indicatively 20% of the budget of the action will be used to support projects addressing these sector-specific activities.

Type of applicants:

Applicants must be legal entities established and officially registered in a country participating in the Creative Europe Programme. The coordinating entity must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

Expected results:

This action is expected to foster cooperation between organisations active in the culture field, to increase the European dimension of creation and circulation of European artistic content as well as to

encourage the development, experimentation, dissemination or application of new and innovative practices.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	68 607 267

### 1.2 CIRCULATION OF EUROPEAN LITERARY WORKS

Index reference in budget table (WPI): 1.11

This action will support projects that will translate, publish, distribute and promote works of fiction. Selected projects will contribute to the following objectives:

- strengthening the transnational circulation and diversity of European literary works;
- encouraging the translation and promotion of works in lesser-used languages to increase their circulation to larger markets in Europe and beyond;
- reaching new audiences for European literary works in Europe and beyond;
- strengthening the competitiveness of the book sector by encouraging cooperation within the book value chain.

Type of applicants:

Applicants must be legal entities established and officially registered in an eligible country, and be active in the publishing and book sector. Applicants must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

Expected results:

The action will target around 40 projects including the translation and promotion of a package of at least 5 eligible works of fiction and encouraging collaboration between authors, translators, publishers, distributors, booksellers libraries and festival events.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	5 000 000

### 1.3 SUPPORT FOR THE IMPLEMENTATION OF THE EUROPEAN HERITAGE LABEL

Index reference in budget table (WPI): 1.08

The action will aim at enhancing the visibility of the action and European heritage sites awarded the European Heritage Label (EHL) in Europe. The action will include a wide range of activities, events, tools and materials in order to:



- provide opportunities for EHL sites to raise their capacities, improve their skills, competences and know-how, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing of new business and management models;
- strengthen the capacity of EHL sites to cooperate with other players active in the cultural heritage sector and be active at local, regional, national and transnational level;
- make the European Heritage Label more visible and known across the participating countries, including through the organisation of award ceremonies of EHL selected sites, events, workshops, communication tools, etc.

Type of applicants:

Applicants must be legal entities established and officially registered in a country participating in the Creative Europe Programme.

Expected results:

This call for proposals is expected to grant one single project (one organisation or a consortium of partner organisations) in charge of organising activities addressing the widest possible number of European Heritage Label sites as well as stakeholders active in cultural heritage.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	3 000 000

#### **1.4 MUSIC MOVES EUROPE**

Index reference in budget table (WPI): 1.13

Building on a Preparatory action in the period 2018-2020 and in response to the heavy impact of the COVID-19 crisis in the music sector and the lessons learned during the pandemic, the action Music Moves Europe will support sustainable music distribution, with a focus on live music. The action will aim at the competitiveness, innovation and diversity of Europe's music sector. The themes during these 3 years should focus on livestreaming, music venues' cooperation and music export.

This action will support a wide range of activities, such as:

- workshops, tutorials, etc. of involved music sector representatives and artists to empower them for the future,
- cooperation of music venues in Europe to enhance cross-border circulation of emerging artists,
- development of innovative concepts for sustainable music distribution,
- exchanges between music professionals within and beyond Europe,
- promotion of European music at international fairs.

Type of applicants:

Applicants must be legal entities established and officially registered in a country participating in the Creative Europe Programme. Applicants must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

Expected results:

This call for proposals is expected to grant one single project (a consortium of organisations) in charge of organising activities with the widest possible outreach of stakeholders in the music sector.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	4 500 000

### 1.5 PERFORM EUROPE

Index reference in budget table (WPI): 1.16

Based on the pilot project Perform Europe, this action aims at continuing the development and implementation of a platform which allows the performing arts field to test innovative touring and presentation models and to rethink cross-border distribution of performing arts works, in a sustainable, inclusive and balanced way. This action will support a wide range of activities, such as for example:

- Physical or online presentations of works of performing arts outside their country of production
- Database of performing arts production companies, festivals and venues
- Promotional activities

Type of applicants:

Applicants must be legal entities established and officially registered in a country participating in the Creative Europe Programme. Applicants must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

#### Expected results:

This call for proposals is expected to grant one single project (a beneficiary organisation or consortium of partner organisations) in charge of organising activities with the widest possible outreach of stakeholders in the performing arts sector. The core of these activities will be the support to applications by distribution partnerships consisting of producers and presenters to show a work of performing arts across borders.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	3 000 000

### 1.6 ORGANISATION OF THE EU PRIZE FOR ARCHITECTURE

Index reference in budget table (WPI): 1.15

The aim of the EU Prize for contemporary architecture is to:

- highlight outstanding examples of architectural quality and creativity in works which are less than two years old,
- underline that modern architecture is socially and culturally rooted in European cities and is important to people's everyday lives,
- build and help raise awareness on the benefits quality architecture can generate for sustainable growth, the circular economy, the environment and social cohesion.

The following main activities are targeted by this action:

- Organise high quality selection procedures and visible awards ceremonies;
- Ensure high visibility for the Prize, the winners, finalists and the participants;
- Build on the values and benefits that the Prize promotes;
- Engage different target groups for the Prize;
- Develop networking and partnership activities with a view to ensuring the sustainable impact of the Prize.

This action will be implemented through a direct grant to the Mies van der Rohe Foundation to organise the prize and related activities. The direct award of this grant is justified by the specific characteristics of the action (including selection, promotion, selection, award ceremony, communication and visibility about the outcomes of the selection and other activities linked to the objectives of the action), requiring a high degree of specialisation, experience and outreach that only the above-mentioned organisation possesses.

The Mies van der Rohe Foundation is today recognised as the most established organisation at European level. It has more than 30 years of experience in organising the Mies van der Rohe Award for European Architecture, which officially became the EU Prize for Contemporary Architecture in 2001.

Its current organisational network includes the collaboration of the architecture institutions that form part of the Advisory Committee, the Architects' Council of Europe (ACE) member associations and other European architects' associations, who are all partners in the organisation of the Prize and represent all the countries participating in the Creative Europe programme. This competence cannot be matched by any other organisation in the field.

Therefore, following an invitation to submit a proposal, in accordance with Articles 189 and 195 (f) of the Financial Regulation, the Mies van der Rohe will be tasked with the organisation, management and promotion of two annual editions of the prize.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through grants without a call for proposals - Article 195 (f) FR	500 000

### 1.7 OTHER GRANTS WITH MULTI-ANNUAL COMMITMENTS

Index reference in budget table (WPI): [1.02, 1.03, 1.04, 1.14, 1.12 and 1.09]

For information, in 2022, a further annual commitment will be undertaken for the following multi-annual actions launched and contracted under the Annual Work Programme 2021:

Implementing body	Action	Call for proposal (reference)	2022 Annual Instalment (Indicative amount - EUR)
EACEA	European Platforms for the promotion of emerging artists (WPI 1.02)	CREA/CULT/2021/PLAT	11 000 000
EACEA	European Networks of cultural and creative organisations (WPI 1.03)	CREA/CULT/2021/NET	9 000 000
EACEA	Pan-European cultural entities (WPI 1.04)	CREA/CULT/2021/PECE	1 800 000
EAC	EU Prize for popular and contemporary Music ((WPI 1.14)	EAC/S13/2021	600 000

EAC	EU Prize for Literature (WPI 1.12)	EAC/S15/2021	600 000
EAC	EU Prize for Culture Heritage (WPI 1.09)	EAC/S14/2021	450 000

## **INDIRECT MANAGEMENT**

### **2.1 COOPERATION WITH THE COUNCIL OF EUROPE**

Index reference in budget table (WPI): 1.10

Through this action, the European Commission will embark in strategic cooperation with the Council of Europe to add value to the achievement of the Programme's objectives and maximise its impact.

#### European Heritage Days

As an example of initiatives carried out under this action, the European Commission will cooperate with the Council of Europe in the organisation of the European Heritage Days. During this time, doors are opened to numerous monuments and sites, allowing European citizens to enjoy free visits and learn about their shared cultural heritage and encouraging them to become actively involved in the safeguard and enhancement of this heritage for present and future generations. In 2022, attention will be drawn to the rich Jewish heritage in Europe in the framework of the implementation of the 2005 Faro Convention on the value of cultural heritage for society.

The aims of the European Heritage Days are to:

- raise the awareness of European citizens to the richness and cultural diversity of Europe;
- create a climate in which the appreciation of the rich mosaic of European cultures is stimulated;
- counter racism, anti-semitism and xenophobia and encourage greater tolerance in Europe and beyond the national borders;
- inform the public and the political authorities about the need to protect cultural heritage against new threats;
- invite Europe to respond to the social, political and economic challenges it faces.

The budget implementation tasks will be entrusted to the Council of Europe (CoE) via the conclusion of Contribution Agreements under indirect management mode in accordance with Articles 62 (1)(c), 110 (3)(f) and 154 of the FR.

Implementing body	Implementing mode	Indicative amount (EUR)
CoE	Indirect Management	400 000

### **2.2 MOBILITY OF ARTISTS AND CULTURE PROFESSIONALS**

Index reference in budget table (WPI): 1.05

This action will support the transnational mobility of artists, creators or cultural professionals to go abroad for international collaborations, for professional development, to find new audiences, to present their work, to co-produce or co-create with others. Mobility of artists and creatives could also take place in spaces identified or labelled by the New European Bauhaus. This action will also support “artists in residence” activities and other types of place-bound cultural activities organised for and with the local communities.

This action may be implemented in indirect management with (a) Member State organisation(s) and/or (an) international organisation(s) which will be selected by the Commission services using the following criteria:

- the entity has sound technical expertise and strong practical experience in the cultural and creative sectors and in the field of individual mobility;
- the entity has strong institutional, financial and operational capacity, in particular in EU budget implementation;
- the entity has a presence and/or demonstrated experience in the countries participating in the Creative Europe programme.

The budget implementation tasks will be entrusted to (a) selected entity(ies) via the conclusion of a Contribution Agreement under indirect management mode in accordance with Articles 62 (1)(c), 110 (3)(f) and 154 of the FR. If negotiations with the selected entity fails, that part of this action may be implemented in direct management through grants.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Indirect management	21 000 000

## **PRIZES**

### **3.1 EUROPEAN CAPITALS OF CULTURE (ECOC)**

Index reference in budget table (WPI): 1.06

For the ECOC titles 2020 to 2033, the European Capital of Culture action is governed by Decision 445/2014/EU of the European Parliament and the Council<sup>31</sup>.

The competitions for the award of the ECOC title are launched by the publication of a call for submission of applications at least six years ahead of the title-year. The call is also to be seen as the rules of the contest for the awarding of the Melina Mercouri Prize to ECOC designated cities, which is funded under the Creative Europe Programme in line with point a) of Special Actions under Section 1 of Annex I of the Creative Europe Regulation, in connection with Article 14 of Decision 445/2014/EU.

The objectives of this EU action are to promote the diversity of cultures in Europe, to highlight the common features they share and to foster the contribution of culture to the long-term development of cities.

Each year, two cities in two different Member States hold the title of European Capital of Culture in accordance with a chronological order agreed by the Council. A city from an EFTA/EEA country, from a candidate country or from a potential candidate can also hold the title in 2022, 2024, 2028, 2030 and 2033.

The action consists of:

#### **A) Award of the Melina Mercouri Prize to the ECOC 2023 in Hungary.**

In accordance with Decision 445/2014/EU, the city of Veszprém was designated as European Capital of

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<sup>31</sup> Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014, OJ L 132, 3.5.2014

Culture 2023 in Hungary<sup>32</sup>.

According to Decision 445/2014/EU, a pecuniary prize of EUR 1.5 million (Melina Mercouri Prize) is awarded to all designated cities. The Prize is then paid to the ECOC concerned provided that the city in question continues to honour the commitments it made at the application stage, complies with the criteria of the Decision and takes into account the recommendations contained in the selection and monitoring reports.

The award of the prize is connected with the contest that leads to the designation of a given city as European Capital of Culture while its payment intervenes at the latest by the end of March of the year of the ECOC title in line with Article 14 of the abovementioned Decision.

The Melina Mercouri Prize will be awarded in 2022 to Veszprém, European Capital of Culture 2023, and financed from the 2022 budget, while the payment will occur at the latest by the end of March 2023.

## **B) Calls for submission of applications for the 2029 European Capitals of Culture**

In line with the chronological order indicated in the Annex of Decision 445/2014/EU, there will be two ECOC in 2029, one in Poland and one in Sweden.

As a consequence, two calls for submission of applications will be published for these two ECOC competitions. These calls cover the contest for the award of the ECOC title and for the award of the Melina Mercouri Prize.

The publication of these two national calls is not linked to the budgetary appropriations under this action in 2022. However, as indicated above and in the calls themselves, these calls have to be considered as contests in the meaning of Articles 206(2) and 207 of the Financial Regulation for the awarding of the Melina Mercouri Prize to the two ECOC 2029.

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2029 (i) Poland and ii) Sweden.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through prize Contests under the meaning of Articles 206 and 207 FR	Veszprém: 1.500.000

## **PROCUREMENTS**

### **4.1 POLICY DEVELOPMENT AND DIALOGUE WITH STAKEHOLDERS**

Index reference in budget table (WPI): 1.07

This action will allow the Commission to support policy development in the field of culture, including in response to possible newly emerging needs and in reaction to the COVID-19 crisis. It will provide for the

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<sup>32</sup> See Commission Communication in OJ 2019,C 154, p. 2.

possibility to organise structured dialogue, consult and engage with cultural and creative stakeholders at EU level, identify emerging needs of the cultural and creative sectors, including specific sub-sectors, and allow different stakeholders to provide ideas, tools and messages that can support policy development and the reflection on and implementation of the existing and future funding schemes and supported actions. As an example, following up the recommendations of the Member States' expert group on High-quality architecture and built environment for everyone, the action will support the setting up of peer-learning activities for cities and regions on how to implement architectural quality principles. The action will also continue to support dialogue with the theatre and performing arts sector via a new edition of the European Theatre Forum. Also covered will be ad-hoc activities targeting specific sub-sectors, for instance meetings with experts from these sectors at relevant sector events, exploratory actions such as short-term working groups or questionnaires, as appropriate and in line with the general objectives of the Programme.

This action will be implemented through specific contracts based on existing framework contracts or new calls for tender procedure, or through low-value service contracts.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through public procurement	850 000

#### 4.2 COMMUNICATION ACTIVITIES

Index reference in budget table (WPI): 1.17

The amount allocated will support a wide range of communication activities linked to the promotion and visibility at European and international levels a) of the actions of the Culture strand of the Programme and b) of the European policy initiatives in the field of culture as well as c) to the dissemination of results of the previous Programme. In particular, under the terms of Article 15 of Decision No 445/2014/EU, the Commission shall contribute to the visibility of the European Capitals of Culture action at the European and international levels, as well as promote wider dissemination.

This action will be implemented through specific contracts based on existing framework contracts or low-value service contracts.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through public procurement	150 000

Index reference in budget table (WPI): 1.18

The Creative Europe programme will also contribute to the corporate communication of the political priorities of the EU, as far as they are related to the objectives of the Programme. Corporate communication seeks to coordinate messaging across all EU policy fields, in line with political priorities, to communicate more consistently and effectively as an organisation. As set out in Communication C(2020)9390, in the period 2021-23, enhanced and strengthened corporate communication campaigns will be launched as on NextGenerationEU, European Green Deal, Digital transition, European Elections or Giving the Commission a Human face. Corporate communication informs and engages with citizens about EU values and actions and how the EU impacts daily lives. This action will cover the production of content; provision of corporate technical services; dissemination of information through integrated communication actions; organisation of and participation in events; and studies and evaluations, where relevant.

Implementing body	Implementing mode	Indicative amount (EUR)
COMM	Direct management through public procurement	EUR 10 000

### 4.3 MEETINGS WITH GRANT-HOLDERS AND OTHER STAKEHOLDERS

Index references in budget table (WPI): 1.21

The costs related to grant-holders' meetings as well as other ad-hoc physical or virtual meetings, seminars, conferences and events to support programme implementation are included in the Work Programme.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	150 000

### 4.4 SUPPORT TO IT SYSTEMS

Index reference in budget table (WPIs): 1.22 and 1.23

As other EU-programmes, the Creative Europe Programme benefits from the use of reliable, modern and high-quality information systems (E-grants/Sedia) in order to support the full cycle of the grant management of the implemented actions.

The scope of these IT applications used both by internal and external user communities covers the complete grant cycle, from call definition, publication, participants' data management, creation and submission of proposals, experts selection, evaluation of proposals by experts, notifications of the results as well as the invitation to the preparation and signature of grant agreements, grants management, the reporting on the progress of financed projects, the pre-financing, cost submission and reimbursement, the monitoring by external experts, the ex-post auditing, recoveries, and closure of projects reporting and programme evaluation. Furthermore, if needed, an IT tool for the management and implementation of the mobility action for artists, creators or cultural professionals will be developed.

Moreover, as mentioned in the Communication to the Commission "Guidelines on Financing of Information Technology and Cybersecurity (IT)<sup>33</sup>" that establishes guidelines to implement the co-financing of corporate IT for the new MFF 2021-2027 operational programmes, all programmes that benefit from the corporate communication and information systems, whether from infrastructure, developments, hosting or security, should contribute to the financing of these corporate systems.

The corporate communication and information systems (CIS) means any system enabling the handling of information in electronic form, including all assets required for its operation, as well as infrastructure, organisation, personnel and information resources. This definition includes business applications, shared IT services, outsourced systems, and end-user devices governed under the Commission's administrative autonomy and institutional prerogatives. DG Informatics (DIGIT) will implement the actions.

Implementing body	Implementing mode	Indicative amount (EUR)
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<sup>33</sup> C(2020)6126.



EACEA	Direct management through public procurement	339 159
EAC (co-delegated to DIGIT)		321 562

## **OTHER ACTIONS**

### **5.1 PROJECT SELECTION AND IMPLEMENTATION (INCLUDING MONITORING)**

Index references in budget table (WPI): 1. 19 and 1.20

Costs related to the experts involved in the assessment of applications and supporting of monitoring tasks. These tasks relate to actions managed by the Education Audio-visual and Culture Executive Agency (Culture strand) as well as the European Capitals of Culture. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest in compliance with Art. 237 FR. It also covers the costs of experts involved in the implementation of the European Capitals of Culture.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through calls for Expression of Interest	400 000
EACEA		1 210 150

## **3. MEDIA**

### **GRANTS IN THE MEDIA STRAND**

#### **CONTENT CLUSTER**

##### **1.1 EUROPEAN CO-DEVELOPMENT**

Index reference in budget table (WPI): 2.01

The objective of the support to European co-development is to support the cooperation among European production companies that are developing works with a strong international audience potential.

Type of applicants (cumulative conditions):

- European entities: Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating fully in the MEDIA strand and owned directly or indirectly, wholly or by majority participation, by nationals from such countries. When a company is publicly listed, the location of the stock exchange will in principle determine its nationality. Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.
- Independent European audiovisual production companies: An independent company is a company which is not, directly or indirectly, majority controlled by an audiovisual media service provider, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single audiovisual media service provider (50% when

several audiovisual media service providers have shares or other means of control in the company ). An audiovisual production company is a company whose main objective and activity is audiovisual production.

Expected results

- Increased collaboration at development stage between European production companies from different countries and from different markets and consequently an increased number of co-productions.
- Increased quality, feasibility, cross-border potential and market value of selected projects.
- A stronger position on European and international markets for companies selected under European co-development.

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

The maximum EU grant per coordinator and eligible partner is EUR 60.000, except for the co-development of TV series with an intended production budget of EUR 20M and above, in which case the maximum EU grant per coordinator and eligible partner is EUR 100.000.

Projects should not normally exceed 30 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	6 000 000

**1.2 EUROPEAN SLATE DEVELOPMENT**

Index reference in budget table (WPI): 2.02

The objective of the European slate development support is to foster the competitiveness of European independent production companies and to increase their economic weight on the market. The aim is also to increase the capacity of audiovisual producers to develop projects with the potential to circulate throughout Europe and beyond, and to facilitate European and international coproduction.

The support will also provide an entry point for emerging talent, giving them the opportunity to direct a short film supported by the strong foundation provided by experienced companies.

Type of applicants (cumulative conditions)

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development,
- Applicants must also be independent European audiovisual production companies: : see definition under 3. Media action 1.1 European Co-Development

Expected results

- A stronger position on European and international markets for companies selected under European slate development.
- Increased quality, feasibility, cross-border potential and market value of European works supported.

#### Financing conditions

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	18 000 000

### 1.3 BROADENING PARTICIPATION: EUROPEAN MINI-SLATE DEVELOPMENT

Index reference in budget table (WPI): 2.03

The objective of the European mini-slate development support is to foster the competitiveness of European independent production companies in countries with a low audiovisual capacity (LCC group A and LCC group B) and to increase their economic weight on the market. The aim is also to increase the capacity of audiovisual producers to develop projects with the potential to circulate throughout Europe and beyond, and to facilitate European and international coproduction.

The support will also provide an entry point for emerging talent, giving them the opportunity to direct a short film supported by the strong foundation provided by experienced companies.

- Type of applicants (cumulative conditions): Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

Applicants must also be independent European audiovisual production companies: : see definition under 3. Media action 1.1 European Co-Development

#### Expected results

- A stronger position on European and international markets for companies selected under European mini-slate development.
- Increased quality, feasibility, cross-border potential and market value of European works supported.

#### Financing conditions

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
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EACEA	Direct management through call for proposals	5 000 000
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#### 1.4 VIDEO GAMES AND IMMERSIVE CONTENT DEVELOPMENT

Index reference in budget table (WPI): 2.04

The objective of the support to Video games and immersive content development is to increase the capacity of European video game producers, XR studios and audiovisual production companies to develop video games and interactive immersive experiences with the potential to reach global audiences. The support also aims to improve the competitiveness of the European video games industry and other companies producing interactive immersive content in European and international markets by enabling the retention of intellectual property by European developers.

Type of applicants (combined conditions):

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-person. Development.
- Applicants must also be European video game production companies: A European video game production company, XR studio or audiovisual production company is a company whose main objective and activity is video game production/development, (entertainment) software development or audiovisual production (or equivalent) as indicated in the national registration documents, unless registration under specific activity codes is not required by national law, in which case the status as video game production/development company, XR studio or audiovisual production company will be verified on the basis of the track record of the company. Publishing companies are not eligible applicants.

#### Expected results

- Increased quality, appeal, feasibility and cross-border potential for selected projects.
- A stronger position on the European and international market for video games developers and companies producing interactive immersive experiences.

#### Financing conditions

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

The maximum EU grant per project is EUR 150.000.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	6 000 000

#### 1.5 TV AND ONLINE CONTENT

Index reference in budget table (WPI): 2.05

The objective of the support to TV and online content is to increase the capacity of European audiovisual producers to develop and produce strong projects with significant potential to circulate throughout Europe

and beyond, and to facilitate European and international co-productions within the television and online sector.

The action aims to strengthen the independence of producers in relation to broadcasters and digital platforms, to enhance collaboration between operators, including independent producers, broadcasters, digital platforms and sales agents, from different countries participating in the MEDIA Strand, in order to produce high quality programming aimed at wide international distribution and promoted to a wide audience including commercial exploitation in the multi-platform environment. Particular attention will be given to projects presenting innovative aspects in the content and in the financing that show a clear link with the envisaged distribution strategies.

Type of applicants (combined conditions):

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

Applicants must also be independent European audiovisual production companies: : see definition under 3. Media action 1.1 European Co-Development

Expected results

- Increased production of high quality European works for linear and non-linear broadcasting including on digital platforms, as well as an increase in the number of co-productions.
- Enhanced cooperation between operators from different countries participating in the MEDIA Strand, including between broadcasters.
- Increased audience for European works through linear and non-linear broadcasting including on digital platforms.

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 20% of total eligible costs.

For creative documentaries, the EU grant is limited to a maximum of EUR 300.000.

For animation works, the EU grant is limited to a maximum of EUR 500.000.

For drama works the EU grant is limited to a maximum of:

- EUR 500.000 if the eligible production budget is below EUR 10M.
- EUR 1M if the eligible production budget is between EUR 10M and EUR 20M
- EUR 2M if the eligible production budget is above EUR 20M.

Projects should not normally exceed 24 months or 36 months in case of series of more than 2 episodes (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	22 000 000

**BUSINESS CLUSTER**

**2.1 FOSTERING EUROPEAN MEDIA TALENTS AND SKILLS**

Index reference in budget table (WPI): 2.06

The objective of the Skills and Talent Development support is to foster talents and skills of the audiovisual sector professionals. Strengthen the capacity of audiovisual professionals to adapt to new creative processes and new business models with a view to maximise and fully exploit the opportunities of digital innovation across the value chain.

Initiatives will aim at reinforcing the capacity to fully exploit the creative and commercial potential of the digital transition in all formats and for all platforms. Particular focus will be put on the acquisition of entrepreneurial skills, and awareness on market and digital technologies developments, data analytics, sustainable business models, internationalisation, marketing, promotion, audience development, restoration of film heritage, greening of the industry, including training of green consultants to increase the know-how in the sector.

**Type of applicants**

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA strand.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

**Expected results:**

- To improve the capacity of the audiovisual sector to operate transnationally and internationally ;
- To have a structuring effect on European companies, including testing new business models and enhancing the capacity to access finance;
- To accompany the digital transition of the audiovisual sector and its ability to apply digital and new technologies
- To facilitate the sharing of knowledge and know-how, notably via the support of mentoring initiatives.
- To promote sustainable and more environmentally-respectful solutions for the audiovisual industry

**Financing conditions**

The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	20 366 966

**2.2 MARKETS & NETWORKING**

Index reference in budget table (WPI): 2.07

The objective of the Markets & networking support:

- To encourage business-to-business exchanges among European audiovisual professionals, and in particular an increased participation from LCC Group B countries, by facilitating access to physical and online markets;
- To include industry events focused on contents and/or the uptake of new technologies and business models, as long as they can make an impact on visibility and sales of European works;
- To value environmental-friendly approaches;

**Type of applicants:**

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA strand.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

**Expected results:**

- To improve the European/international dimension of existing large industry markets, and to increase the systemic impact of smaller initiatives;
- To encourage the development of networks among European professionals;
- To promote sustainability and the greening process of the European audiovisual industry;
- To improve the competitiveness and circulation of European audiovisual works on international markets and to enhance diversity;
- To ensure that Europe's audiovisual industry is taking full advantage of digitalisation;

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - the EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

Projects should not normally exceed 24 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	13 000 000

**2.3 MEDIA 360°**

Index reference in budget table (WPI): 2.08

The objective of the MEDIA 360° support is to exploit synergies among existing ecosystems, to develop further cooperation potential, to reach economies of scale across different supported activities, create impact across the value-chain.

The action shall support a package of activities related to facilitating the creation and promotion of European content, and/or the uptake of new technologies or business models for the audiovisual sector. The activities shall benefit across the value chain (“Talent and Skills”, “Markets and Networking”, “Support to international co-productions”, “Innovative tools and business models” and “Audience activities”) implemented by recognised European players, resilient to change and in capacity to attract a large European and international participation. The applicants shall be able to present a global integrated strategy, behind the package of proposed activities, and to demonstrate their strong added-value and structuring effect for the whole European audiovisual industry. Initiatives will aim at reinforcing the capacity to create, produce and promote in an agile approach, high quality European works in all formats and for all platforms able to compete in a global market.

**Type of applicants:**

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town

Councils, etc.), established in one of the countries participating in the MEDIA strand.  
 Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Expected results:

- Improve the efficiency and competitiveness of European organisations with a high level of expertise and experience in several audiovisual areas, at European and international level, through of a reduction of the administrative burden;
- Incentivize the experimentation of new business models and enhance the capacity to access finance through a clear multi-annual support of the MEDIA programme.
- To promote sustainable and more environmentally-respectful solutions for the audiovisual industry

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Indicative timetable and indicative amount

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	20 000 000

**2.4 EUROPEAN FILM DISTRIBUTION**

Index reference in budget table (WPI): 2.09

The European Film Distribution support shall encourage and support the wider transnational distribution of recent European films by providing funds to European distributors, based upon their performance on the market, for further reinvestment in the acquisition, promotion and distribution (including online) of recent non-national European films.

Type of applicants

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

Expected results:

- Improvement in the trans-national distribution of recent non-national European films.
- Increase in the investment in the production, acquisition, promotion, theatrical and online distribution of non-national European films.
- Develop links between the production and distribution sector thus improving the competitive position of non-national European films.



### Financing conditions

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should not normally exceed 24 months (extensions are possible, if duly justified and through an amendment).

Indicative timetable and indicative amount

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	33 000 000

### 2.5 EUROPEAN FILM SALES

Index reference in budget table (WPI): 2.10

The European Film Sales support shall encourage and support the wider transnational distribution of recent European films by providing funds to European sales agents, based upon their performance on the market, for further reinvestment in the acquisition, promotion and distribution (including online) of recent non-national European films.

- Type of applicants: Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

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#### Expected results:

- Improvement in the trans-national distribution of recent non-national European films.
- Increase in the investment in the production, acquisition, promotion, theatrical and online distribution of non-national European films.
- Develop links between the production and distribution sector thus improving the competitive position of non-national European films.

### Financing conditions

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should not normally exceed 24 months (extensions are possible, if duly justified and through an amendment).

Indicative timetable and indicative amount

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	5 000 000

## 2.6 INNOVATIVE TOOLS AND BUSINESS MODELS

Index reference in budget table (WPI): 2.11

The objective of the Innovative tools and Business models action is to strengthen the competitiveness, scalability and sustainability of the European players, as well as to improve the visibility and availability of European works and increase audiences in the digital environment. The aim is to support projects focusing on the specific challenges of the audiovisual sector such as discoverability, sequencing of release windows, financing and territoriality in order to enable strong and visible offers of European works online and across borders to a wide public.

### Type of applicants

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

### Expected results

- Improve the competitiveness of the European audiovisual industry: transparency, data collection and the appropriate use of big data, adaptation to the challenges and opportunities driven by the ongoing changes in the audiovisual markets
- Improve the greening process of the European audiovisual industry,
- Improve the production and circulation of European audiovisual works in the digital age;
- Increase the visibility, availability and diversity of European audiovisual works in the digital age;
- Increase the potential audience of European audiovisual works in the digital age.

### **Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

Projects should not normally exceed 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	7 000 000

## **AUDIENCE CLUSTER**

### 3.1 NETWORKS OF EUROPEAN CINEMAS

Index reference in budget table (WPI): 2.13

The aim of the support is to create and operate a network of cinemas with a view to:

- Encourage cinema operators to screen a significant proportion of non- national European films through incentives and collaborative projects;
- Contribute to raise and increase the interest of the audience for non-national films including through the development of activities for young cinema-goers;
- Help those cinemas to adapt their strategy to the changing environment including by promoting innovative approaches in terms of audience reach and engagement, as well as partnerships with other film industry operators as well as with local cultural institutions;
- Encourage exchange of best practice, knowledge sharing and other forms of cross border collaboration amongst members of the network;
- Contribute to the policy dialogue on the film industry by collecting data and disseminating the outcome of the activities of the network beyond its members.

Type of applicants:

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA strand.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Expected results:

- Increase the audience for non-national European films on the European market;
- Reach new audiences for European films including young cinema-goers;
- Reinforce and renew the ongoing cinema experience;
- Adjust the business practices of European cinema theatres in terms of sustainability and inclusion;
- Foster the innovation potential of European cinema theatres through enhanced collaboration.

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of total eligible costs of 95%.

As the financial support is the primary aim of the EU grant, the maximum amount of the grant that can be allocated annually to third parties is fixed at the limit of EUR 250.000.

Projects should not normally exceed 18 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	15 000 000

**3.2 NETWORKS OF EUROPEAN FESTIVALS**

Index reference in budget table (WPI): 2.14

The Networks of European festivals shall provide support to coordinated/collaborative activities among European audiovisual festivals aiming at increasing audiences' interest in non-national European audiovisual content and promoting its circulation and visibility.

Type of applicants:

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA strand.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Expected results

- Reinforce cooperation among European audiovisual festivals members of a Network screening a significant proportion of non-national European films and audiovisual works through coordinated/collaborative activities targeted to expand and renew audiences
- Increase the impact of European audiovisual festivals aiming to reinforce promotion, distribution and circulation of non-national European films and audiovisual works to growing audiences across Europe
- Foster exchange of knowledge and best-practice models for cooperation among festivals through coordinated/collaborative activities targeted to expand and renew audiences.
- Harness the digital transformation, including developing and updating online tools and data applications

**Financing conditions**

The EU grant is limited to a maximum co-financing rate of 90% of the total eligible costs.

The maximum amount of the grant that can be allocated annually to third parties is fixed at the limit of EUR 100,000 for activities running over 2 years.

Projects should not normally exceed 24 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	5 000 000

**3.3 EUROPEAN VOD NETWORKS AND OPERATORS**

Index reference in budget table (WPI): 2.15

- The objective is to support European Video on Demand (VOD) networks and operators, screening a significant proportion of non-national European works, with the aim to improve their competitiveness and attractiveness.

Type of applicants:

Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

Expected results:

- Strengthen the cross-border collaboration among European Video On Demand (VOD) platforms through joint/collaborative activities to increase the online audience of European audiovisual content
- Strengthen attractiveness of eligible European Video On Demand (VOD) platforms for cross-border audiences and online consumption at a larger scale
- Improve the digital circulation and consumption of European content by boosting its visibility, discoverability and prominence
- Develop new business models and achieve cross-border economies of scope and scale.

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of total eligible costs of 60%.

Project duration: between 24 and 36 months (extensions will be possible only exceptionally, for duly justified reasons and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	11 000 000

### 3.4 FILMS ON THE MOVE

Index reference in budget table (WPI): 2.16

The Films on the Move action shall encourage and support the wider distribution of recent non-national European films by encouraging sales agents and theatrical distributors in particular to invest in promotion and adequate distribution of non-national European films.

Type of applicants

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.

Expected results:

- Development of pan-European theatrical and/or online distribution strategies for non-national European films.
- Increased investment in theatrical and/or online promotion and distribution of non-national European films in view of expanding audience reach.
- Develop links between the production and distribution sector thus improving the competitive position of non-national European films on a global market.

#### Financing conditions

The EU grant is limited to a maximum co-financing rate of 90% of the total eligible costs.

The financial support to third parties is limited to 70% of the P&A incurred by the third parties, within the following limits:

- EUR 150.000 for FR, ES, IT and DE

- EUR 60.000€ for AT, BE, NL, PL
- EUR 30.000€ for CZ, DK, FI, EL, HU, NO, PT, SE
- EUR 10.000€ for all the other territories.

A maximum 25% of the available budget will be allocated to films with a production budget superior to EUR 10M.

Projects should normally range between 24 and 36 months (extensions are possible, if duly justified and through an amendment).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	16 000 000

## **POLICY SUPPORT & AWARENESS RAISING CLUSTER**

### **I. Provision and sharing of data intelligence**

#### **4.1 EUROPEAN AUDIOVISUAL OBSERVATORY**

Index reference in budget table (WPI): 2.17a

The Commission will undertake cooperation activities with the Observatory. Improving transparency in the audiovisual sector is necessary to strengthen its competitiveness and it can be achieved by providing the industry and policy-makers with data and analysis on the Union markets and legal framework. This information is also needed in order to assess the support measures for the sector. The rationale for the grant is therefore:

- To further develop the areas covered by the European Audiovisual Observatory for the benefit of the audiovisual sector.
- To support the development of essential tools for the audiovisual sector.
- To provide the European Commission with specific briefings and reports to cater to its work programme in the audiovisual field.

Support will be awarded for this purpose without a call for proposals on the basis of Article 195 (d) FR, through a Contribution Agreement with the Observatory implemented under the existing Financial Framework Partnership Agreement (FFPA) with the Council of Europe. The European Audiovisual Observatory (EAO) is an entity established as an enlarged partial agreement of the Council of Europe. The Observatory was created in 1992 in order to collect and distribute information about the audiovisual industries in Europe. The Observatory provides information on the various audiovisual markets in Europe and their financing. It also analyses and reports on the legal issues affecting the different sectors of the audiovisual industry.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through grant without call for proposals - Article 195 (d) FR	605 000 (action grant)

## **PROCUREMENTS**

### **5.1 COMMUNICATION AND ENGAGEMENT WITH INDUSTRY AND CITIZENS**

Index reference in budget table (WPI): 2.22

Communication and dissemination activities are essential for the visibility and the recognition of the added value of the Programme and are best achieved through activities reflecting a genuine engagement with the industry, on the one hand and the audience and citizens on the other. These activities are:

#### **European Film Forum**

The **European Film Forum** will maintain dialogue with the industry and professionals, map emerging needs and allow stakeholders to provide ideas and messages which can shape policy and the support schemes. The dialogue, also encompassing regulatory aspects (AVMSD, copyright, competition and internal market policies, etc.) will take place via ad-hoc meetings at relevant sector events (markets, festivals, fairs) or in Brussels through the organisation of virtual meetings or conferences. Exploratory actions such as short-term working groups or questionnaires will be also envisaged as appropriate.

**Activities showcasing and promoting European gems** will take place through:

- **Communication on European Awards:** support will be given to awareness raising and communication campaigns, in particular on the Lux Audience Award of the European Parliament and the European Film Academy which has established itself as a leading prize over the last 10 years.
- **Promotion of European Film heritage:** through the support of public events - virtual and physical - aiming at promoting the diversity and richness of the European audiovisual heritage it will allow to engage with film archives and film institutions as well as citizens and raise awareness also on the need to preserve European film heritage.

Type of contract: specific contracts based on existing Framework Contracts. However, an exceptional direct procedure will be launched with the Cannes Film Festival, in order to develop a new framework contractor for the organization of the European Film Forum and other events targeting the audiovisual industry, during the Cannes Film Festival from 2022 until 2028 included. The choice of the procedure is required due to the de facto monopoly exerted by the Cannes Film Festival over all services provided in the premises of the Palais during the festival (rental of rooms, catering, internet access, etc.). This mechanism strictly prevents recourse to any existing framework contract (usual solution for the European Film Forum), and in general the recourse to any third party, which would have the immediate effect of increasing the cost of the services.

Implementing body	Implementing mode	Indicative amount (EUR)
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CNECT	Direct management through public procurement	1 050 000
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## 5.2 CORPORATE COMMUNICATION (CO-DELEGATED TO DG COMM)

Index reference in budget table (WPI): 2.23

As provided in Article 23 (3) of the Regulation, the Creative Europe Programme will also contribute to the corporate communication of the political priorities of the UE, as far as they are related to the objectives of the Programme. Corporate communication seeks to coordinate messaging across all EU policy fields, in line with political priorities, to communicate more consistently and effectively as an organisation. As set out in Communication C(2020)9390, in the period 2021-23, enhanced and strengthened corporate communication campaigns will be launched as on NextGenerationEU, European Green Deal, Digital transition, European Elections or Giving the Commission a Human face. Corporate communication informs and engages with citizens about EU values and actions and how the EU impacts daily lives. This action will cover the production of content; provision of corporate technical services; dissemination of information through integrated communication actions; organisation of and participation in events; studies and evaluations, where relevant.

Implementing body	Implementing mode	Indicative amount (EUR)
COMM	Direct management through public procurement	EUR 35 000

## 5.3 STANDS - B2B SERVICES

Index reference in budget table (WPI): 2.12

Stands services including promotional activities and services to Stand participants at the major audiovisual markets and trade fairs. Major audiovisual markets include for instance: Marché International du Film (Cannes), European Film Market (Berlinale), International Audiovisual Content Market (MIPCOM), Séries Mania and Marché International du Film d'Animation. If physical activities are not possible, online activities may replace them as appropriate.

As of 2022, the Stands shall support the MEDIA Market Gateway initiative to facilitate participation of promising start-ups active in media in the most important global media markets (Berlin, Cannes, GamesCom, VR Days) under the European label.

The MEDIA Umbrella stands shall:

- encourage business-to-business exchanges and scalability by taking part in major audiovisual markets and trade fairs. The MEDIA Umbrella stands target participation from agile independent European companies of all sizes, offering strong European content, and/or services for audiovisual professionals, likely to succeed in international markets. The action is expected to increase their capacity to operate transnationally and internationally.
- facilitate the participation of newcomers and companies from lower audiovisual capacity countries Group B in the major audiovisual markets and trade fairs, with appropriate support (prior to and during the event), for the MEDIA market Gateway mechanisms described in the MAAP.
- provide a platform to enhance the visibility of the Creative Europe MEDIA Sub-programme and the Digital Single Market.
-



- Specific contract based on a FWC that is currently under selection further to call for tender "Multiple Framework Service Contract in Cascade for the Organisation of Events and Promotional Actions, Including Stands at Major Audiovisual Markets Reference number: EACEA/2021/OP/0002" published on 27/7/2021 within the 2021 WP.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	3 500 000

#### 5.4 STUDY ON THE IMPLEMENTATION OF THE AVMSD FOR THE PROMOTION OF EUROPEAN WORKS

Index reference in budget table (WPI): 2.18

The European Commission is required to report regularly to the European Parliament and the Council on the application of provisions concerning the promotion of European works on linear and on demand services in AVMSD. For on-demand services, the AVMSD provides expressly that an independent study is requested (Article 13.5).

The analysis should supply the Commission with the elements required for monitoring the impact of the measures for the promotion of European audiovisual works, allowing comparability with previous periods, by providing an analysis of the situation both for linear and non-linear audiovisual media services for the period 2020-2021 (after the implementation of the revised AVMSD).

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	300 000

#### 5.5 STUDY ON LEVEL PLAYING FIELD

Index reference in budget table (WPI): 2.19

The level playing field measures under MEDIA need to be regularly reviewed in the light of the changing audiovisual landscape. In particular the data from the 2018 study regarding audience and consumption capacity now is less relevant due to the combined effects of Brexit and the COVID-19 crisis. Therefore a new study should be undertaken in 2022 to provide insights on audiovisual capacity in each Member State.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	150 000

#### 5.6 MEETINGS WITH GRANT BENEFICIARIES AND OTHER STAKEHOLDERS

Index reference in budget table (WPI): 2.26

The costs related to the experts involved in the assessment of projects of the Media Sub-programme and cross-sectoral calls are included in the Work Programme. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	150 000

## **BLENDING**

### **6.1 MEDIAINVEST - INVESTMENT TO FOSTER EUROPEAN AUDIO-VISUAL PRODUCTIONS AND DISTRIBUTION**

Index reference in budget table (WPI): 2.24

Provide enhanced access to finance for audiovisual companies active in the production and distribution of content in their start-up, growth and transfer phases through an equity financial tool, blending funds from Creative Europe MEDIA, Invest EU and private investment.

#### Expected results:

- To have a structuring effect on European audiovisual production and distribution companies, including testing new business models and enhancing the capacity to access finance;
- To increase investment volumes into the audiovisual companies;
- To improve the capacity of the audiovisual sector to operate transnationally and internationally including knowledge-sharing, networking capabilities, talent development, marketing, promotion and innovation;
- To strengthen the competitiveness of the audiovisual sector on European and international markets.

Implementing body	Implementing mode	Indicative amount (EUR)
DG ECFIN through co-delegation or cross-sub delegation	Indirect management - Blending facility with InvestEU	16 000 000

## **OTHER ACTIONS**

### **7.1 MEMBERSHIP OF EUROPEAN AUDIOVISUAL OBSERVATORY**

Index reference in budget table (WPI): 2.17b

As all members of the European Audiovisual Observatory (EAO), the European Union contributes to its operating costs through an annual membership fee, in accordance with the Financial Regulation. The European Audiovisual Observatory is an entity established by an enlarged partial agreement of the Council of Europe. The Regulation (EU) No 2021/818 (Article 11) states that the EU shall be a member of the Observatory for the duration of the Programme.

The Union's participation in the Observatory shall contribute to the achievements of the MEDIA Sub-programme's priorities by:

- Encouraging transparency and the establishment of a level playing field in the accessibility of legal and financial/market information and contributing to the comparability of legal and statistical information;
- Providing data and market analysis useful for the elaboration of the action lines of the MEDIA Sub-programme and for the evaluation of their impact on the market.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management	265 000 membership fee

### 7.2 EXTERNAL EXPERTS' ADVICE ON IMPLEMENTATION OF AVMSD

Index reference in budget table (WPI): 2.20

Support to meetings with Member States' experts and regulators in the frame of the Contact Committee (Article 29 AVMSD) and ERGA (Article 30b AVMSD) in relation to the application of the AVMSD. Support will entail reimbursement of travel expenses/ daily allowance for experts.

Activities eligible under this action are annual activities organized on specific calendar periods linked to the urgent implementation of the AVMS Directive.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Reimbursement of travel expenses/ daily allowance for experts	131 250

### 7.3 EXTERNAL EXPERTS' ADVICE ON IMPLEMENTATION OF CROSS CUTTING POLICY PRIORITIES IN CREATIVE EUROPE MEDIA

Index reference in budget table (WPI): 2.21

Consultation of external experts on measures to address cross-cutting issues affecting the audiovisual industry, notably in the area of the access to finance (especially equity), on digital and green transitions, level playing field, inclusion and on gender balance. Activities may include ad-hoc meetings, either virtual or physical, exploratory actions such as short-term working groups or questionnaires as well as awareness raising activities to disseminate good practices.

This action will be implemented through specific contracts based on existing framework contracts or new procurement procedures.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Reimbursement of travel expenses/ daily allowance for experts	300 000

## 7.4 PROJECT SELECTION AND IMPLEMENTATION

Index reference in budget table (WPI): 2.25

The costs related to the experts involved in the assessment of projects of the Media Sub-programme and cross-sectoral calls are included in the Work Programme. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through calls for expression of interest	1 200 000

## 4. CROSS-SECTORAL STRAND

### GRANTS IN THE CROSS-SECTORAL STRAND

#### 1.1 PRESIDENCY EVENTS

Index references in budget table (WPI): 3.01 and 3.02

Grants will be awarded to the national authorities of France and Czechia (or bodies designated by them for the purpose of these events) to organise, during their respective Presidencies of the Council of the EU, conferences, seminars, meetings of directors-general on priority policy topics, together with associated activities for the promotion of the Programme or the dissemination of Programme results.

The main outcomes expected from Presidency events are policy guidance, conclusions and messages which will serve as inputs to promote European policy approaches or to inform Presidency policy proposals.

The Presidencies are considered as a *de jure* monopoly because they play a unique role to foster policy cooperation, define priorities and follow-up the progress and results achieved in the fields of education, training and youth (Article 195 (c) FR).

The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through call without a call for proposals - Article 195 (c) FR	200 000
CNECT		200 000

#### 1.2 CREATIVE INNOVATION LAB

Index reference in budget table (WPI): 3.04

Within the specific objective of promoting policy cooperation and innovative actions supporting all strands of the Programme, promoting a diverse, independent and pluralistic media environment and media literacy,

thereby foresting freedom or artistic expression, intercultural dialogue and social inclusion, the priorities of the cross-sectoral strand shall include:

- to encourage innovative approaches to content creation, access, distribution, and promotion across cultural and creative sectors and with other sectors, including by taking into account the digital transition, covering both market and non-market dimensions;

The Creative Innovation Lab shall incentivise players from different cultural and creative sectors to design and test innovative digital solutions with a potential positive long-term impact on multiple cultural and creative sectors. The Lab shall facilitate the creation of innovative solutions (e.g. tools, models and methodologies) that can apply to the audiovisual sector and at least another creative and/or cultural sector. Solutions should be easily replicable and have a potential for market penetration. For the purposes of clarity, the project does not necessarily have to be applicable immediately to the audiovisual sector but one that could easily be replicated in this sector.

For the purposes of this year’s call, in addition to recurring objectives and activities , a thematic approach is also being adopted. For the second year of the Creative Innovation Lab the two themes are greening as well as innovative education tools to tackle relevant societal topics such as disinformation. The aim is to foster lifecycle thinking and promote a more sustainable and inclusive living environment and way of life. The Creative Innovation Lab will gather players from different cultural and creative sectors to design and test innovative solutions (e.g. tools, models and methodologies) for a circular economy. These solutions would need to combine sustainability with inclusion and aesthetics, be replicable in different sectors and have a potential for societal behavioural changes.

*Type of applicants*

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils/public authorities, Universities, educational institutions, research centers etc.) must be established in one of the countries participating in the Creative Europe Programme and owned directly or indirectly, wholly or by majority participation, by nationals from such countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

Expected results

- Improve the competitiveness of the European audiovisual and other cultural and creative sectors through cross sector collaboration;
- Improve the greening process of the European audiovisual and other cultural and creative sectors through cross sector collaboration;
- Increase knowledge transfer between different sectors of creative industries;
- Increase the visibility, availability and diversity of European content in the digital age;
- Improve business models and use of data;
- Increase the potential audience of European content in the digital age.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	13 640 000

**1.3 NEWS - JOURNALISM PARTNERSHIPS**

Index references in budget table (WPI): 3.06

Within the specific objective of promoting policy cooperation and innovative actions supporting all strands of the Programme, promoting a diverse, independent and pluralistic media environment and media literacy, thereby foresting freedom or artistic expression, intercultural dialogue and social inclusion, the priorities of the cross-sectoral strand shall include:

- promoting cross-sectoral activities aimed at adjusting to the structural and technological changes faced by the media, including enhancing a free, diverse, and pluralistic media environment, quality journalism and media literacy including in the digital environment.

#### Specific objectives

The European news media sectors are facing multiple challenges. The digital transition is having a massive impact on how news is consumed and monetised, changing the value propositions that prevailed in the analogue era. Digitisation has facilitated the publication of news, but it has also intensified competition of content across borders on a global scale.

As readers have shifted to online sources and traditional news outlets have lost advertising revenues, the economic sustainability of professional journalism has come under pressure. Media pluralism has been weakened over the years as newspapers, in particular at the local level, have had to close down.

To address challenges and opportunities of trans-national nature, Creative Europe will support cross-cutting actions that address the structural and technological changes faced by the media sector, and support high-quality media production standards by fostering cooperation, digital skills, cross-border and/or collaborative journalism, and quality content.

Journalism Partnerships aim to help the wider European news media sector become more sustainable and resilient, thus contributing to trustworthy reporting on current affairs, to an informed and inclusive democratic debate, to skills development and employment for news media professionals and journalists, and to a free, diverse and pluralistic media environment.

#### Themes and priorities (scope)

Journalism Partnerships shall encourage systemic cooperation between professional news media organisations to improve the viability and competitiveness of professionally produced journalism, by focusing on collaborative business transformation and/or collaborative journalistic projects.

#### Type of applicants

The call is open to consortia composed of at least three entities from a minimum of three different countries participating in the Creative Europe Programme. Consortia may include non-profit, public and private media outlets (incl. written/online press, radio/podcasts, TV, etc) as well as other organisations focusing on news media (incl. media associations, NGOs, journalistic funds and training organisations focusing on media professionals, etc).

#### Expected results:

- Sector-wide networks for the exchange of best practices among news media professionals;
- Knowledge-hubs for sub-sectors around technical formats (written/online press, radio/podcasts, TV, etc.) and/or journalistic genres (local/regional journalism, public-interest journalism, data journalism, investigative journalism, etc.);

- Acquisition and improvement of professional skills by journalists as well as media business professionals;
- Increased innovation and creativity in journalistic production processes and distribution processes;
- Increased interest in journalism, among various social groups, language groups and age groups;
- Increased viability of journalistically produced content.

#### **Financing conditions**

Maximum possible rate of co-financing of the eligible costs – The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

Projects should normally not exceed 24 months (extensions are possible, if duly justified cases and through an amendment).

Size of grant amount: between EUR 300 000 and EUR 2 500 000 per project. The grant awarded may be lower than the amount requested.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	7 500 000

#### **1.4 NEWS - DEFENDING MEDIA FREEDOM AND PLURALISM - PROFESSIONAL STANDARDS AND A RAPID RESPONSE MECHANISM**

Index references in budget table (WPI): 3.07

Within the specific objective of promoting policy cooperation and innovative actions supporting all strands of the Programme, including the promotion of a diverse and pluralistic media environment, media literacy and social inclusion, the priorities of the cross-sectoral strand shall include:

- to promote cross-sectoral activities aiming at adjusting to the structural changes faced by the media sector, including enhancing a free, diverse, and pluralistic media environment, quality journalism and media literacy including in the digital environment.

The European Democracy Action Plan stresses that transparency and compliance with professional norms and standards are essential for public trust in the media and aims to support EU cooperation between national media councils, other media self-regulatory bodies, independent media regulators and networks of journalists, and initiatives fostering journalistic partnerships and standards. At the same time, the Action Plan highlighted that physical and online threats and attacks on journalists are on the rise in several Member States and proposes sustainable funding for projects with a focus on legal and practical assistance to journalists in the EU and elsewhere, including safety and cybersecurity training for journalists and diplomatic support.

#### **Type of applicants**

The call is open to consortia composed of at least two entities from a minimum of two different countries participating in the Creative Europe Programme. Proposals may be submitted by any of the following applicants or combinations of: non-profit organisation (private or public); international organisations; universities; educational institutions; research centres.

### Expected results

This action aims, on one hand, to further strengthen the position of press and media councils in a converged media environment and help in further development of deontological standards. Its outcomes will include the development and maintenance of a database on media self-regulatory bodies; exchange of best practices; support to new media councils; training for journalists; cooperation with media regulators; assistance in developing journalistic standards, including through the pan-EU Working Group. It follows up on the preparatory action "Media councils in digital age".

In parallel, this action is expected to provide practical help to protect journalists under threat, including concrete tools such as advice and legal support as well as offering shelter and logistical assistance thereby enabling the targeted journalists to continue pursuing their professional activities. This can include financial support when needed. The project will also organise visits to affected countries. Anti-impunity action shall be supported through advocacy. The tools used will be adjusted to accommodate individual needs on a case-by-case basis.

Violations of press and media freedom will be systematically and comprehensively monitored across the EU in order to ensure the provision of reliable and comprehensive information on such violations to the general public as well as to the European institutions. The monitoring should be geared to ensure early warnings about violations. The alerts related to EU and candidate countries will be systematically published on a dedicated website. Regular reports listing all alerts and identifying main trends will also be published. Such monitoring will generate data and insights beyond the scope or reach of several existing monitoring tools, covering, in particular, risks to media freedom and pluralism as well as selected serious incidents and authorities' reactions to such incidents.

### **Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 90% of total eligible costs.

The expected duration of the projects is up to 24 months

The budget of the call will be indicatively distributed as follows:

Topic 1 - Press and media councils and professional standards: EUR 1 000 000

Topic 2 - Rapid response mechanism: EUR 3 100 000

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	4 100 000

## **1.5 NEWS - MEDIA LITERACY**

*Index reference in budget table (WPI):* 3.05

Within the specific objective of promoting policy cooperation and innovative actions supporting all strands of the programme, promoting a diverse, independent and pluralistic media environment and media literacy, thereby fostering freedom of artistic expression, intercultural dialogue and social inclusion, the priorities of the cross-sectoral strand shall include:

- to promote cross-sectoral activities that aim at adjusting to the structural and technological changes faced by the media, including enhancing a free, diverse, and pluralistic media environment, quality journalism, fight against disinformation and media literacy including in the digital environment.

### Specific objectives



Media literacy aims to allow citizens to develop a critical understanding and use of the media. Media literacy is also a powerful instrument to limit the impact of disinformation. To this end, media literacy actions will encourage knowledge sharing and exchanges on media literacy policies and practices. Support envisages the development of innovative cross-border media literacy initiatives and communities across Europe, in a continuously changing digital media landscape and taking into account current user behaviour among various age groups.

**Type of applicants**

The call is open to consortia composed of at least three entities from a minimum of three different countries participating in the Creative Europe programme. These consortia may include profit and non-profit organisations (private or public); public authorities (national, regional, local); international organisations; universities and educational institutions; media organisations; research and technology institutions; technology providers.

Expected results

The Call for Proposals will result in:

- pan-European consortia, scaling up best practices across national, cultural and linguistic borders, and developing and upscaling media literacy tools and actions to ensure the transfer of such practices to the widest possible audience, covering different types of media delivery modalities ;
- forums for exchange of best practices around specific age groups, groups with limited media literacy skills or access, or those at risk of social exclusion;
- support for media literacy professionals to adapt their practices to fast developing media formats and changing media consumption patterns.

**Financing conditions**

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

Projects should normally not exceed 24 months (extensions are possible, if duly justified cases and through an amendment).

Size of grant amount: between EUR 400 000 and EUR 500 000 per project. The grant awarded may be lower than the amount requested.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	2 400 000

**1.6 CREATIVE EUROPE DESKS**

Index references in budget table (WPI): 3.10

In accordance with Article 7 (1) (d) of the Regulation, the countries participating in the Programme, acting together with the Commission, shall establish the Creative Europe Desks (Programme desks) to carry out the following tasks:

- Promote the Programme at national level, provide relevant information on the various types of financial support available under Union policy, and assist the cultural and creative actors, including the media sector, in applying under the Programme, including by informing them of the requirements and procedures related to the various calls and by sharing good practices;

Support potential beneficiaries in application processes and peer mentoring for newcomers to the Programme, stimulate cross border cooperation and the exchange of best practices between professionals, institutions, platforms, and networks within and across the policy areas and sectors covered by the Programme;

- Support the Commission in ensuring a proper communication and dissemination of the results of the Programme to the citizens and to the operators

Beneficiaries can only be bodies designated at national level by national authorities. The support to the Creative Europe Desks is identified in Article 7 (1) (d) of the Regulation. The grant will be awarded on the basis of Article 195(d) FR subject to approval of an activity plan and an estimated budget.

The Commission will conclude a multiannual commitment with appointed Creative Europe Desks, with annual instalments for the period 2022-2023 for activities covering the period 1 January 2023<sup>34</sup> – 31 December 2024, subject to available budget appropriations.

Expected results:

Contracts for 1 or 2 Creative Europe Desk in each of the countries participating in Creative Europe.

Implementing body	Implementing mode	Indicative amount (EUR)*
EACEA	Direct management through grant without a call for proposal– Article 195 (d)	11 820 000 for the period 2022-2023 6 000 000 for 2022 (out of which 180 000 for activities starting in 2022)

\* This action covers EU Member States and third countries associated to the Programme. Additional funding will become available via the payment of the entry ticket for the countries joining the Creative Europe Programme.

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<sup>34</sup> For Creative Europe Desks of countries associated to the programme, where relevant, the agreement can cover 2022 activities starting from the submission deadline of the call application.

## **PROCUREMENTS**

### **2.1 MEDIA LITERACY EXPERT GROUP**

Index references in budget table (WPI): 3.08

<u>Objective</u>	The Media Literacy Expert group assists the Commission in monitoring and developing media literacy policies at national and EU level, the latter based on the new Directive's provisions in this respect. The meetings aim to: <ul style="list-style-type: none"> <li>• identify, document and extend good practices in the field of media literacy;</li> <li>• facilitate networking between different stakeholders, with the aim of cross-fertilisation;</li> <li>• explore synergies between different EU policies and support programmes and media literacy initiatives.</li> </ul>
<u>Description</u>	2 bi-annual meetings of the Media Literacy Expert Group as well as special meetings during the Media Literacy week.
<u>Target</u>	To federate expertise on media literacy
<u>Timeframe</u>	Meetings can be envisaged during the whole calendar year (January to December) but take place mainly in spring and autumn.
<u>Financing options</u>	Direct contracts for service

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	60 000

### **2.2 NEWS MEDIA POLICY DIALOGUES**

Index references in budget table (WPI): 3.09

<u>Objective</u>	To support events and communication material concerning news media
<u>Description</u>	Procurement of services related to conferences / events concerning media policy, such as events in the framework of the European Media Literacy Week, policy events in the area of support to news media/protection of journalists (the European News Media Forum'), and support to other stakeholder events such as the World Press Freedom Day event (the "Difference Day"), or events in the field of investigative journalism, data journalism and public interest news.  Publications linked to the achievement of policy objectives, including brochures.  Services may include monitoring of press and other media, subscriptions to on-

	line services, technical assistance, purchase of specific equipment and software.
Target	To generate support for media policy in the greater public
Timeframe	Meetings can be envisaged during the whole calendar year (January to December) but take place mainly in spring and autumn.
Financing options	Procurement procedure depending on the budget

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	250 000

### 2.3 STUDY ON PUTTING IN PRACTICE BY MEMBER STATES OF THE RECOMMENDATION ON THE PROTECTION, SAFETY AND EMPOWERMENT OF JOURNALISTS

Index references in budget table (WPI): 3.03

Objective: The Commission adopted a Recommendation on the Protection, Safety and Empowerment of Journalists in September 2021. The Recommendation seeks to ensure better and targeted implementation of a number of requirements already set out in the Council of Europe Recommendation on the protection of journalism and safety of journalists and other media actors. At the same time, it addresses a series of new threats faced by journalists.

This study will provide an external independent assessment of how Member States have put the Recommendation in practice.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Procurement	300 000

### 2.4 MEETINGS WITH GRANT-HOLDERS AND OTHER STAKEHOLDERS

Index references in budget table (WPI): 3.12

The action covers costs related to grant-holders' meetings as well as other ad-hoc physical or virtual meetings, seminars, conferences and events to support programme implementation.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	116 534

## OTHER ACTIONS

### 3.1 PROJECT SELECTION AND IMPLEMENTATION

Index references in budget table (WPI): 3.11

Costs related to the experts involved in the assessment of applications and supporting of monitoring tasks. these tasks relate to actions managed by the Education Audio-visual and Culture Executive Agency (Cross-sectoral strand). This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest in compliance with Art. 237 FR.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through calls for Expression of Interest	125 100

## Part III – Budget

### AVAILABLE APPROPRIATIONS

The total available appropriations foreseen under the 2022 Work Programme for the EU Member States, countries belonging to the European Economic Area, other countries participating to the programme amounts to **EUR 395.332.989**.

These available appropriations are distributed as follows:

- appropriations from the budget of the Union and under Heading 2: **EUR 385.653.096**;
- appropriations arising from the participation of the EFTA/EEA countries: **EUR 9.679.893**;
- appropriations corresponding to estimated external assigned revenues : **EUR [p.m.]**
- appropriations corresponding to estimated internal assigned revenues from recoveries: **EUR [p.m.]**
- global appropriations for grant actions: **EUR 361.062.304**
- global appropriations for procurement: **EUR 7.768.176**

Table 1 – Creative Europe 2022: available appropriations

Strands	Budget lines	EU-27	External assigned revenues		Internal assigned revenues	2022 Draft Budget
			EFTA/EEA	Other countries		
CULTURE	07 05 01	131.097.589	3.290.549	-		<b>134.388.138</b>
MEDIA	07 05 02	220.518.209	5.535.007	-		<b>226.053.216</b>
CROSS-SECTORAL	07 05 03	34.037.298	854.336	-		<b>34.891.634</b>
<b>TOTAL</b>		<b>385.653.096</b>	<b>9.679.893</b>	-	-	<b>395.332.989</b>

Legend for the following tables

Legend:	
CFP:	Grants awarded with a call for proposals
DB:	Grants to bodies identified by a basic act - Art 195 (d) FR
FPA:	Specific grant awarded under a Framework Partnership Agreement
IM:	Indirect management
MON:	Grants to bodies with a de jure or de facto monopoly - Art 195 (c) FR
PP:	Public Procurement
PR:	Prize
SE:	Experts - Art. 237 FR
SPE:	Grants for actions with specific characteristics - Art 195 (f) FR
WPI:	Work Programme Index

## CULTURE STRAND

Table 2

WPI	Actions	Budget 2022	Mode of implementation	Implementing Body
<b>Actions supporting all sectors of the CULTURE strand</b>				
1.01	European Cooperation projects	<b>68.607.267</b>	CFP	EACEA
1.02	European Platforms for the promotion of emerging artists	<b>11.000.000</b>	CFP	EACEA
1.03	European Networks of cultural and creative organisations	<b>9.000.000</b>	CFP	EACEA
1.04	Pan-European cultural entities	<b>1.800.000</b>	CFP	EACEA
1.05	Mobility of artists and cultural professionals	<b>21.000.000</b>	IM	EAC
1.06	European Capitals of Culture (Melina Mercouri Prize)	<b>1.500.000</b>	PR	EAC
1.07	Policy development and Dialogue with stakeholders	<b>850.000</b>	PP	EAC
<b>Cultural heritage</b>				
1.08	Support to the implementation of the European Heritage Label	<b>3.000.000</b>	CFP	EACEA
1.09	EU prize for Cultural Heritage	<b>450.000</b>	SPE	EAC
1.10	Cooperation with the Council of Europe	<b>400.000</b>	IM	EAC
<b>Literature and books</b>				
1.11	Circulation of European literary works	<b>5.000.000</b>	CFP	EACEA
1.12	EU prize for Literature	<b>600.000</b>	SPE	EAC
<b>Music</b>				
1.13	Music Moves Europe	<b>4.500.000</b>	CFP	EACEA
1.14	EU prize for popular and contemporary music	<b>600.000</b>	CFP	EAC
<b>Architecture</b>				
1.15	EU prize for Architecture	<b>500.000</b>	CFP	EAC
<b>Performing arts</b>				
1.16	Perform Europe	<b>3.000.000</b>	CFP	EACEA
<b>Programme implementation</b>				
1.17	Communication activities	<b>150.000</b>	PP	EAC
1.18		<b>10.000</b>		COMM
1.19	Project selection and implementation	<b>1.210.150</b>	SE	EACEA
1.20		<b>400.000</b>		EAC
1.21	Meetings with grant holders and other stakeholders	<b>150.000</b>	PP	EACEA
1.22	Support to IT systems	<b>321.562</b>	PP	EAC
1.23		<b>339.159</b>		EACEA
	<b>TOTAL</b>	<b>134.388.138</b>		

## MEDIA STRAND

Table 3

WPI	Actions	Budget 2022	Mode of implementation	Implementing Body
<b>Creation cluster</b>				
2.01	European co-development	6.000.000	CFP	EACEA
2.02	European slate development	18.000.000	CFP	EACEA
2.03	European mini-slate development	5.000.000	CFP	EACEA
2.04	Video Games and Immersive content development	6.000.000	CFP	EACEA
2.05	TV and online content	22.000.000	CFP	EACEA
<b>Business cluster</b>				
2.06	Fostering European media talents and skills	20.366.966	CFP	EACEA
2.07	Markets & networking	13.000.000	CFP	EACEA
2.08	MEDIA 360°	20.000.000	CFP	EACEA
2.09	European Film Distribution	33.000.000	CFP	EACEA
2.10	European Film Sales	5.000.000	CFP	EACEA
2.11	Innovative tools and business models	7.000.000	CFP	EACEA
2.12	MEDIA Stands	3.500.000	PP	EACEA
<b>Audience cluster</b>				
2.13	Networks of European Cinemas	15.000.000	CFP	EACEA
2.14	Networks of European Festivals	5.000.000	CFP	EACEA
2.15	European VOD networks and operators	11.000.000	CFP	EACEA
2.16	Films on the move	16.000.000	CFP	EACEA
<b>Policy support &amp; awareness raising cluster</b>				
<b>1. Provision and sharing of data intelligence</b>				
2.17	European Audiovisual Observatory	870.000	DB	CNECT
2.18	Study on AVMSD	300.000	PP	CNECT
2.19	Study on level playing field	150.000	PP	CNECT
<b>2. Exchanges and policy cooperation</b>				
2.20	External experts' advice on implementation of AVMS Directive	131.250	PP	CNECT
2.21	External experts' advice on implementation of cross cutting policy priorities in Creative Europe MEDIA	300.000	PP	CNECT
<b>3. Communication</b>				
2.22	Communication and engagement with industry and citizens (European Film Forum, Lux Audience Award, European Film award, Promotion of European Film heritage)	1.050.000	PP	CNECT
2.23	Corporate communication	35.000	PP	COMM
<b>Blending</b>				
2.24	MedialInvest - investment to foster European audio-visual productions and distribution	16.000.000	IM	CNECT - EIF
<b>Programme implementation</b>				
2.25	Support to Project selection and implementation	1.200.000	SE	EACEA
2.26	Meetings with grant holders and other stakeholders	150.000		EACEA
	<b>TOTAL</b>	226.053.216		



## CROSS-SECTORAL STRAND

Table 4

WPI	Actions	Budget 2022	Mode of implementation	Implementing Body
3.01	Presidency events	200.000	MON	EAC
3.02		200.000	MON	CNECT
3.03	Study on the safety of journalists	300.000	PP	CNECT
3.04	Creative Innovation Lab	13.640.000	CFP	EACEA
3.05	NEWS-Media Literacy	2.400.000	CFP	EACEA
3.06	NEWS-Journalism partnerships	7.500.000	CFP	EACEA
3.07	NEWS- Defending media freedom and pluralism	4.100.000	SPE	EACEA
3.08	Media Literacy Expert Group	60.000	PP	CNECT
3.09	News Media Policy Dialogues	250.000	PP	CNECT
3.10	Creative Europe Desks	6.000.000	DB	EACEA
3.11	Project selection and implementation	125.100	SE	EACEA
3.12	Meetings with grant holders and other stakeholders	116.534	PP	EACEA
	TOTAL	34.891.634		

**COUNTRY DISTRIBUTION - CREATIVE EUROPE DESKS**

Table 5

<b>Country</b>	<b>Annual max ceiling*</b>
<b>EU Member States</b>	
Austria	170,000.00
Belgium	220,000.00
Bulgaria	105,000.00
Croatia	105,000.00
Republic of Cyprus	95,000.00
Czech Republic	182,000.00
Denmark	182,000.00
Estonia	67,000.00
Finland	179,000.00
France	538,000.00
Germany	719,000.00
Greece	144,000.00
Hungary	147,000.00
Ireland	231,000.00
Italy	445,000.00
Latvia	83,000.00
Lithuania	94,000.00
Luxembourg	94,000.00
Malta	70,000.00
the Netherlands	227,000.00
Poland	272,000.00
Portugal	97,000.00
Romania	87,000.00
Slovakia	103,000.00
Slovenia	94,000.00
Spain	543,000.00
Sweden	207,000.00
<b>Total</b>	<b>5,500,000.00</b>
<b>EEA/EFTA</b>	
Norway	181,000.00
Iceland	94,000.00
Liechtenstein	45,000.00**
<b>Sub-total (EEA/EFTA)</b>	<b>320,000.00</b>
<b>Total (EU+EEA/EFTA)</b>	<b>5,820,000.00</b>

\*For third countries associated to the programme: the maximum amount will be communicated individually by the Commission to the country concerned, in accordance with the amounts agreed in the Association Agreement. Additional funding will become available via the payment of the “entry ticket” for the countries joining the Creative Europe Programme.

\*\* Liechtenstein, is entitled to receive an annual amount of maximum 45.000 EUR to implement 2022 activities, as well as an additional maximum amount of 45.000 EUR to implement 2023 activities.