



European  
Commission

# **2021 annual work programme for the implementation of the Creative Europe Programme**

*C(2021) 3563 of 26 May 2021*



Brussels, 26.5.2021  
C(2021) 3563 final

**COMMISSION IMPLEMENTING DECISION**

**of 26.5.2021**

**on the adoption of the work programme for the implementation of the Creative Europe  
Programme for 2021**

# COMMISSION IMPLEMENTING DECISION

of 26.5.2021

## on the adoption of the work programme for the implementation of the Creative Europe Programme for 2021

THE EUROPEAN COMMISSION,

Having regard to the Treaty on the Functioning of the European Union,

Having regard to Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012<sup>1</sup>, and in particular Article 110 thereof,

Having regard to the Regulation of the European Parliament and of the Council establishing the Creative Europe Programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013<sup>2</sup>, and in particular Article 15 thereof,

Whereas:

- (1) In order to ensure the implementation of the Creative Europe Programme for the period 2021-2023, it is necessary to adopt a multiannual financing decision which constitutes the annual work programme, for 2021. Article 110 of Regulation (EU, Euratom) 2018/1046 ('the Financial Regulation') establishes detailed rules on financing decisions.
- (2) In accordance with Article 16(3) of the Regulation establishing the Creative Europe programme (2021-2027) and Article 193(2), point (a), second subparagraph of the Financial Regulation and by derogation from Article 193(4) of that Regulation, if duly justified, activities and costs in grants incurred in 2021 and financed under this Decision may be eligible from 1st of January 2021, even if implemented and incurred before the grant application was submitted. The same rules apply, *mutatis mutandis*, to the eligibility of activities and costs under indirect management.
- (3) The envisaged assistance is to comply with the conditions and procedures set out by the restrictive measures adopted pursuant to Article 215 of the Treaty.
- (4) It is appropriate to authorise the award of grants without a call for proposals and to provide for the conditions for awarding those grants.
- (5) Pursuant to Article 62(1)(c) of the Financial Regulation indirect management is to be used for the implementation of the programme.
- (6) The Commission is to ensure a level of protection of the financial interests of the Union with regards to entities and persons entrusted with the implementation of Union funds by indirect management as provided for in Article 154(3) of the Financial

---

<sup>1</sup> OJ L 193 of 30.7.2018, p.1.

<sup>2</sup> The political agreement between the European Parliament and the Council was reached on 14 December 2020 and the file is subject to the final adoption by the European legislative authority.

Regulation. To that end, such entities and persons are to be subject to an assessment of their systems and procedures in accordance with Article 154(4) of the Financial Regulation<sup>3</sup> and, if necessary, to appropriate supervisory measures in accordance with Article 154(5) of the Financial Regulation before a contribution agreement can be signed.

- (7) It is necessary to allow for the payment of interest due for late payment on the basis of Article 116(5) of the Financial Regulation.
- (8) In order to allow for flexibility in the implementation of the work programme, it is appropriate to allow changes which should not be considered substantial for the purposes of Article 110(5) of the Financial Regulation.
- (9) The work programme was submitted to an adhoc meeting consisting of representatives of the Member States for informal consultation.

HAS DECIDED AS FOLLOWS:

*Article 1*  
*The work programme*

The multiannual financing decision, constituting the annual work programme for the implementation of the Creative Europe Programme for 2021, as set out in the Annex, is adopted.

*Article 2*  
*Union contribution*

The maximum Union contribution for the implementation of the programme for the years 2021-2023 is set at EUR **999 613 190**, and shall be financed from the appropriations entered in the following lines of the general budget of the Union:

- (a) budget line 07 05 01: EUR **329 244 047** for the years 2021-2023
- (b) budget line 07 05 02: EUR **579 777 404** for the years 2021-2023
- (c) budget line 07 05 03: EUR **90 591 739** for the years 2021-2023

The appropriations provided for in the first paragraph may also cover interest due for late payment.

The implementation of this Decision is subject to the availability of the appropriations, as provided for in the general budget of the Union for 2022 and 2023, following the adoption of those budgets by the budgetary authority or as provided for in the system of provisional twelfths and to contributions of EFTA and other participating countries to the programme.

*Article 3*  
*Methods of implementation and entrusted entities or persons*

The implementation of the actions carried out by way of indirect management, as set out in the Annex, may be entrusted to the entities or persons referred to or selected in accordance with the criteria laid down in the relevant point of the Annex.

---

<sup>3</sup> Except for the cases of Article 154(6) of the Financial Regulation, where the Commission may decide, not to require an ex-ante assessment.

*Article 4*  
*Flexibility clause*

Cumulated changes to the allocations to specific actions not exceeding 20% of the maximum Union contribution set in the first paragraph of Article 2 of this Decision shall not be considered to be substantial for the purpose of Article 110(5) of the Financial Regulation, where those changes do not significantly affect the nature of the actions and the objective of the work programme. The increase of the maximum Union contribution set in the first paragraph of Article 2 of this Decision shall not exceed 20%.

The authorising officer responsible may apply the changes referred to in the first paragraph. Those changes shall be applied in accordance with the principles of sound financial management and proportionality.

*Article 5*  
*Grants*

Grants may be awarded without a call for proposals in accordance with the conditions set out in the Annex. Grants may be awarded to the bodies referred to in the Annex.

*Article 6*  
*Financial instruments*

The provision of financial support by means of blending operations for the amount set in the Annex, may be entrusted to the entity referred to in the Annex.

*Article 7*  
*Suspensive conditions*

The annual work programme shall be subject to:

- (a) the adoption and the entry into force of the Regulation of the European Parliament and of the Council establishing the Creative Europe programme without any significant modifications;
- (b) a positive opinion or lack of objection by the Creative Europe Committee set up by the Regulation of the European Parliament and of the Council establishing the Creative Europe programme.

Where the conditions referred to in the first paragraph are not fulfilled, the contracting authority reserves the right to abandon or cancel published calls and to launch other calls with different content and appropriate deadlines for submission.

The association of participating countries to the programme shall be subject to the conclusion of Association Agreements between the Union and those countries.

Done at Brussels, 26.5.2021

*For the Commission*

*Mariya GABRIEL*  
*Member of the Commission*



Bruxelles, le 26.5.2021  
C(2021) 3563 final

**DÉCISION D'EXÉCUTION DE LA COMMISSION**

**du 26.5.2021**

**relative à l'adoption du programme de travail pour la mise en œuvre du programme  
«Europe créative» pour 2021**

# DÉCISION D'EXÉCUTION DE LA COMMISSION

du 26.5.2021

## relative à l'adoption du programme de travail pour la mise en œuvre du programme «Europe créative» pour 2021

LA COMMISSION EUROPÉENNE,

vu le traité sur le fonctionnement de l'Union européenne,

vu le règlement (UE, Euratom) 2018/1046 du Parlement européen et du Conseil du 18 juillet 2018 relatif aux règles financières applicables au budget général de l'Union, modifiant les règlements (UE) n° 1296/2013, (UE) n° 1301/2013, (UE) n° 1303/2013, (UE) n° 1304/2013, (UE) n° 1309/2013, (UE) n° 1316/2013, (UE) n° 223/2014, (UE) n° 283/2014 et la décision n° 541/2014/UE, et abrogeant le règlement (UE, Euratom) n° 966/2012<sup>1</sup>, et notamment son article 110,

vu le règlement du Parlement européen et du Conseil établissant le programme «Europe créative» (2021 à 2027) et abrogeant le règlement (UE) n° 1295/2013<sup>2</sup>, et notamment son article 15,

considérant ce qui suit:

- (1) Afin de garantir la mise en œuvre du programme «Europe créative» pour la période 2021-2023, il convient d'adopter une décision de financement pluriannuelle, qui constitue le programme de travail annuel pour 2021. L'article 110 du règlement (UE, Euratom) 2018/1046 (ci-après le «règlement financier») établit des règles détaillées en matière de décisions de financement.
- (2) Conformément à l'article 16, paragraphe 3, du règlement établissant le programme «Europe créative» (2021-2027) et à l'article 193, paragraphe 2, point a), deuxième alinéa, du règlement financier et par dérogation à l'article 193, paragraphe 4, de ce même règlement, si cela est dûment justifié, les activités et les coûts en subventions exposés en 2021 et financés au titre de la présente décision peuvent être éligibles à partir du 1<sup>er</sup> janvier 2021, même si les activités sont mises en œuvre et que les coûts sont exposés avant le dépôt de la demande de subvention. Les mêmes règles s'appliquent, *mutatis mutandis*, à l'éligibilité des activités et des coûts en gestion indirecte.
- (3) L'assistance envisagée doit respecter les conditions et procédures établies par les mesures restrictives adoptées conformément à l'article 215 du traité.
- (4) Il convient d'autoriser l'octroi de subventions sans appel à propositions et de prévoir les conditions d'octroi de ces subventions.
- (5) Conformément à l'article 62, paragraphe 1, point c), du règlement financier, le programme sera mis en œuvre en gestion indirecte.

---

<sup>1</sup> JO L 193 du 30.7.2018, p. 1.

<sup>2</sup> L'accord politique entre le Parlement européen et le Conseil a été conclu le 14 décembre 2020 et le dossier est subordonné à l'adoption définitive par l'autorité législative européenne.

- (6) La Commission doit assurer un niveau de protection des intérêts financiers de l'Union en ce qui concerne les entités et les personnes chargées de l'exécution des fonds de l'Union en gestion indirecte, conformément à l'article 154, paragraphe 3, du règlement financier. À cette fin, ces entités et personnes doivent soumettre leurs systèmes et procédures à une évaluation conformément à l'article 154, paragraphe 4, du règlement financier<sup>3</sup> et, s'il y a lieu, à des mesures de surveillance appropriées conformément à l'article 154, paragraphe 5, du règlement financier avant qu'une convention de contribution puisse être signée.
- (7) Il convient de permettre le paiement d'intérêts de retard sur la base de l'article 116, paragraphe 5, du règlement financier.
- (8) Pour permettre une certaine flexibilité dans la mise en œuvre du programme de travail, il y a lieu d'autoriser des modifications qui ne devraient pas être considérées comme substantielles aux fins de l'article 110, paragraphe 5, du règlement financier.
- (9) Le programme de travail a été soumis pour consultation informelle lors d'une réunion ad hoc de représentants des États membres.

DÉCIDE:

*Article premier*  
*Le programme de travail*

La décision pluriannuelle de financement, qui constitue le programme de travail annuel pour la mise en œuvre du programme «Europe créative» pour 2021, figurant en annexe, est adoptée.

*Article 2*  
*Contribution de l'Union*

Le montant maximal de la contribution de l'Union destinée à la mise en œuvre du programme pour 2021-2023 est fixé à **999 613 190** EUR, à financer sur les crédits inscrits aux lignes suivantes du budget général de l'Union:

- (a) ligne budgétaire 07 05 01: **329 244 047** EUR pour les années 2021-2023
- (b) ligne budgétaire 07 05 02: **579 777 404** EUR pour les années 2021-2023
- (c) ligne budgétaire 07 05 03: **90 591 739** EUR pour les années 2021-2023

Les crédits prévus au premier alinéa peuvent également couvrir les intérêts de retard.

La mise en œuvre de la présente décision est subordonnée à la disponibilité des crédits qui sont prévus dans le projet de budget général de l'Union pour 2022 et 2023, après l'adoption de celui-ci par l'autorité budgétaire, ou qui sont prévus par le régime des douzièmes provisoires, et des contributions de l'AELE et d'autres pays participants au programme.

*Article 3*  
*Modes d'exécution et entités ou personnes chargées de l'exécution*

L'exécution des actions menées en gestion indirecte, telles qu'exposées dans l'annexe, peut être confiée aux entités ou aux personnes mentionnées ou sélectionnées conformément aux critères fixés au point correspondant de ladite annexe.

---

<sup>3</sup> Sauf dans les cas prévus à l'article 154, paragraphe 6, du règlement financier, où la Commission peut décider de ne pas exiger une évaluation ex ante.



*Article 4*  
*Clause de flexibilité*

Les modifications cumulées des crédits alloués aux actions spécifiques ne dépassant pas 20 % du montant maximal de la contribution de l'Union fixé à l'article 2, premier alinéa, de la présente décision ne sont pas considérées comme substantielles aux fins de l'article 110, paragraphe 5, du règlement financier, lorsqu'elles n'ont pas d'incidence significative sur la nature des actions ni sur l'objectif du programme de travail. L'augmentation du montant maximal de la contribution de l'Union fixé à l'article 2, premier alinéa, de la présente décision ne peut dépasser 20 %.

L'ordonnateur compétent peut appliquer les modifications visées au premier alinéa. Ces modifications sont appliquées dans le respect des principes de bonne gestion financière et de proportionnalité.

*Article 5*  
*Subventions*

Des subventions peuvent être octroyées sans appel à propositions dans les conditions énoncées dans l'annexe. Des subventions peuvent être octroyées aux organismes mentionnés dans l'annexe.

*Article 6*  
*Instruments financiers*

L'apport du soutien financier au moyen d'opérations de mixage à concurrence du montant précisé en annexe peut être confié à l'entité mentionnée dans cette annexe.

*Article 7*  
*Conditions suspensives*

Le programme de travail annuel est subordonné à:

- (a) l'adoption sans modifications substantielles et l'entrée en vigueur du règlement du Parlement européen et du Conseil établissant le programme «Europe créative»;
- (b) un avis favorable ou l'absence d'objection de la part du comité «Europe créative» institué par le règlement du Parlement européen et du Conseil établissant le programme «Europe créative».

Lorsque les conditions visées au premier alinéa ne sont pas remplies, le pouvoir adjudicateur se réserve le droit d'abandonner ou d'annuler les appels publiés et de lancer d'autres appels ayant un contenu différent et des délais de soumission appropriés.

L'association des pays participants au programme est subordonnée à la conclusion d'accords d'association entre l'Union et ces pays.

Fait à Bruxelles, le 26.5.2021

*Par la Commission*

*Mariya GABRIEL*  
*Membre de la Commission*



Brüssel, den 26.5.2021  
C(2021) 3563 final

**DURCHFÜHRUNGSBESCHLUSS DER KOMMISSION**

**vom 26.5.2021**

**über die Annahme des Jahresarbeitsprogramms 2021 für die Durchführung des  
Programms Kreatives Europa**

# DURCHFÜHRUNGSBESCHLUSS DER KOMMISSION

vom 26.5.2021

## über die Annahme des Jahresarbeitsprogramms 2021 für die Durchführung des Programms Kreatives Europa

DIE EUROPÄISCHE KOMMISSION —

gestützt auf den Vertrag über die Arbeitsweise der Europäischen Union,

gestützt auf die Verordnung (EU, Euratom) 2018/1046 des Europäischen Parlaments und des Rates vom 18. Juli 2018 über die Haushaltsordnung für den Gesamthaushaltsplan der Union, zur Änderung der Verordnungen (EU) Nr. 1296/2013, (EU) Nr. 1301/2013, (EU) Nr. 1303/2013, (EU) Nr. 1304/2013, (EU) Nr. 1309/2013, (EU) Nr. 1316/2013, (EU) Nr. 223/2014, (EU) Nr. 283/2014 und des Beschlusses Nr. 541/2014/EU sowie zur Aufhebung der Verordnung (EU, Euratom) Nr. 966/2012<sup>1</sup>, insbesondere auf Artikel 110,

gestützt auf die Verordnung des Europäischen Parlaments und des Rates zur Einrichtung des Programms Kreatives Europa (2021-2027) und zur Aufhebung der Verordnung (EU) Nr. 1295/2013<sup>2</sup>, insbesondere auf Artikel 15,

in Erwägung nachstehender Gründe:

- (1) Zur Gewährleistung der Durchführung des Programms Kreatives Europa für den Zeitraum 2021-2023 ist es erforderlich, einen mehrjährigen Finanzierungsbeschluss anzunehmen, der das Jahresarbeitsprogramm für 2021 darstellt. In Artikel 110 der Verordnung (EU, Euratom) 2018/1046 (im Folgenden „Haushaltsordnung“) sind ausführliche Vorschriften für Finanzierungsbeschlüsse festgelegt.
- (2) Gemäß Artikel 16 Absatz 3 der Verordnung des Europäischen Parlaments und des Rates zur Einrichtung des Programms Kreatives Europa (2021-2027) und Artikel 193 Absatz 2 Unterabsatz 2 Buchstabe a der Haushaltsordnung und abweichend von Artikel 193 Absatz 4 der Haushaltsordnung können Tätigkeiten und Kosten, die 2021 durchgeführt wurden bzw. entstanden sind und gemäß diesem Beschluss finanziert werden, in hinreichend begründeten Fällen ab dem 1. Januar 2021 förderfähig sein, auch wenn sie vor Einreichen des Finanzhilfeantrags durchgeführt wurden bzw. entstanden sind. Dasselbe gilt sinngemäß für die Förderfähigkeit von Tätigkeiten und Kosten, die im Rahmen der indirekten Mittelverwaltung durchgeführt wurden bzw. entstanden sind.
- (3) Die geplante Unterstützung muss mit den Bedingungen und Verfahren in Übereinstimmung stehen, die in den nach Artikel 215 AEUV erlassenen restriktiven Maßnahmen festgelegt sind.
- (4) Die Finanzhilfen sollten ohne Aufforderung zur Einreichung von Vorschlägen genehmigt werden können, und es sollten Bedingungen für die Gewährung dieser Finanzhilfen festgelegt werden.

<sup>1</sup> ABl. L 193 vom 30.7.2018, S. 1.

<sup>2</sup> Die politische Einigung zwischen dem Europäischen Parlament und dem Rat wurde am 14. Dezember 2020 erzielt, und das Dossier muss vom europäischen Gesetzgeber noch endgültig angenommen werden.

- (5) Nach Artikel 62 Absatz 1 Buchstabe c der Haushaltsordnung wird das Programm im Wege der indirekten Mittelverwaltung durchgeführt.
- (6) In Bezug auf Stellen und Personen, die mit der indirekten Verwaltung von Unionsmitteln betraut sind, muss die Kommission sicherstellen, dass die finanziellen Interessen der Union in dem in Artikel 154 Absatz 3 der Haushaltsordnung vorgesehenen Maße geschützt werden. Zu diesem Zweck sind die Systeme und Verfahren dieser Stellen und Personen nach Artikel 154 Absatz 4 der Haushaltsordnung<sup>3</sup> zu bewerten und erforderlichenfalls nach Artikel 154 Absatz 5 der Haushaltsordnung geeigneten Aufsichtsmaßnahmen zu unterziehen, bevor eine Beitragsvereinbarung unterzeichnet werden kann.
- (7) Es ist notwendig, die Zahlung von Verzugszinsen gemäß Artikel 116 Absatz 5 der Haushaltsordnung vorzusehen.
- (8) Im Interesse einer flexiblen Durchführung des Arbeitsprogramms sollten Änderungen zugelassen werden, die für die Zwecke des Artikels 110 Absatz 5 der Haushaltsordnung nicht als substantiell anzusehen sind.
- (9) Das Arbeitsprogramm wurde im Rahmen einer Ad-hoc-Sitzung Vertreterinnen und Vertretern der Mitgliedstaaten zur informellen Konsultation vorgelegt —

BESCHLIEßT:

*Artikel 1*  
*Arbeitsprogramm*

Der im Anhang dargelegte mehrjährige Finanzierungsbeschluss, der das Jahresarbeitsprogramm für die Durchführung des Programms Kreatives Europa für 2021 darstellt, wird angenommen.

*Artikel 2*  
*Beitrag der Union*

Der Höchstbeitrag der Union für die Durchführung des Programms für die Jahre 2021-2023 beläuft sich auf **999 613 190** EUR und wird aus den in folgende Haushaltslinien des Gesamthaushaltsplans der Union eingesetzten Mitteln finanziert:

- (a) Haushaltslinie 07 05 01: **329 244 047** EUR für die Jahre 2021-2023
- (b) Haushaltslinie 07 05 02: **579 777 404** EUR für die Jahre 2021-2023
- (c) Haushaltslinie 07 05 03: **90 591 739** EUR für die Jahre 2021-2023

Die in Absatz 1 genannten Haushaltsmittel können auch Verzugszinsen abdecken.

Dieser Beschluss kann nur durchgeführt werden, wenn die in den Gesamthaushaltsplänen der Union für 2022 und 2023 vorgesehenen Mittel infolge des Erlasses der entsprechenden Haushaltspläne durch die Haushaltsbehörde in voller Höhe oder nach der Regelung der vorläufigen Zwölfstel teilweise bereitgestellt werden und Beiträge der EFTA und anderer teilnehmender Länder zu dem Programm geleistet werden.

---

<sup>3</sup> Dies gilt nicht in Fällen gemäß Artikel 154 Absatz 6 der Haushaltsordnung, in denen die Kommission beschließen kann, keine Ex-ante-Bewertung zu verlangen.

### *Artikel 3*

#### *Art des Haushaltsvollzugs und mit dem Vollzug betraute Stellen oder Personen*

Die Durchführung der Maßnahmen, bei denen nach Maßgabe des Anhangs die indirekte Mittelverwaltung zur Anwendung kommt, kann Stellen oder Personen übertragen werden, die unter der relevanten Nummer des Anhangs genannt sind oder nach den dort festgelegten Kriterien ausgewählt wurden.

### *Artikel 4*

#### *Flexibilitätsklausel*

Änderungen der Mittelzuweisungen für einzelne Maßnahmen, die in der Summe 20 % des in Artikel 2 Absatz 1 dieses Beschlusses festgesetzten Höchstbeitrags der Union nicht übersteigen, gelten als nicht substantiell für die Zwecke des Artikels 110 Absatz 5 der Haushaltsordnung, wenn sie sich nicht wesentlich auf die Art der Maßnahmen und die Zielsetzung des Arbeitsprogramms auswirken. Der in Artikel 2 Absatz 1 dieses Beschlusses festgelegte Höchstbeitrag der Union darf sich nicht um mehr als 20 % erhöhen.

Der/die zuständige Anweisungsbefugte kann die in Absatz 1 genannten Änderungen vornehmen. Derartige Änderungen werden im Einklang mit den Grundsätzen der Wirtschaftlichkeit der Haushaltsführung und der Verhältnismäßigkeit vorgenommen.

### *Artikel 5*

#### *Finanzhilfen*

Finanzhilfen können gemäß den im Anhang dargelegten Bedingungen ohne Aufforderung zur Einreichung von Vorschlägen gewährt werden. Finanzhilfen können den im Anhang genannten Einrichtungen gewährt werden.

### *Artikel 6*

#### *Finanzinstrumente*

Die Zuständigkeit für die Gewährung einer finanziellen Unterstützung in Form von Mischfinanzierungen in der im Anhang festgelegten Höhe kann der im Anhang genannten Einrichtung übertragen werden.

### *Artikel 7*

#### *Aufschiebende Bedingungen*

Voraussetzungen für das Jahresarbeitsprogramm sind

- (a) die Annahme und das Inkrafttreten der Verordnung des Europäischen Parlaments und des Rates zur Einrichtung des Programms Kreatives Europa ohne wesentliche Änderungen;
- (b) eine befürwortende Stellungnahme oder keine Einwände seitens des mit der Verordnung des Europäischen Parlaments und des Rates zur Einrichtung des Programms Kreatives Europa eingesetzten Ausschusses „Kreatives Europa“.

Sind die in Absatz 1 genannten Bedingungen nicht erfüllt, behält sich der Auftraggeber das Recht vor, veröffentlichte Aufforderungen zur Einreichung von Vorschlägen einzustellen oder zu annullieren und andere Aufforderungen zur Einreichung von Vorschlägen mit anderen Inhalten und angemessenen Einreichungsfristen zu veröffentlichen.

Die Assoziierung teilnehmender Länder an das Programm erfolgt vorbehaltlich des Abschlusses von Assoziierungsabkommen zwischen der Union und den jeweiligen Ländern.

Brüssel, den 26.5.2021

*Für die Kommission*

*Mariya GABRIEL  
Mitglied der Kommission*



European  
Commission

---

# **2021 Annual Work Programme for the implementation of the Creative Europe Programme**

## Table of Contents

Part I - General overview .....	6
1. THE CREATIVE EUROPE PROGRAMME.....	6
Objectives and structure .....	6
Third country association.....	8
Bodies implementing the Programme .....	10
2. POLICY FRAMEWORK .....	11
2021 Priorities: CULTURE strand.....	14
2021 Priorities: MEDIA strand.....	16
2021 Priorities: CROSS-SECTORAL strand .....	25
Part II – Implementation of the Programme.....	28
1. METHODS OF INTERVENTION .....	28
Grants.....	28
Prizes .....	29
Indirect management.....	29
Procurements.....	29
Blending.....	29
Other actions.....	29
2. CULTURE.....	30
Grants in the CULTURE strand .....	30
1.1 European cooperation projects .....	30
1.2 European platforms for the promotion of emerging artists .....	32
1.3 European networks of cultural and creative organisations.....	33
1.4 Circulation of European literary works .....	35
1.5 Pan-European cultural entities.....	37
Indirect management.....	38
2.1 European Heritage Days.....	38
Prizes .....	38
3.1 European Capitals of Culture (ECOC) .....	38
3.2 The EU Prize for Popular and Contemporary music.....	40
3.3 The European Union Prize for Literature (EUPL).....	41
3.4 The EU Prize for cultural heritage .....	42
Procurements.....	43
4.1 Policy development and Dialogue with Stakeholders.....	43
4.2 Music Moves Europe.....	44
4.3 Communication activities.....	44



4.4 Meetings with grant-holders and other stakeholders .....	44
4.5 Support to IT systems.....	45
4.6 Corporate Communication (co-delegated to DG COMM) .....	45
4.7 Corporate Information Technology (co-delegated to DG Informatics).....	45
Other actions.....	46
5.1 Project selection and Implementation.....	46
3. MEDIA.....	46
Grants in the MEDIA strand .....	47
Content Cluster .....	47
1.1 European co-development.....	47
1.2 European slate development .....	51
1.3 Broadening participation: European mini-slate development.....	55
1.4 TV and online content .....	59
Business Cluster .....	62
2.1 Fostering European media talents and skills.....	62
2.2 Markets & networking .....	65
2.3 European Film Distribution and European Film Sales .....	69
2.4 Innovative tools and business models .....	72
Audience Cluster .....	74
3.1 Networks of European Cinemas.....	74
3.2 European Festivals .....	77
3.3 European VOD networks and operators .....	80
3.4 Films on the move .....	82
3.5 Subtitling of cultural content .....	85
3.6 Audience development & film education .....	87
Policy support & awareness raising Cluster .....	89
4.1 European Audiovisual Observatory.....	89
Procurement .....	90
5.1 Communication and engagement with industry and citizens.....	91
5.2 Corporate Communication (co-delegated to DG COMM) .....	92
5.3 Stands - B2B services.....	92
5.4 Study on the Implementation of the AVMSD for the Promotion of European Works .....	93
Blending.....	93
6.1 MedialInvest - investment to foster European audio-visual productions and distribution .....	93
Other actions.....	95

7.1 External experts' advice on implementation of AVMSD.....	95
7.2 External experts' advice on implementation of cross cutting policy priorities in Creative Europe MEDIA.....	95
7.3 Project selection and implementation.....	96
7.4 Support to IT systems.....	97
4. CROSS-SECTORAL STRAND .....	97
Grants in the CROSS-SECTORAL strand .....	98
1.1 Presidency events .....	98
1.2 Creative Innovation Lab .....	98
1.3 NEWS - Journalism partnerships .....	101
1.4 NEWS - Monitoring and defending media freedom and pluralism.....	103
1.5 Creative Europe Desks .....	105
Procurements.....	106
2.1 Policy analysys.....	106
2.2 Media Literacy Expert Group .....	107
2.3 News media Policy dialogues .....	108
2.4 Final evaluation of the 2014-20 Creative Europe Programme .....	108
Other actions.....	109
3.1 Project selection and Implementation.....	109
Part III – Budget.....	110
Available appropriations .....	110
CULTURE strand .....	111
MEDIA strand .....	112
CROSS-SECTORAL strand .....	113
Country distribution - Creative Europe desks .....	114

EN

## ANNEX

Annual Work Programme for the implementation of the "Creative Europe" Programme for 2021

### **Suspensive clause**

*The implementation of this Annual Work Programme is subject to the following conditions:*

- the adoption, by the European legislative authority, of the basic act establishing the Programme without any significant modifications;*
- a positive opinion or lack of objection by the Creative Europe Programme Committee established in the basic act;*
- the adoption by the Commission of the Creative Europe 2021 Annual Work Programme, after referral of the Committee of the Programme.*

*Therefore, the implementation of this Annual Work Programme does not legally bind the Commission. In case of a substantial modifications of the basic act by the European co-legislators, the contracting authority reserves the right to abandon or cancel the already published calls and to launch other calls with different content and appropriate deadlines for submission.*

*The association to the Programme of the countries referred under the section "Participating Countries" below is subject to the signature of the Association Agreements between the European Union and those countries or to the integration of the Programme Regulation in the EEA Agreement.*

*Implementation by the European Education and Culture Executive Agency is subject to the adoption of the new establishment and delegation acts entrusting the Agency with the management of certain actions of the Programme.*

## Part I - General overview

This Work Programme outlines the policy framework, the priorities and the actions implementing "Creative Europe Programme" in 2021.

### 1. THE CREATIVE EUROPE PROGRAMME

#### OBJECTIVES AND STRUCTURE

Creative Europe (hereafter '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**).

---

<sup>1</sup> In line with Article 2 point (1) of the Regulation establishing the Creative Europe Programme for the period 2021-2027: '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.

- **Level-playing field**

For the implementation of the MEDIA strand, and unless otherwise specified in the text below:- the following countries are considered as countries with a low audiovisual capacity:

Group A:

Czech Republic, Estonia, Romania, Greece, Croatia, Portugal, Poland

Group B:

Bulgaria, Luxembourg, Slovenia, Lithuania, Slovakia, Hungary, Latvia, Cyprus, Malta

The following third countries would also be 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, Ukraine.

### **THIRD COUNTRY ASSOCIATION**

In accordance with Article 9 of the Creative Europe Regulation, the following countries will participate in the Programme in 2021:

- 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 2021 of the EFTA/EEA countries, Iceland and Norway will participate, subject to the amendment of the Protocol to the EEA Agreement<sup>4</sup>.
- 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 2021 the following countries will participate, subject to the signature of a participation agreement: Albania, Bosnia and Herzegovina, Kosovo<sup>5</sup>, Montenegro, North Macedonia, Serbia.
- European Neighborhood 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. In 2021 the following countries will participate, subject to the signature of a participation agreement: Armenia, Georgia, Moldova, Tunisia, Ukraine.

The participation of these countries to the CULTURE strand and to the action 'Creative Europe Desks' under the CROSS-SECTORAL strand is not subject to further conditions beyond those described above.

On the contrary, as regards the participation to the MEDIA strand and other actions of the CROSS-SECTORAL strand (other than the Creative Europe Desks), in line with the Creative Europe Regulation, and depending on the terms and scope of their Association agreement, third countries above may take part in the following way:

- **Full participation in the MEDIA and CROSS-SECTORAL strands**

All third countries fulfilling the conditions set out in Directive 2010/13

For the 2021 Work Programme, transitional full participation<sup>6</sup> of EEA countries, candidate countries and potential candidates which fully participated in preceding Programme 2014-2020 will be possible.

---

<sup>4</sup> Participation of the EFTA countries is provisional, and any of the EFTA amounts is also provisional and should be confirmed once agreement is found with EFTA.

<sup>5</sup> This designation is without prejudice to positions on status, and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo declaration of independence

<sup>6</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 directive 2010/13 as amended by directive 2018/1808. Under these conditions, the transitional full participation is possible until 31 December 2022.

- **Partial participation in the MEDIA and CROSS-SECTORAL strands**

European Neighbourhood Policy (ENP) countries satisfying the following conditions:

- essential minimum standards balancing freedom of speech and protection of citizens/vulnerable viewers underpinning the Audiovisual Media Services Directive (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.

Level of participation:

- full participation in CROSS-SECTORAL and CULTURE strands, and
- partial participation in MEDIA strand, as follows:
  - Audience cluster: audience development & film education; 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 have been concluded setting out the arrangements for the participation of these countries in the Programme.

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) and 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 Neighbouring Policy (ENP) countries	Articles 9 (2), 9 (3) and recital 34, 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	- 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

				the training, festivals, 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 (Directorate-General Education, Youth, Sport and Culture - DG EAC - and Directorate-General for Communications Networks, Content and Technology - DG CNECT, DG for Economic and Financial Affairs- DG ECFIN-, through co-delegation or cross-sub delegation, for implementation of action 6.1. MediaInvest) is responsible for the implementation of the Programme.

The Commission has delegated the management of certain 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.

---

<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



## 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. The Programme will ensure a closer 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.

The Programme will focus on supporting the policy objectives of the **Digital Single Market** and the **#Digital4Culture** strategy. 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 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.

The Programme will also contribute to the implementation of the European Democracy Action Plan (EDAP) and the **Media and Audiovisual Action Plan**<sup>12</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.

### 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 cultural and creative ecosystem has been amongst the **hardest hit by the COVID-19 crisis**, which 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>13</sup>. There is a need to pull resources and support

---

<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 Europe's Media in the Digital Decade: An Action Plan to Support Recovery and Transformation, COM/2020/784 final

<sup>13</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:

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>14</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>15</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 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 help address these challenges through the power of culture to reach the hearts and minds of citizens and boost confidence in our shared European values. These challenges of a trans-national nature require a **targeted European approach to optimise the potential of the sectors** to contribute to jobs, growth and social inclusion, including for the most disadvantaged and hard-to-reach groups. They are common to all EU Member States and have cross-border dimensions. Indeed, while action at national level is important, Member States on their own do not have enough leverage to fully address them.

The Programme will build on the findings of the mid-term evaluation of the previous Creative Europe programme (2014-2020)<sup>16</sup> as well as ongoing feedback from stakeholders as regards the challenges faced by the cultural and creative sectors. In this way, it will take into account new and emerging challenges in order to better respond to the needs of the cultural and creative operators and of European citizens.

---

Europe's moment: Repair and Prepare for the Next Generation, COM/2020/456 final

<sup>14</sup> EAO, From Cinema to VOD. A case study of films released in Europe since 1996, Strasbourg 2020, p. 9

<sup>15</sup> EAO, The circulation of European films in non-national markets. Key figures 2019, Strasbourg 2021, p. 40-43,

<sup>16</sup> [https://ec.europa.eu/programmes/creative-europe/evaluations\\_en](https://ec.europa.eu/programmes/creative-europe/evaluations_en)

Activities implemented under this programme will 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.

### 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>17</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.

A study to be launched in 2021 will look into ways how environmental, sustainable and proportional measures can be effectively and efficiently introduced in the Creative Europe actions. Creative Europe MEDIA will also launch 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 will introduce 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 to be adapted to take into account the new context resulting from the COVID 19 crisis. The **2021-2027 budget is frontloaded** with a third of the Creative Europe budget to be committed in the first 2 years of the Programme. In 2021, the Creative Europe programme will benefit from an overall **increase of 60 million EUR** compared to 2020. This represents a budget **increase of 25%** compared to the previous year.

At the same time, the **co-financing rates** for Culture co-operation projects, as well as for several MEDIA actions, **will be 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 will be proposed:

---

<sup>17</sup>

Greening the European Audiovisual Industry – The Best Strategies and their costs (to be published in 2021)

- 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 will be 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.

## **2021 PRIORITIES: CULTURE STRAND**

In 2021, 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 will also cover emerging priorities and high-level initiatives such as the **New European Bauhaus**<sup>18</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 2021, more than 80 million EUR (almost a 30% increase compared to 2020) will be allocated to support cooperation projects, circulation of Literary works, platforms 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;

<sup>18</sup>

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

giving rise to many artistic creations; helping the circulation and dissemination of artists and works; increasing the initiatives that allow more people to participate in cultural activities and projects;

- **Capacity-building of artists:** 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. Creative Europe will support platforms which increase the visibility and the circulation of European emerging artists and works in Europe and beyond. It will also support 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;
- **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 advices to professionals; represent the sectors at national and European level and advocate on their behalf on key sectoral issues.

From an operational point of view, the Programme will **reinforce its sectoral approach**: this is a new feature of the CULTURE strand of the Programme. Through this new approach, it will be possible to define more targeted annual sector-specific priorities for music, publishing, cultural heritage and architecture - as identified by the political dialogues and stakeholders' consultations. The lessons learnt from Music Moves Europe (MME) preparatory action and former actions in support to literary translation, as well as the consultations with the music, publishing, cultural heritage and architecture sectors confirm that there is a strong need for more professionalization, training and networking activities at European level to enhance the competitiveness of those sectors and help the circulation of works and talents, in particular also in the current context of the COVID-19 pandemic. The sector-specific priorities will not substitute but will complement general more horizontal priorities. 10% of the Cooperation projects action budget will finance projects targeting annual sector-specific priorities.

The Programme will continue the **cooperation with international organisations** active in the field of culture that bring added value to the achievement of the Programme's objectives, bringing in competence in specific areas to maximize the impact of the Programme's action.

Due to the COVID-19 related mobility restrictions, **the mobility scheme for artists and culture professionals**, initiated in 2018, will continue in 2021 on the basis of the previously launched calls under the Creative Europe Programme 2014-2020, the implementation of which was postponed until December 2020. A continuity of the i-Portunus platform will be ensured but no specific budget for mobilities will be required in 2021 as the call for the first year of this action under the Programme should be launched in 2022.

## Special actions

In 2021, the CULTURE strand of Creative Europe will continue to support the organisation of **four yearly European prizes in the areas of music, literature, architecture<sup>19</sup> and cultural heritage**. The winners of the

---

<sup>19</sup> In 2021, the Architecture prize will be implemented with funds earmarked under Creative Europe in previous years.

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. 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 2022 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. Furthermore, encouraging peer learning is an ongoing effort, and an initiative aiming at reinforcing the capacity building of ECOC delivery teams, which initiated in 2019 with the selection of a consortium following the publication of a call for tenders, will continue in 2021.

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 i) to provide the two 2020 European Capitals of Culture (Rijeka and Galway) with the possibility to extend their cultural programmes until end April 2021 and ii) to postpone the three 2021 European Capitals of Culture to 2022 (Novi Sad) or 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 thematic networking and capacity building activities for the European Heritage Label sites (including on new ways to welcome visitors and raise the profile and attractiveness of the sites on a European scale through new technologies and digital and interactive means). The scope of the current activities will be enlarged and reinforced – also in view of an increasing number of heritage sites included in the network over time.

In 2021, the Programme foresees to initiate a special action supporting European cultural entities such as orchestras that aim at training and promoting young, high potential artists and have an inclusive approach with a large geographical coverage. This support shall complement horizontal and sectorial actions in particular in favour of entities whose specific added value lies in the special selection process of such artists and the encompassing training and performance opportunities offered to them.

## **2021 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 audiovisual 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>20</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>21</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>22</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; 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 steps towards greening their practices and the new MEDIA will contribute to a climate-neutral audiovisual sector, as envisaged by the MAAP. As of 2021 a policy dialogue on greening will be launched. The Commission will set up a structured cooperation Forum with the industry and (sub)national film and audiovisual funds with the objective of sharing existing best practices, and agreeing on common tools and standards on “green media” applicable to all Member States, including a common carbon calculator. A best practice guide for green production will be prepared with the aim in the medium term to create a ‘green label’ for productions and specific indicators of success.

In parallel, the MEDIA support actions will introduce financial incentives for green practices. Beneficiaries will be required to present greening strategies, air travel will be reduced and greening costs will be funded. Also,

---

<sup>20</sup> <http://www.newsmediaeurope.eu/news/covid-19-and-the-news-media-journalism-always-comes-at-a-cost/>

<sup>21</sup> <https://www.unic-cinemas.org/en/news/news-blog/detail/the-impact-of-the-coronavirus-outbreak-on-the-european-cinema-industry/>

<sup>22</sup> <https://www.forbes.com/sites/rebeccabellan/2020/02/14/tiktok-is-the-most-downloaded-app-worldwide-and-india-is-leading-the-charge>

the Training & Skills and the Innovative Tools Actions will provide direct support, respectively to strengthen skills on greening strategies and to develop tools for greening measures.

MEDIA schemes will aim at promoting **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 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 their strategy.

Furthermore, pro-active measures will be taken, notably dedicated mentoring programmes, studies, training and networking activities and a structured dialogue with news media and audiovisual stakeholders will be pursued. 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>23</sup>. More recent data covering the entire period 2014-2020 confirms these trends<sup>24</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.

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:

---

<sup>23</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>24</sup> Unpublished EACEA analysis of the country of establishment of successful applicants in key Calls for Proposals



Slate Development scheme 2014-2020

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

Third countries associated to the programme would also be considered within Group B, subject to the conditions being fulfilled for their participation in MEDIA.

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	1c) 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 (10 points)
TV and Online	1b) European co-production (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 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.
<b>Audience Cluster</b>	
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>25</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 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 Support 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

---

<sup>25</sup> Ex-ante evaluation of new financial instruments for SMEs, mid-caps and organisations from the cultural and creative sectors, SQW, 2019

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 lack of cross border circulation requires investment in works which have the potential to reach audiences across borders. Second, audience renewal needs an adaptation of content in line with expectations of new generations of audiences. Finally, an increase in production costs together with an increased competition for audiences demands more solid business models. The COVID-19 crisis – and the generalised lockdowns and curfews across Europe – has strongly impacted the sector. Production has dropped sharply, in particular co-productions, leading to economic hardship and gaps in programming.

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>26</sup>, either in shareholding or commercial terms. The company must be owned, whether directly or 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 in the MEDIA strand and registered in one of these countries. When a company is publicly listed, the 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. Building on the past experience of support to Single Development this will be replaced by support to **Co-development**. This action 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>27</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.

---

<sup>26</sup> Defined as in the Directive 2010/13

<sup>27</sup> Internal EACEA analysis.

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 **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.

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. Professional 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 as this can play a key role in developing collaboration.

Funding of **European Film Distribution** as well as **European Film Sales** is essential to MEDIA's mission to increase circulation of non-national European films. 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 in 2021 will be awarded on the basis of a Call launched in the previous Programme (2014-2020).

**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 services, 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. 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 (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. The challenge for the sector will be to maximize the opportunities in terms of audience outreach 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, 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. Particular attention will be paid to the strategic importance of subtitling content in other languages.

**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 audience for European works.

Support will be given to **festivals** which screen a significant proportion of non-national European films and cooperate to foster the circulation of European works. In 2021 funding will be given to individual festivals in the form of a biannual grant. The biannual support will be granted exceptionally, as a support measure for the festivals which were disrupted by the COVID-19 crisis, with a view to providing more stable funding. Support to individual festivals under this 2021 Work Programme will subsequently be complemented in 2022 by support to European networks of festivals, building on the successful networks funded previously. Festivals will be encouraged to share innovative practices and maximize outreach through online dissemination.

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.

**Subtitling of cultural content** will be supported to increase the circulation of the European cultural programming across Europe. This action will support the provision of subtitles covering content in at least three languages on diverse European cultural content. It shall also aim at guaranteeing the online dissemination of this subtitled content.

Funding of **audience development and film education** will stimulate the interest of audiences, in particular young audiences, in European films and audiovisual works. Cooperation between film institutions and online platforms will be encouraged. Supported projects should have a pan-European audience reach, whilst activities to be funded shall include audience oriented events and innovative audience development or cross-border film education initiatives.

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 2021 the audiovisual ecosystem will have to reinvent and adapt 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. 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. A study on the independence of media regulators in the Member States will be undertaken as they are crucial for the effective enforcement of content standards. In addition, ad-hoc **high-level studies for intelligence on future trends of the**

**audiovisual ecosystem** will be supported with the aim of promoting a holistic approach and adequate policy responses to the challenges of the audiovisual industry.

Finally, **policy exchanges and cooperation** will be supported in key areas. 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 Classic project initiated in 2019. Finally, **advocacy campaigns** will be supported involving relevant pan-European organisation and highlighting the contribution the audiovisual ecosystem bring to the consolidation of European values. In line with Action 8 of the MAAAP, an awareness campaign on diversity in the audiovisual and news media sector will be carried out in 2021. It will aim at fostering diversity and gender balance among media talents and professionals across the EU.

## **2021 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 promote cross-sectoral activities aiming at adjusting to the structural and technological 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;
- 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.

**Final evaluation of the 2014-20 Creative Europe Programme.** The final evaluation report should be finalised by mid-2022 at the latest according to the legal basis of Creative Europe 2014-2020.

**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 2021 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.

**Studies on the greening of the Creative Europe Programme.** In its Farrang report, the European Parliament calls on the Commission to take concrete measures to “green” EU programme(s), including Creative Europe. This represents a significant challenge for the implementation of the Programme. It is proposed to launch a study to provide concrete recommendations on, for instance, guidance to applicants and beneficiaries in the design and management of their cross-border projects, evaluation of proposals and results, documenting progress made and dissemination best practices.

## 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, for the first year of the Creative Innovation Lab, support will include two additional, horizontal priority themes i) greening across the creative and cultural sector and 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>28</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 2021, 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 projects that monitor, uphold and defend media freedom and pluralism.

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

---

<sup>28</sup> VVA, 2020. Calculations based on Eurostat data. <https://digital-strategy.ec.europa.eu/en/library/media-coverage-european-affairs-final-report>



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. Their importance has been particularly stressed by the co-legislators.

The budget structure will move from a budget-based approach to **customised lump-sums** allowing an outcome oriented monitoring.

## 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 2021 Work Programme will be implemented through:

- Grants
- Prizes
- Procurements
- Indirect management
- Blending
- Other actions

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of actions supported under this Annual Work Programme may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the grant application was submitted in order to ensure a swift launch of the Creative Europe Programme and the continuity of EU policy developments in the fields of culture and media. In view of the delayed entry into force of the Creative Europe Regulation, the activation of the retroactivity provisions may be necessary for some actions to avoid a negative impact on the timeline of implementation of the actions. Where this is the case, the justification for such retroactivity shall be set out.

#### **GRANTS**

Calls for proposals will be published by the European Commission or by the Education, Audiovisual 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 Education, Audiovisual 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. For calls for proposals implemented under the Culture and MEDIA strand, the financial support to third parties is eligible. The amount allocated to third parties involved in a granted project cannot exceed EUR 60 000 per affiliated entity (member organisation) 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 the Title IX FR.

#### **INDIRECT MANAGEMENT**

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.

#### **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.

#### **BLENDING**

As per Article 2 under (3) of the Creative Europe legal base, '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): 2.01

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). European cooperation projects are also meant to contribute to the implementation of emerging EU policy initiatives such as 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.

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: to increase cultural access to and participation in culture as well as audience engagement and development both physically and digitally;
2. Social inclusion: to promote societal resilience and to enhance social inclusion in/through culture in particular of/for people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, as well as intercultural dialogue;
3. Sustainability: to contribute to the European Green Deal, including the New European Bauhaus, by encouraging the European cultural and creative sectors to co-create, adopt and disseminate more environment-friendly practices, as well as to raise awareness on sustainable development through their cultural activities;
4. New technology: to help the European cultural and creative sectors fully take advantage of new technologies to enhance their competitiveness, as well as to accelerate their digital transition as a response to the COVID-19 crisis;
5. International dimension: to build the capacity within the European cultural and creative sectors, including grass-roots organisations and micro-organisations, to be active at the international level – in Europe and beyond;
6. Sector specific priorities: To support capacity-building activities - such as training, networking or market access activities and support to become more resilient. Projects should meet the following specific sectorial objectives:
  - For the **book** sector: Reinforce the capacity of book sector professionals in the sales of translation or adaptation rights with a view to increase the circulation of European literary works, and in particular works written in lesser-used languages, in Europe and beyond.

- For the **music** sector: Building on the 2018-2020 Preparatory action on music, and considering the specific circumstances of the pandemic and its impact, reinforce the capacity of music professionals in
  - 1) music creation, promotion, distribution and monetisation, helping the sector to address in particular new digital, legal and technical trends stemming from innovations in the market and new business models; or
  - 2) cross-border circulation of European music and music export beyond EU borders.
- For the **architecture** sector: Reinforce the capacity of European architects in:
  - 1) communication, co-creation and mediation with citizens and relevant stakeholders in design, planning and building processes or
  - 2) the integration of European Green Deal, in particular New European Bauhaus principles in their practices or
  - 3) the internationalization of careers in Europe and beyond.
- For the **cultural heritage** sector: Reinforce the capacity of cultural heritage professionals in:
  - 1) Engagement and mediation with people in the interpretation, communication and presentation of cultural heritage to develop relationships with audiences and stakeholders, taking into account evolving technological and digital methods of content creation and presentation of archived output, and drawing lessons learnt during the lockdown;
  - 2) Digitisation of cultural heritage material, sites and historical buildings including the use of 3D and AI technologies;
  - 3) Risk management for cultural heritage – with a focus on prevention and risk preparedness in relation to natural and non-natural hazards including climate change adaptation and mitigation in accordance with the principles of the European Green Deal.

#### **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.

#### **Main eligibility criteria:**

Applicants must be legal persons and be established and officially registered in a country participating in the Creative Europe Programme. Natural persons are not eligible, with the exception of self-employed persons (i.e. sole traders, where the company does not have legal personality separate from that of the natural person. The coordinating entity must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

Proposals must be submitted by a consortium complying with the following conditions:

- Category 1 Small scale projects: minimum 3 entities from 3 different eligible countries
- Category 2 Medium scale projects: minimum 5 entities from 5 different eligible countries
- Category 3 Large scale projects: minimum 10 entities from 10 different eligible countries

#### **Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Project management
- Dissemination

To be considered for funding project needs to have a total of minimum 70/100 points and more than 50% of

the maximum possible score under each award criterion.

**Funding conditions:**

The maximum EU grant with its co-financing rate will be awarded according to the following requirements:

- category 1 - small-scale: EUR 200,000, representing 80% of the total eligible costs to projects involving a minimum of 3 entities from 3 different eligible countries with a maximum duration of 48 months;
- Category 2 - medium-scale: EUR 1,000,000 representing 70% of the total eligible costs to projects involving a minimum of 5 entities from 5 different eligible countries with a maximum duration of 48 months;
- Category 3 - large-scale: EUR 2,000,000 representing 60% of the total eligible costs to projects involving a minimum of 10 entities from 10 different eligible countries with a maximum duration of 48 months.

The budget of the call - including at least 10% which is allocated to projects implementing sector-specific priorities- will be indicatively distributed as follows:

- 35% for category 1
- 35% for category 2
- 30% for category 3

If all the budget cannot be allocated under one category or action, the Commission reserves the right to reallocate unused funds to other categories or other actions within the CULTURE strand.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	60 942 906

**1.2 EUROPEAN PLATFORMS FOR THE PROMOTION OF EMERGING ARTISTS**

Index reference in budget table (WPI): 2.02

This action will support projects that will aim at increasing the visibility and the circulation of European emerging artists and works outside their own borders, in Europe and beyond, and at increasing cultural access to and participation in culture as well as audience **engagement and development**. Such projects are also meant to contribute to the implementation of EU policy priorities in the culture field. In this regard, the circulation of artists and works can contribute to the activation of new and/or more sustainable cultural public spaces.

European Platforms’ 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 are not targeted for funding under it.

For the purpose of this action, Platforms can be defined as showcase/springboard platforms composed of a coordinating entity and member organisations with a common artistic editorial and branding strategy.

**Expected results:**

The action is expected to support +/- 15 platforms with a balanced coverage across different sectors.

**Main eligibility criteria:**

Platforms must be composed of a coordinating entity and at least 11 members’ organisations. The applicant

(coordinating entity) and its member organisations must be legal persons, established and officially registered in at least 12 different eligible countries. The applicant (coordinating entity) must have had a legal existence for at least 2 years on the date of the deadline for submission of application.

**Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Dissemination
- Project management

To be considered for funding project needs to have a total of minimum 70/100 points and more than 50% of the maximum possible score under each award criterion.

**Main funding conditions:**

For each selected platform under this annual work programme, the Commission will conclude a multiannual commitment with annual instalments for the period 2021-2023 (three years), subject to available budget appropriations

The grant awarded per project cannot exceed EUR 2,100,000 in total over the 3 year duration of the project and is limited to a maximum co-financing rate of 80% of total eligible costs.

The financial support to third parties is eligible. The amount allocated per year to the members of the platform can be up to EUR 60,000 per third party. This funding must be managed in line with the rules on activities as defined in the call.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	33 000 000 for the period 2021-2023 11 000 000 for 2021

**1.3 EUROPEAN NETWORKS OF CULTURAL AND CREATIVE ORGANISATIONS**

Index reference in budget table (WPI): 2.03

This action will support projects implemented by highly representative multi-country membership-based networks of organisations having a shared mission, governance rules, members' rights and obligations, as formally specified (in "statutes" or equivalent) and agreed upon by their members. Networks should be composed of a coordinating entity and their members.

European Networks 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 are not targeted for funding under it.

Supported projects will aim to **enhance the capacity** of European cultural and creative sectors to nurture talents, to face common challenges, to innovate, to prosper and to generate jobs and growth;

In addition, proposals should address at least one of the following priorities:

- to increase cultural access to and participation in culture as well as audience **engagement and development**;

- to build the capacity within the European cultural and creative sectors, including grass-roots organisations and micro-organisations, to be active at the **international level**, in Europe and beyond;
- To contribute to the European Green Deal, in particular the New European Bauhaus, by encouraging the European cultural and creative sectors to adopt and disseminate more sustainable and **environment**-friendly practices;
- to help the European cultural and creative sectors fully take advantage of new **technologies** to enhance their competitiveness.

**Expected results:**

The action is expected to support about 30 networks covering different culture and creative sectors.

**Main Eligibility criteria**

Applicants (Networks’ coordinating entities) must be legal entities established and officially registered in an eligible country. Applicants must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

**Award criteria**

Eligible applications will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Dissemination
- Project management

To be considered for funding, a project needs to have a total of minimum 70/100 points and more than 50% of the maximum possible score under each award criterion.

**Main funding conditions**

For each selected network, the Commission will conclude a multiannual commitments with annual instalments for the period 2021-2023 (three years), subject to available budget appropriations.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by these European Networks of cultural and creative organisations may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

The activation of the retroactivity provisions is necessary in order to ensure the stability of the functioning of these organisations to avoid any disruption in Union support which could be prejudicial to Union’s interests, namely the need to address the structural challenges of Europe’s cultural and creative sectors, exacerbated by the COVID-19 pandemic (Recital 44 of the Creative Europe 2021-2027 Regulation) and their contribution to the relevant European policy development.

The grant awarded per project cannot exceed EUR 825 000 in total over the 3-year duration of the project and is limited to a maximum co-financing rate of 80% of total eligible costs.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	27 000 000 for the period 2021-2023 9 000 000 for 2021



## 1.4 CIRCULATION OF EUROPEAN LITERARY WORKS

Index reference in budget table (WPI): 2.04

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 in particular by encouraging translations from lesser used languages<sup>29</sup> into English, German, French, Spanish (Castilian) and Italian;
- reaching new audiences for European literary works in the EU and beyond;
- strengthening the competitiveness of the book sector by encouraging cooperation within the book value chain.

### **Expected results:**

The action will target around 40 projects, each based on a sound editorial and promotion strategy covering a package of at least 5 eligible works of fiction translated from and into eligible languages and encouraging collaboration between authors, translators, publishers, distributors, booksellers libraries and festival events. In addition to the translation, promotion and distribution of translated books to the audience (import strategy) applicants can also include business to business “export” activities to help foster the sales of translation rights in Europe and beyond.

### **Main Eligibility criteria:**

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.

In addition, the project should comply with the following requirements regarding the works’ eligibility:

#### Eligible languages

- The source language and target language must be "officially recognised languages" of the eligible countries. "Officially recognised languages" are those defined by the Constitution or any relevant law of the respective country;
- Translations out of Latin and ancient Greek into officially recognised languages are also eligible;
- The target language must be the translator's mother tongue (except in cases of less frequently spoken languages if the publisher provides sufficient explanation);
- Translations must have a cross-border dimension; hence the translation of national literature from one official language into another official language of the same country is not eligible if there is no distribution strategy outside the country in question.

#### Eligible works to be translated

- Works in paper or digital formats (e-books and audio-books).
- Works of fiction, irrespective of their literary genre or format (such as novel, short story, theatre or radio play, poetry, comic book, youth literature, etc.).

---

<sup>29</sup>

Lesser used languages include all the languages officially recognised in EU Member States, except English, German, French, Spanish (Castilian) and Italian

- Non-fiction works are not eligible. Non-fiction works include autobiographies or biographies or essays without fictional elements; tourist guides; works in the field of humanities and social sciences (such as history, philosophy, economy, etc.) and works related to other sciences (such as physics, mathematics, etc.).
- The works must have been previously published.
- The works must have been written by authors who are nationals of, or residents in, or be recognised as part of the literary heritage of an eligible country.
- The works must not have been previously translated into the target language, unless a new translation corresponds to a clearly assessed need.

**Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Dissemination
- Project management

To be considered for funding, a project needs to have a total of minimum 70 points/100 and more than 50% of the maximum possible score under each award criterion.

**Main funding conditions**

Projects must have a maximum duration of 3 years. Applicants will have to choose between the following **categories of projects**, both with maximum co-funding rate at 60%:

- category 1: individual applicant
- category 2: consortium made of a minimum of 2 eligible organisations

For category 1 or category 2 the grant requested per project shall not exceed EUR 300,000 with the following ceilings per **size of projects**:

- small-scale : Projects proposing translation of up to 10 different books can receive up to EUR 100,000;
- medium-scale : Projects proposing translation of up to 20 different books can receive up to EUR 200,000;
- large scale : Projects proposing translation of at least 21 different books can receive up to EUR 300,000.

The budget of the call is to be distributed as follows:

- 30% for small-scale projects;
- 40% for medium-scale projects;
- 30% for large-scale projects.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Call for proposals	5 000 000

## 1.5 PAN-EUROPEAN CULTURAL ENTITIES

Index reference in budget table (WPI): 2.05

This action aims to support cultural entities - in the case of this Call, orchestras - whose aim is to offer training, professionalization and performance opportunities for young highly-talented artists. Targeted cultural entities should adopt a rigorous and inclusive approach in the recruitment and training of young artists who should be nationals/residents from at least 20 countries participating in the Programme, to reflect the genre and European cultural diversity. As ambassador of the EU's cultural values and artistic excellence, these entities should offer them frequent possibilities to perform and reach in particular young audiences by using appropriate means including live performances or digital tools. These organisations should be sustainable in their operational and financial capacity.

### **Expected results**

It is expected to select 3-5 organisations/orchestras, training and supporting the professionalization of young highly-talented artists from a large geographical range of countries and allowing European, in particular young, audiences to get access to their performances.

### **Main eligibility criteria**

Applicants (coordinating entities) must be legal entities established and officially registered in an eligible country. Applicants must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

### **Award criteria**

Eligible applications will be assessed on the basis of the following criteria:

1. Relevance
2. Quality of content and activities
3. Project management
4. Dissemination

### **Main funding conditions:**

The Commission will conclude a multiannual commitment with annual instalments for the period 2021-2023 (three years), subject to available budget appropriations

The grant awarded per project cannot exceed EUR 1 800 000 in total over the 3-year duration of the project and is limited to a maximum co-financing rate of 40% of total eligible costs

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by these organisations and/or orchestras may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

The activation of the retroactivity provisions is necessary in order to ensure the stability of the functioning of these organisations which have the potential to have direct impact on European identity due to their operational mode reaching artists with a large geographical coverage, in accordance with Recitals 40 and 41 of the Creative Europe 2021-2027 Regulation.

The EU grant is limited to a maximum co-financing rate of 40% of total eligible costs.

Implementing body	Implementing mode	Indicative amount (EUR)
-------------------	-------------------	-------------------------

EACEA	Direct management through call for proposals	5 400 000 for the period 2021-2023 1 800 000 for 2021
-------	--	--

## **INDIRECT MANAGEMENT**

### **2.1 EUROPEAN HERITAGE DAYS**

Index reference in budget table (WPI): 3.05

The European Commission will cooperate with the Council of Europe in the organisation of the European Heritage Days 2021. 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.

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 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;
- 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

## **PRIZES**

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

Index reference in budget table (WPI): 3.01

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>30</sup>.

The competitions for the award of the ECOC title are launched by the publication of a call for submissions 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

<sup>30</sup> Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014, OJ L 132, 3.5.2014

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 Annex I of the Regulation establishing the Creative Europe Programme (2021-2027) 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 2022 in Lithuania and in Luxembourg.**

In accordance with Decision 445/2014/EU, the cities of Kaunas and Esch were designated as European Capitals of Culture 2022 respectively in Lithuania and in Luxembourg<sup>31</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 2021 to Kaunas 2022 and Esch 2022 and financed from the 2021 budget, while the payment will occur at the latest by the end of March 2022<sup>32</sup>.

**B) Calls for submission of applications for the 2028 European Capitals of Culture**

In line with the chronological order indicated in the Annex of Decision 445/2014/EU, there will be three ECOC in 2028, one in the Czech Republic, one in France and one in a city in an EFTA/EEA country, candidate country or potential candidate.

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

Main eligibility criteria

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2028 (i) Czech Republic, ii) France, iii) EFTA/EEA countries, candidate countries or potential candidates participating in Creative Europe.

---

<sup>31</sup> See Commission Communication in OJ 2018/C 27/02.

<sup>32</sup> The amount of the Melina Mercouri Prize for Novi Sad (Serbia), which was initially planned to hold the ECOC title in 2021 but whose year has been moved to 2022 by Decision (EU) 2020/2229 of the European Parliament and of the Council of 23 December 2020, was already committed in 2019 under the Creative Europe 2019 budget as indicated in the corresponding Work Programme. Only its conditional payment will be deferred from early 2021 to early 2022.

Every application must be based on a cultural programme with a strong European dimension. The programme shall cover the year of the title and shall be created specifically for the title.

Exclusion criteria

The applicant city shall be excluded from receiving the prize if it is in one of the situations referred to in Article 136(1) and Articles 141 and 142 of the Financial Regulation.

Award criteria

The award criteria fall into six categories corresponding to the provisions of Article 5 of Decision 445/2014/EU:

- Contribution to the long-term strategy;
- European dimension;
- Cultural and artistic content;
- Capacity to deliver;
- Outreach;
- Management.

The publication of these calls has no impact on the budgetary appropriations under this action in 2021. 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 three ECOC 2028. Their publication will therefore lead to a budget appropriation at a later stage.

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

**3.2 THE EU PRIZE FOR POPULAR AND CONTEMPORARY MUSIC**

Index reference in budget table (WPI): 3.02

This action in the music field (popular and non-classical contemporary music) is an instrument intended to celebrate emerging talent and, concretely and strategically, support artists at a very early stage, to help them incubate, develop and accelerate their international career.

The two very specific objectives of the Prize are:

- Contributing to skilling, nurturing and supporting emerging talents;
- Promoting and celebrating European contemporary repertoire.

The following main activities are targeted by this action

- Organise high quality and visible awards ceremonies;
- Ensure high visibility for the Prize, the winners 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.

**Expected results:**

The action aims to implement a solid and credible mechanism to select European artists, framed in a sound promotion, communication and visibility strategy.

**Main eligibility criteria**

Applicants must be legal persons, be established and officially registered in a country participating in the Programme's CULTURE strand and must have had a legal existence for at least 2 years on the date of the deadline for submission of applications.

**Award Criteria**

Eligible applications will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Dissemination
- Project management

**Main funding conditions**

The Commission will conclude a multiannual commitment with annual instalments for the period 2021-2023 (three years), subject to available budget appropriations.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by the organisation/consortium may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

The activation of the retroactivity provision is necessary in order to ensure the stability of the implementation of the prize the disruption of which could be prejudicial to Union’s interests in a year where there is a strong need to address the structural challenges of Europe’s cultural and creative sectors, exacerbated by the COVID-19 pandemic and the prize giving much needed visibility and concrete opportunities in this challenging context.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through call for proposals	1 800 000 for the period 2021-2023 600 000 for 2021

**3.3 THE EUROPEAN UNION PRIZE FOR LITERATURE (EUPL)**

Index reference in budget table (WPI): 3.03

The EUPL focuses on emerging European authors and seeks to:

- Encourage transnational circulation of literature, raise the profile of winning authors outside their home country and help them reach broader readerships;
- Showcase Europe's wealth of contemporary fiction;
- Raise awareness in the book sector about the literary diversity in Europe;
- strengthen the whole book chain in Europe by bringing together representatives bodies of the book value chain at European level and promote publishing, translation, selling and reading of books from other European countries;

This action will be implemented through a direct grant to the Federation of European Publishers (FEP). The direct award of this grant is justified by the specific characteristics of the action, requiring a high degree of specialisation and high degree of representativeness at European level that only the above-mentioned EU-wide organisation possesses. With 29 national associations of book publishers of the European Union and of the European Economic Area, the FEP is the only pan-European umbrella organisation representing the diversity of publishers in Europe.

Therefore, following an invitation to the FEP to submit a proposal, in accordance with Article 195 (f) of the Financial Regulation, the FEP will be tasked - in cooperation with the European and International Booksellers Federation and the European Writers' Council - with the organisation of the EU prize and activities connected with the award of the prize (including promotion, selection, award ceremony, communication and visibility about the outcomes of the selection and other activities linked to the objectives of the action). This may also include communication and visibility initiatives aimed at promoting reading at large, organised at European and national level.

**Main funding conditions:**

The Commission will conclude a multiannual commitment with annual instalments for the period 2021-2023 (three years), subject to available budget appropriations.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through grants without a call for proposals - Article 195 (f) FR	1 800 000 for the period 2021-2023 600 000 for 2021

**3.4 THE EU PRIZE FOR CULTURAL HERITAGE**

Index reference in budget table (WPI): 3.04

The EU Prize for cultural heritage is awarded to organisations and individuals and seeks to:

- Highlight, celebrate and promote recent, outstanding achievements in the field of cultural heritage, including conservation, research and innovation;
- Foster educational aspects and access to cultural heritage by digital means;
- Raise awareness about cultural heritage and its value to the European society and economy by encouraging the exchange of information and best practice.

This action will be implemented through a direct grant to Europa Nostra to organise the prize and related activities. The direct award of this grant is justified by the specific characteristics of the action (including 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 and outreach that only the above-mentioned organisation possesses. Europa Nostra is today recognised as the most representative heritage organisation in Europe with members from over 40 countries, including the Creative Europe Programme countries, and the body in charge of organising all activities connected with the award of the EU prize since 2002.

Europa Nostra is a key player in the European cultural heritage environment and an important partner during the European Year of Cultural Heritage. The quality of its work, its innovative approach in raising awareness on the importance of cultural heritage, as well as its clear transnational dimension are well recognized across Europe. The necessary experience based on the constantly growing network are paired with its technical competence and administrative powers to successfully implement the EU prize for heritage. This competence cannot be matched by any other organisation in the field.



Therefore, following an invitation to Europa Nostra to submit a proposal, in accordance with Articles 189 and 195 (f) of the Financial Regulation, Europa Nostra will be tasked with the organisation, management and promotion of the EU prize for heritage.

**Main funding conditions:**

The Commission will conclude a multiannual commitment with annual instalments] for the period 2021-2023 (three years), subject to available budget appropriations.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through grants without a call for proposals - Article 195 (f) FR	1 350 000 for the period 2021-2023 450 000 for 2021

**PROCUREMENTS**

**4.1 POLICY DEVELOPMENT AND DIALOGUE WITH STAKEHOLDERS**

Index reference in budget table (WPI): 4.01

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 possibility to 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. Also covered will be ad-hoc activities targeting specific sub-sectors, for instances meetings with experts from these sectors at relevant sector events, the maintenance and management of web platforms to support mobility and cooperation of artists and culture professionals, exploratory actions such as short-term working groups or questionnaires, as appropriate and in line with the general objectives of the Programme.

In addition, in line with the 2019-2022 Work Plan for Culture which encourages the Commission to consult and regularly inform stakeholders at European level, including civil society, the structured dialogue between the European Commission and the cultural sector – Voices of Culture – will continue to provide a framework for discussions and for exchanging views and information. The aim of Voices of Culture is to give civil society organisations a voice in the policy debate on culture at European level and to strengthen the advocacy capacity of the cultural, while encouraging it to work in a more collaborative way. During this process, stakeholders provide key ideas and messages that can also be shared with the relevant OMC experts, when relevant.

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	EUR 970 000

#### 4.2 MUSIC MOVES EUROPE

Index reference in budget table (WPI): 4.02

To implement the new sectorial action on music of the Creative Europe Programme 2021-2027, the Commission will support targeted action to develop further the Music Moves Europe initiative (MME) which aims at promoting a sustainable, diverse and competitive European music ecosystem. In this first year of the new Programme, in addition to sector-specific support provided for European cooperation projects, the present action should focus on strengthening the EU level dialogue and communication with Europe's music sector and its professionals, building on the themes of the Preparatory action 2018-2020 and taking into account the specific circumstances of the crisis and the sector's related needs. This action will also include support for strategic reflection on developing MME further in line with the wider EU policy agenda in terms of a green, digital and fair recovery. The action will take the form of a procurement which would implement events, tools or other activities in support of the Music Moves Europe initiative.

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

#### 4.3 COMMUNICATION ACTIVITIES

Index reference in budget table (WPI): 5.01

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	475 000

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

Index references in budget table (WPI): 2.07

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	EUR 150 000

#### 4.5 SUPPORT TO IT SYSTEMS

Index reference in budget table (WPI): 2.08

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	284 509

#### 4.6 CORPORATE COMMUNICATION (CO-DELEGATED TO DG COMM)

Index reference in budget table (WPI): 5.02

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 10 000

#### 4.7 CORPORATE INFORMATION TECHNOLOGY (CO-DELEGATED TO DG INFORMATICS)

Index reference in budget table (WPI): 5.04

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

<sup>33</sup> C(2020)6126 and Ares(2020)1174062 - 25/02/2020

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)
EAC	Direct management through public procurement	304 850

## **OTHER ACTIONS**

### **5.1 PROJECT SELECTION AND IMPLEMENTATION**

Index references in budget table (WPI): 2.06 and 5.03

The costs related to the experts involved in the assessment of applications and supporting of monitoring tasks are included in the Work Programme. It will cover actions managed by the Education Audio-visual and Culture Executive Agency (CULTURE strand) as well as the European Capitals of Culture and the European Heritage Label. 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 and the European Heritage Label<sup>34</sup>.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through calls for Expression of Interest	650 000
EACEA		1 210 150

## **3. MEDIA**

<sup>34</sup> The experts included in the Expert panel established to carry out the selection and monitoring procedures of the European Capital of Culture action are designated in accordance with Article 6 of Decision 445/2014/EU. The experts included in the Expert panel established to carry out the selection and monitoring procedures of the European Heritage Label action are designated in accordance with Article 17 of Decision No 1194/2011/EU.

## **GRANTS IN THE MEDIA STRAND**

For all actions of the MEDIA strand, the following eligibility criteria applies:

Eligible applicants: European entities

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

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.

In line with Article 16 of the Creative Europe Regulation, as of 1 January 2021 and only for the following actions and in duly justified cases, activities and the underlying costs incurred may be eligible if they were implemented and incurred before the grant application was submitted (grants shall not be awarded retroactively for actions already completed):

- Fostering European media talents and skills
- Markets & networking
- European Festivals
- Films on the move
- Audience development & film education
- European Audiovisual Observatory
- External experts' advice on implementation of AVMSD
- External experts' advice on implementation of cross cutting policy priorities in Creative Europe MEDIA
- Communication and engagement with industry and citizens

## **CONTENT CLUSTER**

For all actions under the Content Cluster, the following eligibility criteria applies:

Participant: Independent European audiovisual production company

An independent company is a company which does not have majority control 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 are involved).

An audiovisual production company is a company whose main objective and activity is audiovisual production.

For all actions under the Content Cluster, the evaluation committee may include or be composed by external experts, having a professional background related to the field assessed and, where relevant, knowledge of the geographical area concerned by the application.

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

Index reference in budget table (WPI): 6.01

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, mobility and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States with different audiovisual capacities.

The MEDIA strand shall provide support for the following measures:

- Development of audiovisual works by European independent production companies, covering a variety of formats (such as feature films, short films, series, documentaries, narrative video games) and genres, and targeting diverse audiences, including children and young people.

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.

#### 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.

#### Description of the activities to be funded

The European co-development shall provide support to the development of a single project for commercial exploitation intended for cinema release, television broadcasting or commercial exploitation on digital platforms or a multi-platform environment in the following categories: animation, creative documentary or fiction. The project must be co-developed by at least two European independent production companies, having signed a co-development agreement specifying the division of tasks and the collaboration on creative aspects.

The aim is to provide funds to audiovisual production companies to develop works with high creative value and cultural diversity and wide cross-border exploitation potential. Companies are encouraged to develop strong and innovative collaborations at creative and financing level and to develop strategies for marketing and distribution from the outset of the development phase thus improving the potential to reach audiences at a European and international level.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### A. Eligibility criteria

###### Participant

In order to be eligible, a proposal must be submitted by a consortium composed of an eligible project leader (the coordinator) and at least one eligible partner (co-beneficiary), having their legal seat in at least two different countries participating in the MEDIA strand.

Both the project leader and the partner(s) shall be independent European audiovisual production companies. The project leader and the partner(s) cannot be affiliated entities.

The project leader must be able to demonstrate recent experience in producing internationally distributed works.

For that purpose, the project leader must prove it has produced one previous work since 2014 that respects the following conditions:

- it is an animation, fiction or creative documentary project (one-off or series) of a total duration of minimum 24 minutes, unless the project presents a user experience in non-linear format (e.g. Virtual Reality), in which case there is no minimum duration.
- it has been released in cinemas, broadcast on television or made available on digital platforms in at least three countries other than that of the applicant before the day of the deadline for submission of applications. In case of linear broadcast, three different broadcasters are required.
- all of the releases or broadcasts are of a commercial nature. Screenings during festivals are not accepted as a commercial distribution.

In relation to the previous work, the project leader must also be able to prove:

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that its Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

The project leader must provide the requested information about the previous eligible work in the dedicated section of the application. In case the previous work in the application is not eligible, the application will be ineligible even if the project leader is able to provide information on another previous work that respects the eligibility criteria.

Creative Europe MEDIA publishes annual Calls for European co-development, European slate development and European mini-slate development. Applicants can make only one application either as applicant for European slate development or European mini-slate development , or as project leader for European co-development. However, they can in addition be a partner in a European co-development application.

### Activities

Only the co-development activities for the following projects are eligible:

- Feature films, animations and creative documentaries of a minimum length of 60 minutes intended primarily for cinematic release;
- Fiction projects (one-off or series) of a total duration of minimum 90 minutes, animation (one-off or series) of a total duration of minimum 24 minutes and creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television or digital platform exploitation;
- Interactive, non-linear fiction, animation or creative documentary projects (e.g. narrative virtual reality projects) of any duration.

The first day of principal photography (or equivalent) has to be scheduled at least 10 months after the day of the deadline for submission of applications.

The project leader or (one of) the partner(s) must own the majority of rights related to the projects. No later than on the day of the deadline for submission of applications, the project leader or (one of) the eligible partner(s) must have a duly dated and signed contract covering the rights to the artistic material included in the application. This must include at least one of the following: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography, etc.), the project leader or (one of) the eligible partner(s) must also hold the majority of the rights relating to the rights of adaptation of this work with an option agreement or transfer of rights contract duly dated and signed. An equal sharing of rights between the project leader and/or eligible partner(s) in the application is accepted.

The following projects are ineligible:

- live recordings, TV games, talk shows, cooking shows, magazines, tv-shows, reality shows, educational, teaching and “how to” programmes;
- documentaries promoting tourism, “making-of”, reports, animal reportages, news programmes and “docu-soaps”;
- projects including pornographic or racist material or advocating violence;

- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- video games, e-books and interactive books;
- student films and graduation works.

### B. Award criteria

#### **1. Relevance – Relevance of the project in relation to the call’s objective and targeted projects (40 points)**

1a) Added value of the co-development approach, in particular with regards to the nature of the project and the complementarity of the background and experience of the partners (10 points)

1b) Level of collaboration between the production companies in terms of joint development on creative aspects and storytelling (10 points)

1c) 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 (10 points)

1d) Adequacy of the strategies presented to ensure a more sustainable and environmentally-respectful industry (5 points)

1e) Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

#### **2. Quality of content and activities - Quality of the work and potential to reach audiences at European and international level (20 points)**

2a) Quality and creative potential of the work (10 points)

- Strength and distinctiveness of idea/subject matter/project focus and dramatic potential
- Quality of the writing, narrative choices, character development and the world of the story
- Creative potential/quality of the visual approach and art work

2b) Potential to reach audiences at European and international level (10 points)

- Transnational appeal of the concept/subject of the work
- Potential to reach a larger and more diverse audiences, in particular, young and digital native audiences (children, teenagers, young adults)
- Potential of the work to cross borders taking into account
  - the creative team,
  - the intended cast or the international ambition with regard to the cast,
  - the collaboration strategy with non-national partners.

#### **3. Dissemination - Quality of the marketing strategy and the European and international distribution plan (15 points)**

3a) The marketing strategy allowing to reach audiences at an early stage. This includes the definition of unique selling points, target audiences and markets, innovative marketing and audience engagement tools, promotional activities (5 points)

3b) Relevance of the European and international distribution strategy regarding: (10 points)

- the identified target audience,
- distribution methods foreseen,
- distribution partners in place or envisaged,
- awareness of the markets, European/international vision,
- relevance of choice of territories (neighbouring countries and regions, Europe, other continents).

#### **4. Project management – Distribution of roles and responsibilities, and quality of the development and financing strategy (25 points)**

4a) Distribution of the roles and responsibilities within the project, including the division of tasks, the budget split, the administrative cooperation and risk management (5 points)



4b) Quality of the development strategy (10 points)

Adequacy of the development plan, schedule and development budget to the needs of the work

4c) Quality of the financing strategy (10 points)

- Adequacy of the production costs to the project and to the development budget
- Adequacy of the financing strategy
  - compared to the estimated production costs in terms of awareness of the suitable potential financial partners and territories targeted,
  - in terms of diversity of sources of funding foreseen.

Quality threshold: 70/100 points following assessment of the award criteria.

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 leader 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 project leader and eligible partner is EUR 100.000.

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

## 1.2 EUROPEAN SLATE DEVELOPMENT

Index reference in budget table (WPI): 6.02

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, mobility and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States with different audiovisual capacities.

The MEDIA strand shall provide support for the following measures:

- Development of audiovisual works by European independent production companies, covering a variety of formats (such as feature films, short films, series, documentaries, narrative video games) and genres, and targeting diverse audiences, including children and young people.

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.

### 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.

### Description of the activities to be funded

Support will be given to independent European production companies able to develop a slate of 3 to 5 audiovisual works (fiction, animation, creative documentary). This should allow production companies to reduce risks and increase their capacity to attract and retain talents.

The European slate development shall provide support to the development of minimum 3 and maximum 5 works for commercial exploitation intended for cinema release, television broadcasting or commercial exploitation on digital platforms or a multi-platform environment in the following categories: animation, creative documentary or fiction. Applicants may add a short film by emerging talent to their slate (optional).

The aim is to provide funds to audiovisual production companies to develop work with high creative value and cultural diversity and wide cross-border exploitation potential. Companies are encouraged to develop strategies for marketing and distribution from the outset of the development phase thus improving the potential to reach audiences at a European and international level.

Greater cooperation, including co-development, between operators from different countries participating in the MEDIA strand is also pursued as well as strengthening the competitiveness of European audiovisual production companies by consolidating their capacity for investment in the development phase and expanding companies' activities and their innovation capacity to explore new fields and markets.

Special attention will be given to applications presenting adequate strategies to ensure a more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

### Eligibility and award criteria

#### A. Eligibility criteria

##### Participant

Eligible applicants shall be independent European audiovisual production companies that can demonstrate recent experience in producing internationally distributed works.

A company able to demonstrate recent experience in producing internationally distributed works is understood as follows:

The applicant must prove it has produced two previous works since 2014, both of which respect the following conditions:

1. it is an animation, fiction or creative documentary project (one-off or series) of a total duration of minimum 24 minutes, unless the project presents a user experience in non-linear format (e.g. Virtual Reality), in which case there is no minimum duration.
2. It has been actually released in cinemas, broadcast on television or made available on digital platforms in at least three countries other than that of the applicant before the day of the deadline for submission of applications. In case of linear broadcast, three different broadcasters are required.
3. all of the releases or broadcasts are of a commercial nature. Screenings during festivals are not accepted as a commercial distribution.

In relation to the previous works, the applicant must also be able to prove:

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that its Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

Applicants must provide the requested information about the previous eligible works in the dedicated section of the application. In case one or both of the previous works in the application do not respect the eligibility criteria, the application will be ineligible even if the applicant is able to provide information on other previous works that respect the eligibility criteria.

Beneficiaries of a Creative Europe MEDIA slate funding grant signed during a period of 12 months prior to the day of the deadline for submission of applications, cannot apply for the 2021 European slate development. Creative Europe MEDIA publishes annual calls for European co-development, European slate development and European mini-slate development. Applicants can make only one application either as applicant for European slate development or European mini-slate development, or as project leader for European co-development. However, they can in addition be a partner in a European co-development application.

#### Activities

Applications must present a slate including a minimum of 3 and a maximum of 5 eligible works.

Only the development activities for the following works are eligible:

- Feature films, animations and creative documentaries of a minimum length of 60 minutes intended primarily for cinematic release;
- Fiction projects (one-off or series) of a total duration of minimum 90 minutes, animation (one-off or series) of a total duration of minimum 24 minutes and creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television or digital platform exploitation;
- Interactive, non-linear fiction, animation or creative documentary projects (e.g. narrative virtual reality projects) of any duration.

The first day of principal photography (or equivalent) has to be scheduled at least 10 months after the day of the deadline for submission of applications.

Moreover, the development and production activities of a short film can be added to the slate. It will be eligible if:

- a) the short film is of a maximum length of 20 minutes and is providing support to emerging talent.  
A short film is defined as a complete audiovisual work (animation, creative documentary or fiction, both one-off or a series of short formats) with a total duration of maximum 20 minutes. Previews and advertising films, pilots, trailers, teasers and demos are excluded.  
An emerging talent is defined as a director who has acquired some professional experience and has made work of a certain level (for instance student or self-funded films), but who has not yet directed a project that would be eligible for European slate development funding, and who is looking for guidance and support towards making their first commercial audiovisual work.
- b) the first day of principal photography (or equivalent) has to be scheduled after the day of the deadline for submission of applications.

Should the short film not fulfil these criteria, the short film will not be eligible for support, but the application will remain eligible provided that it fulfils all other eligibility criteria.

The applicant company must own the majority of rights related to the works. No later than on the day of the deadline for submission of applications, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. This must include at least one of the following: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography, etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation of this work with an option agreement or transfer of rights contract duly dated and signed. In case of European co-production (and/or co-development), i.e. co-production and/or co-development between European companies (as defined above), an equal sharing of rights between co-producers is accepted.

The following works are ineligible for both development and short film activities:

- live recordings, TV games, talk shows, cooking shows, magazines, tv-shows, reality shows, educational, teaching and “how to” programmes;
- documentaries promoting tourism, “making-of”, reports, animal reportages, news programmes and “docu-soaps”;
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;

- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- video games, e-books and interactive books;
- student films and graduation works.

## B. Award criteria

### **1. Relevance - Relevance of the project in relation to the call's objective and targeted projects (35 points)**

1a) Relevance and added value of the proposed slate to improve the company's position on the European and international market in relation to its: (15 points)

- co-production approach,
- partnership with players from different countries, including from countries with different production capacity,
- visibility at major film festivals and physical and on line markets
- capacity to increase the company's turnover,
- capacity to increase the number, ambition or size of projects in development.

1b) Ability of the company to adapt to a competitive and changing audiovisual landscape by being innovative in its activities in terms of genres, formats, platforms, emerging talents or new territories (10 points)

1c) Adequacy of the strategies presented to ensure a more sustainable and environmentally-respectful industry (5 points)

1d) Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

### **2. Quality of content and activities - Quality of the works in the slate and their potential to reach audiences at European and international level (30 points)**

2a) Quality and creative potential of the works in the slate (15 points)

- Strength and distinctiveness of idea/subject matter/project focus and dramatic potential
- Quality of the writing, narrative choices, character development and the world of the story
- Creative potential/quality of the visual approach and art work

2b) Potential to reach audiences at European and international level (15 points)

- Transnational appeal, including for online audiences, of the concept/subject of the works
- Potential of the works to cross borders taking into account
  - the creative team,
  - the intended cast or the international ambition with regard to the cast,
  - the collaboration strategy with non-national partners.

### **3. Dissemination - Quality of the marketing strategy and the European and international distribution plan (15 points)**

3a) The marketing strategy allowing to reach audiences at an early stage. This includes the definition of unique selling points, target audiences and markets, innovative marketing and audience engagement tools, promotional activities (5 points)

3b) Relevance of the European and international distribution strategy regarding: (10 points)

- the identified target audience,
- distribution methods foreseen,
- distribution partners in place or envisaged,
- awareness of the markets, European/international vision,
- relevance of choice of territories (neighbouring countries and regions, Europe, other continents).

### **4. Project management - Quality of the development and financing strategy (20 points)**

4a) Quality of the development strategy (10 points):

Adequacy of the development plan, schedule and development budget to the needs of each work

4b) Quality of the financing strategy (10 points)

- Adequacy of the production costs of each work and to its development budget
- Adequacy of the financing strategy
  - compared to the estimated production costs in terms of awareness of the suitable potential financial partners and territories targeted,
  - in terms of diversity of sources of funding foreseen.

Quality threshold: 70/100 points following assessment of the award criteria.

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	15 097 288

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

Index reference in budget table (WPI): 6.03

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, mobility and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States with different audiovisual capacities.

The MEDIA strand shall provide support for the following measures:

- Development of audiovisual works by European independent production companies, covering a variety of formats (such as feature films, short films, series, documentaries, narrative video games) and genres, and targeting diverse audiences, including children and young people.

The objective of the European mini-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.

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.

### Description of the activities to be funded

Support will be given to European production companies able to develop a slate of 2 to 3 audiovisual works (fiction, animation, creative documentary). This should allow production companies to reduce risks and increase their capacity to attract and retain talents.

The European mini-slate development shall provide support to the development of minimum 2 and maximum 3 works for commercial exploitation intended for cinema release, television broadcasting or commercial exploitation on digital platforms or a multi-platform environment in the following categories: animation, creative documentary or fiction. Applicants may add a short film by emerging talent to their slate (optional).

The aim is to provide funds to audiovisual production companies to develop work with high creative value and cultural diversity and wide cross-border exploitation potential. Companies are encouraged to develop strategies for marketing and distribution from the outset of the development phase thus improving the potential to reach audiences at a European and international level.

Greater cooperation, including co-development, between operators from different countries participating in the MEDIA strand is also pursued as well as strengthening the competitiveness of European audiovisual production companies by consolidating their capacity for investment in the development phase and expanding companies' activities and their innovation capacity to explore new fields and markets.

Special attention will be given to applications presenting adequate strategies to ensure a more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

### Eligibility and award criteria

#### A. Eligibility criteria

##### Participant

Eligible applicants shall be independent European audiovisual production companies based in countries with a low audiovisual capacity (LCC group A and LCC group B) that can demonstrate recent experience in producing internationally distributed works.

*A company able to demonstrate recent experience in producing internationally distributed works is understood as follows:*

The applicant must prove it has produced one previous work since 2014 that respects the following conditions:

1. it is an animation, fiction or creative documentary project (one-off or series) of a total duration of minimum 24 minutes, unless the project presents a user experience in non-linear format (e.g. Virtual Reality), in which case there is no minimum duration.
2. it has been actually released in cinemas, broadcast on television or made available on digital platforms in at least three countries other than that of the applicant before the day of the deadline for submission of applications. In case of linear broadcast, three different broadcasters are required.
3. all of the releases or broadcasts are of a commercial nature. Screenings during festivals are not accepted as a commercial distribution.

In relation to the previous work, the applicant must also be able to prove:

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that its Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

Applicants must provide the requested information about the previous eligible work in the dedicated section of the application. In case the previous work in the application does not respect the eligibility criteria, the application will be ineligible even if the applicant is able to provide information on another previous work that respects the eligibility criteria.

Beneficiaries of a Creative Europe MEDIA slate funding grant signed during a period of 12 months prior to the deadline for submission of applications, cannot apply for the 2021 European mini-slate support.

Creative Europe MEDIA publishes annual calls for European co-development, European slate development and European mini-slate development. Applicants can make only one application either as applicant for European slate development or European mini-slate development, or as project leader for European co-development. However, they can in addition be a partner in a European co-development application.

### Activities

Applications must present a slate including a minimum of 2 and a maximum of 3 eligible works.

Only the development activities for the following works are eligible:

- Feature films, animations and creative documentaries of a minimum length of 60 minutes intended primarily for cinematic release;
- Fiction projects (one-off or series) of a total duration of minimum 90 minutes, animation (one-off or series) of a total duration of minimum 24 minutes and creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television or digital platform exploitation;
- Interactive, non-linear fiction, animation or creative documentary projects (e.g. narrative virtual reality projects) of any duration.

The first day of principal photography (or equivalent) has to be scheduled at least 10 months after the day of the deadline for submission of applications.

Moreover, the development and production activities of a short film can be added to the slate. It will be eligible if:

- a) the short film is of a maximum length of 20 minutes and is providing support to emerging talent.  
A short film is defined as a complete audiovisual work (animation, creative documentary or fiction, both one-off or a series of short formats) with a total duration of maximum 20 minutes. Previews and advertising films, pilots, trailers, teasers and demos are excluded.  
An emerging talent is defined as a director who has acquired some professional experience and has made work of a certain level (for instance student or self-funded films), but who has not yet directed a project that would be eligible for European mini-slate development funding, and who is looking for guidance and support towards making their first commercial audiovisual work.
- b) the first day of principal photography (or equivalent) has to be scheduled after the day of the deadline for submission of applications.

Should the short film not fulfil these criteria, the short film will not be eligible for support, but the application will remain eligible provided that it fulfils all other eligibility criteria.

The applicant company must own the majority of rights related to the works. No later than on the day of the deadline for submission of applications, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. This must include at least one of the following: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography, etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation of this work with an option agreement or transfer of rights contract duly dated and signed. In case of European co-production (and/or co-development), i.e. co-production and/or co-development between European companies (as defined above), an equal sharing of rights between co-producers is accepted.

The following works are ineligible for both development and short film activities:

- live recordings, TV games, talk shows, cooking shows, magazines, tv-shows, reality shows, educational, teaching and “how to” programmes;
- documentaries promoting tourism, “making-of”, reports, animal reportages, news programmes and “docu-soaps”;

- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- video games, e-books and interactive books;
- student films and graduation works.

## **B. Award criteria**

### **1. Relevance - Relevance of the project in relation to the call's objective and targeted projects (35 points)**

1a) Relevance and added value of the proposed slate to improve the company's position on the European and international market in relation to its: (15 points)

- co-production approach,
- partnership with players from different countries, including from countries with different production capacity,
- visibility at major film festivals and physical and on line markets,
- capacity to increase the company's turnover,
- capacity to increase the number, ambition or size of projects in development.

1b) Ability of the company to adapt to a competitive and changing audiovisual landscape by being innovative in its activities in terms of genres, formats, platforms, emerging talents or new territories (10 points)

1c) Adequacy of the strategies presented to ensure a more sustainable and environmentally-respectful industry (5 points)

1d) Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

### **2. Quality of content and activities - Quality of the works in the slate and their potential to reach audiences at European and international level (30 points)**

2a) Quality and creative potential of the works in the slate (15 points)

- Strength and distinctiveness of idea/subject matter/project focus and dramatic potential
- Quality of the writing, narrative choices, character development and the world of the story
- Creative potential/quality of the visual approach and art work

2b) Potential to reach audiences at European and international level (15 points)

- Transnational appeal, including for online audiences, of the concept/subject of the works
- Potential of the works to cross borders taking into account
  - the creative team,
  - the intended cast or the international ambition with regard to the cast,
  - the collaboration strategy with non-national partners.

### **3. Dissemination - Quality of the marketing strategy and the European and international distribution plan (15 points)**

3a) The marketing strategy allowing to reach audiences at an early stage. This includes the definition of unique selling points, target audiences and markets, innovative marketing and audience engagement tools, promotional activities (5 points)

3b) Relevance of the European and international distribution strategy regarding: (10 points)

- the identified target audience,
- distribution methods foreseen,
- distribution partners in place or envisaged,
- awareness of the markets, European/international vision,
- relevance of choice of territories (neighbouring countries and regions, Europe, other continents).



#### 4. Project management - Quality of the development and financing strategy (20 points)

##### 4a) Quality of the development strategy (10 points)

Adequacy of the development plan, schedule and development budget to the needs of each work

##### 4b) Quality of the financing strategy (10 points)

- Adequacy of the production costs of each work and to its development budget
- Adequacy of the financing strategy
  - compared to the estimated production costs in terms of awareness of the suitable potential financial partners and territories targeted,
  - in terms of diversity of sources of funding foreseen.

Quality threshold: 70/100 points following assessment of the award criteria.

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.

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

#### 1.4 TV AND ONLINE CONTENT

Index reference in budget table (WPI): 6.04

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, mobility and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States with different audiovisual capacities.

The MEDIA strand shall provide support for the following measures:

- Production of innovative and quality TV content and serial storytelling, addressing diverse audiences, by European independent production companies.

The objective of the support to TV and online content is to increase the capacity of 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.

##### 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.

#### Description of the activities to be funded

The TV and online content action supports works (drama films, animation and documentary) intended for linear and non-linear broadcasting, presenting:

- strong cooperation between operators from different countries participating in the MEDIA strand, including between broadcasters;
- high creative/artistic value and wide cross-border exploitation potential able to reach audiences at European and international level;
- innovative aspects in terms of the content and the financing that show a clear link with the envisaged distribution strategies.

Special attention will be given to applications presenting adequate strategies to ensure a more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### A. Eligibility criteria

###### Participant

Eligible applicants shall be independent European audiovisual production companies.

The project leader (the coordinator) must be the majority producer of the work in terms of rights. In case of a 50%-50% co-production, the project leader should be designated by the partner as delegate producer.

###### Activities

Only the production activities for the following works intended primarily for the purposes of television or online exploitation are eligible:

- drama films (one-off or series) of a total duration of minimum 90 minutes.
- animation (one-off or series) of a total duration of minimum 24 minutes.
- creative documentaries (one-off or series) of a total duration of minimum 50 minutes.

The first day of principal photography (or start of animation for animation projects) shall take place after the publication date of the call for proposals. The work must be produced with the significant participation of professionals who are nationals and/or residents of countries participating in the MEDIA strand.

The work must involve the participation of at least two broadcasting companies from two countries participating in the MEDIA strand. A “broadcasting company” is considered any broadcaster (linear audiovisual media service provider) or on-demand audiovisual media service (non-linear audiovisual media service provider) as defined in Article 1(1) of the Audiovisual Media Service Directive (DIR 2010/13/EU and DIR 2018/1808/EU amending DIR 2010/13/EU). The broadcasters’ involvement must be supported by contracts or signed binding letters of commitment specifying the conditions of their financial involvement, including the licence price and licence period. Letters agreeing to possibly buy the work once produced are *not* considered as binding letters of commitment.

The exploitation rights licensed to the broadcasting companies participating in the production have to revert to the producer after a maximum license period of:

- 7 years if the broadcaster’s participation takes the form of a pre-sale;
- 10 years if the broadcaster’s participation also takes the form of a co-production.

A minimum of 40% of the financing of the total estimated production budget must be guaranteed from third party sources of finance (either through direct financing or by advance rights sales). Third party sources of finance must be proven by recent signed binding letters of commitment, mentioning the action title, the exact amount of the financial contribution, the nature of the rights sold and the license period. Contributions from broadcasters, distributors, funds and equity investors are considered as third party sources of finance. Tax shelter might be accepted as a third party source of finance only if confirmed by supporting documents from the competent bodies. The producer’s and co-producer’s own investment and the requested MEDIA grant are

**not** considered as a third party source of finance and do not enter in the calculation of the minimum 40% of financing in place.

If the action is co-produced by several production companies, a co-production contract (or deal-memo) indicating the share of financing, share of rights, share of costs and share of revenues, has to be submitted with the application. Simple letters indicating a co-producer's financial contribution without further details concerning the co-production deal will not be taken into consideration.

A minimum of 50% of the total estimated financing must come from countries participating in the MEDIA strand.

The following projects are ineligible:

- live recordings, TV games, talk shows, cooking shows, magazines, tv-shows, reality shows, educational, teaching and "how to" programmes;
- documentaries promoting tourism, "making-of", reports, animal reportages, news programmes and "docu-soaps";
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- projects already financed by Eurimages;
- productions originally intended as cinema works (e.g. several theatrical distributors and/or an international sales agent involved).

### B. Award criteria

#### **1. Relevance – Relevance of the project in relation to the call's objective and targeted projects (30 points)**

1a) European dimension of the financing of the project (15 points):

- Level of cooperation between operators from different countries
- Percentage of non-national financing
- Strategies of the producer and efforts made to reach the confirmed financing
- Originality and innovation of the financing structure
- Geographic and linguistic diversity of the partners involved, also taking into account the market sizes

1b) European co-production (5 points):

- Existence of European co-production between two production companies from different countries
- Level of cooperation on creative aspects
- 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

1c) Adequacy of the strategies presented to ensure a more sustainable and environmentally-respectful industry (5 points)

1d) Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

#### **2. Quality of content and activities – The quality of the project and the potential to reach audiences (35 points)**

2a) Artistic quality of the project (15 points):

- Innovation, relevance, originality, overall quality of the subject/format/treatment
- Quality of the pitch/trailer
- For second and further seasons of series: quality of the new developments in the stories and characters

2b) Overall quality and financing of the project (5 points):

- Feasibility of the project
- Adequacy of the budget towards the type of project
- Coherence between the budget and the financing

2c) Potential to reach audiences at European and international level (15 points):

- Transnational appeal of the concept/subject of the work

- Confirmed audience reach via the involved broadcasters
- Potential to reach young and digital native audiences (children, teenagers and young adults)

**3. Dissemination – Quality of the distributor’s involvement and distribution strategy and quality of the promotion and marketing strategy (30 points)**

3a) Quality of the distributor’s involvement (10 points):

- Experience and track record of the distributor involved with similar projects
- Financial involvement and risk taken by the distributor (i.e. amount of MG)
- If applicable and if the production company is acting as distributor: experience and track record of the producer as distributor

3b) Quality of the distribution strategy (15 points):

- Coherence and relevance of the distribution strategy
- Adequacy of the strategy in relation to the type of work
- Coherence of the sales estimates
- Number of broadcasters interested in the acquisition of the work

3c) Quality of the promotion and marketing strategy (5 points):

- Coherence and relevance of the promotion and marketing strategies developed in order to promote the project to the audiences
- Business to Consumer (B2C) marketing strategies and innovative promotion strategies towards the audiences, including on-line and social media promotion strategies
- Adequacy of the promotion budget

**4. Project management – Distribution of roles and responsibilities (5 points)**

The distribution of the roles and responsibilities of the production and creative team, including the adequacy of the collaboration in relation to the objectives of the project. For animation projects, the location of the animation work will be assessed in order to encourage the use of European studios.

Quality threshold: 70/100 points following assessment of the award criteria.

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 15% 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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	17 611 312

**BUSINESS CLUSTER**

**2.1 FOSTERING EUROPEAN MEDIA TALENTS AND SKILLS**

Index reference in budget table (WPI): 7.01

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, digital transition and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States.

The MEDIA strand shall provide support for the following action:

- Training and mentoring activities to enhance the capacity of audiovisual professionals to adapt to new creative processes, market developments and embrace digital transition that affect the whole value chain.

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.

#### 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.

#### Description of the activities to be funded under the call for proposals

Activities may take the form of physical and/or on-line training courses, boot-camp courses, and/or mentoring programmes based on innovative learning, teaching, mentoring and coaching methods, using the latest digital technologies.

The focus should be on the improvement of skills and competences adapted to the evolving market practices. In particular training, mentoring and capacity building activities should aim at:

- a) Facilitating the learning and acquisition of new skills and expertise across the audio-visual value chain, in particular digital skills,
- b) Developing new business models and strengthening international cooperation in the audiovisual sector;
- c) Fostering co-operation between players from different groups of countries to ensure knowledge transfer and relevant mentorship opportunities and reinforcing the capacity of professionals from low audiovisual capacity countries.
- d) Promote business strategies that ensure more sustainable and more environmentally-respectful industry as well as diversity and inclusiveness.
- e) Nurturing young talent and support young start-ups in the audio-visual sector,

#### Eligibility and award criteria

##### A. Eligibility criteria:

##### *Eligible activities*

Applications must be for activities, which aim at developing the capacity of audiovisual professionals to understand and integrate a European and international dimension in their work by improving expertise in the following fields:

- Marketing, promotion, and new modes of distribution and exploitation focusing on acquisition of digital skills and take up of digital tools and technologies;
- Greening of the audiovisual industry, aiming at promoting sustainable practices across the entire value chain;
- Financial and commercial management with a view to enhance the capacity to access investment, manage IP and develop new business models;
- Training in development and production and post production of audiovisual works, including innovative storytelling ;
- Entrepreneurship, new business creations

*Eligible Target Group(s):*

The actions are targeted towards professionals from the audiovisual industry, in particular young professionals, as well as professionals from start ups.

Applicants shall ensure that a majority of the participants in the proposed training, capacity building and networking activities are of a nationality other than that of the applicant. Particular attention will be paid to projects that ensure a good representativeness of gender and diversity both in project organisers and participants. In addition, mentoring projects directed to women and for participants with a diverse and disadvantaged background will be supported.

The training actions are also open for participants from countries, which are not participating in the MEDIA strand, provided that:

- European actions: nationals from countries not participating in the MEDIA strand should not represent more than 30% of the participants and ensure geographical diversity.
- International actions: nationals from countries not participating in the MEDIA strand may represent up to 50% of the participants.
- Regional actions are only open for participants from low capacity countries and might include participants from neighbouring countries even if they are not LCC countries.

For European/international actions, scholarships should represent at least 10% of the total number of participants. 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.

For regional actions, scholarships should represent at least 30% of the total number of participants.

**B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

**1. Relevance (35)**

This criterion will take into account:

- Relevance of the content of the activity including its international/European/regional dimension vis-à-vis the objectives of the Call for proposals, the needs and trends of the industry especially digital distribution, business creation and greening of the industry (15 points).
- The level of innovation of the project in relation to the existing European training offer (5 points).
- The co-operation between players from different groups of countries as well as the partnerships with the audiovisual industry (5 points).
- Adequacy of the strategies presented to ensure more sustainable and more environmentally-respectful activities within the project implementation (5 points) Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points).

**2. Quality of content and activities (40)**

This criterion will take into account:

- adequacy of the content of the action (subjects, skills taught, learning outcomes and mentoring activities) and of the proposed methodology and pedagogical approach to the specific type of action (international/European/regional) and target group (size, type of professionals, level of skills and professional experience) (10 points).
- adequacy of the format (duration, type and number of modules, workshops, one-to-one meetings, on-line session, on-line consulting, MOOC etc.), the selection procedure, the scholarship policy, the gender and diversity balance among targeted participants, the professional benefits and the long and short term effects on the participants (10 points).
- cost-effectiveness of the proposed action (10 points).
- integration of innovative aspects relying on the use of the latest digital technologies, especially digital promotion tools and data analytics, as well as innovation in content development and storytelling (new formats for all platforms), talent development, access to finance (5 points).
- suitability to reinforce the capacity of professionals from low capacity countries (5 points).

### 3. Dissemination (15)

This criterion will take into account:

- suitability of the mechanisms in place to disseminate best practices, business models, results beyond the participants and follow up of projects and participants (5 points).
- impact on participating professionals, on selected projects, on companies and on the audiovisual sector (10 points).

### 4. Project management (10)

This criterion will take into account:

- relevance of the distribution of the roles and responsibilities of the team taking into account gender and diversity balance (5 points).
- relevance of the pedagogical expertise of the proposed tutors, experts and coaches vis-à-vis the specific objectives of the training action taking into account gender and diversity balance (5 points).

Quality threshold: 70/100 points following assessment of the award criteria.

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

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are recurrent annual activities organized on specific and regular calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid crisis, they would be penalized.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	8 000 000

## 2.2 MARKETS & NETWORKING

Index reference in budget table (WPI): 7.02

Within the specific objective of promoting innovation, competitiveness, scalability, cooperation, innovation and sustainability, including through mobility in the European audiovisual sector, one of the priorities of the MEDIA strand is:

- To nurture talents, competence and skills and to stimulate cross-border cooperation, mobility and innovation in the creation and production of European audiovisual works, encouraging collaboration across Member States with different audiovisual capacities.

The MEDIA strand shall provide support for the following actions

- Support to networking activities for audiovisual professionals, including creators, and business-to-business exchanges and networking activities to facilitate to nurture and promote talents in the European audiovisual sector, and facilitate the development and distribution of European and international co-creations and coproductions;
- Support the activities of European audiovisual operators at industry events and fairs in Europe and beyond;

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;

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 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;

Description of the activities to be funded

The support is foreseen for activities aiming at:

- Facilitating European and international co-productions including feature films, short films, video games, television series and cross media;
- Facilitating access to professional audiovisual trade events and markets, both physical and online;

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

Eligibility and award criteria

#### **A. Eligibility criteria**

*Eligible activities*

Only actions intended primarily for the professionals with a demonstrated impact on the promotion and circulation of European audiovisual works and professionals will be considered including feature films, short films, video games, television series and cross media.



The following activities are not considered as eligible: live-broadcasting, music videos, non-narrative artistic works (including but not limited to art videos, experimental videos etc), commercial and promotional works (including but not limited to advertisements), reality TV and talk shows.

Only those applications corresponding to at least one of the activities described below will be considered as eligible.

### **Physical, digital, or hybrid markets for European audiovisual professionals**

Industry events, physical, digital or hybrid, focused on business-to-business exchanges among European audiovisual professionals, showing impact on visibility and sales of European audiovisual works on international markets.

The audiovisual markets can be either within, or outside, the countries participating in the MEDIA strand.

The industry events can focus on contents and/or the uptake of new technologies and business models, as long as they can prove an impact on visibility and sales of European works.

Attention will be paid to environmental-friendly approaches and any activities organised by a market in order to facilitate diverse participation, notably participation of working parents.

### **Business-to-business promotional activities of European works**

- The implementation of business-to-business promotional activities, including financial support to third parties, within and outside the countries participating in the MEDIA strand, organized by pan European networks or organisations representing at least 15 MEDIA countries, aimed at facilitating the distribution and circulation of European audiovisual and/or cinematographic works and the networking of European professionals.
- The setting up and launch of business-to-business promotional initiatives and platforms, aiming at creating innovative ways and/or using new business models, to distribute/release European audiovisual works.

The activities should encourage the networking and exchange of information and good practices between professionals in terms of circulation of European works in Europe and worldwide on all platforms in all formats.

## **B. Award criteria**

### **1. Relevance (40)**

This criterion will take into account:

- Clarity and consistency of the business to business action or promotional activity with regards to the objectives of the call including attention to video games, television series, cross media and shorts. (10 points)
- Adequacy to the needs of the audiovisual industry including the innovative aspects (10 points)
- Added value in terms of circulation of European works and quality of the positioning of the action compared to similar activities and European/international dimension (10 points)
- Adequacy of the strategies presented to ensure more sustainable and more environmentally-respectful activities within the project implementation (5 points).
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points).

### **2. Quality of content and activities (30)**

This criterion will take into account:

- Adequacy of the methodology to achieve the objectives taking into account the choice of format/content/ target group, the tools including the use of digital technologies relevant to new business models, the strategy of selection of projects/ invitation of decision makers and the strategy to facilitate the distribution and circulation, visibility of professionals coming from low audiovisual capacity countries and/or works, fostering of talent and creativity (10 points)

- Cost efficiency of the action taking into account the amount of forecast budget and in relation with the number of non-national participants, projects and days or targeted project and new market opportunities as well as sustainability of the co-financing strategy (10 points)
- Quality and feasibility taking into account consistency between budget, objectives and proposed content as well as relevance to existing synergies and new business models within the audiovisual industry (10 points).

For Action 2:

- Effectiveness of the strategy and methodology to facilitate the distribution and circulation of European works on European and international markets, as well as fostering of talent and creativity (10 points)
- Cost efficiency of the action taking into account the amount of forecast budget compared to market prices in relation with the number of targeted projects and new market opportunities as well as sustainability of the co-financing strategy (10 points)
- Quality and feasibility taking into account consistency between budget, objectives and impact as well as relevance to existing synergies and new business models within the audiovisual industry (10 points).

### 3. Dissemination (20)

This criterion will take into account:

- Systemic impact for the targeted projects and participants in terms of facilitation of co-production, financing, visibility, international circulation, global audience reach, based on track record as well as adequacy and level of assistance/follow up after the event (10 points)
- Structuring effects on the European audiovisual industry and added value to enter the targeted markets / reinforce the co-production/the international circulation (10 points)

### 4. Project management (10)

This criterion will take into account:

- Relevance of the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action (i.e. event organisation/ international expertise/ audiovisual expertise/digital expertise) taking into account gender and diversity balance.
- In case of partnerships: added value and clarity of role of each member of the proposed grouping.

Quality threshold: 70/100 points following assessment of the award criteria.

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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are recurrent annual activities organized on specific and regular calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid-19 crisis, they would be penalized.

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

## 2.3 EUROPEAN FILM DISTRIBUTION AND EUROPEAN FILM SALES

Index reference in budget table (WPI): 7.03 and 7.04

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

Encourage the development of links between the production and distribution sectors thus improving the competitive position of non-national European films and the competitiveness of European companies.

### 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.

Support for some 340 actions in favour of recent non-national European Films.

### Description of the activities to be funded

The support works in two phases:

1. The generation of a potential fund which will be calculated according to the performance of the company on the European market during the reference period.
2. The implementation of the action: the potential fund thus generated by each company must be reinvested in: Action 1 - Distributors - the co-production of eligible non-national European films; - the acquisition of distribution rights, for example by means of minimum guarantees, of eligible non-national European films; and/or in - the release of eligible non-national European films. Action 2 – Sales Agents - minimum guarantees or advances paid for the international sales rights on eligible nonnational European films; - the promotion, marketing and advertising on the market of eligible non-national European films.

### Eligibility and award criteria:

#### A. Eligibility criteria:

##### Eligible applicants

The scheme is opened to European companies active in the audiovisual sector.

##### Action 1 – Support to Distributors:

The applicant must be a cinema / theatrical distributor involved in commercial activity designed to bring to the attention of a wide audience a film for the purpose of exploitation in cinema theatres. This shall be the principal activity of the company or division of the company.

A cinema / theatrical distributor shall fulfil the following criteria:

1. be the holder of the theatrical distribution rights for the film in the country concerned;
2. carry out the theatrical distribution of the film in the country (determines the release date, plans, controls and executes the distribution and promotion campaign);
3. pay directly the associated distribution costs; and
4. be registered and have theatrical distribution operations in the country for which a grant is requested<sup>23</sup>.

In the event that distribution activities are shared between several companies, the contracts/agreements between these companies must be disclosed to the Agency. The Agency will consider as compliant the company which meets all the criteria and actually executes the distribution of the film in the country in line with the above conditions. If tasks and/or responsibilities are so shared between different companies that it is impossible to assess a unique distributor for the film in a territory, the film will not be supported in that territory and the admissions will not be eligible.

## Action 2 – Support to Sales Agents:

The applicant company must be a European Sales Agent.

A European company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries.

The sales agent must be appointed by the producer of each film declared or supported by way of a written contract or agreement. A contract / agreement signed between a sales agent and a producer will be considered as an international sales contract / agreement only if it provides for the right of the sales agent to sell the film in at least 10 countries participating in the MEDIA strand.

### Eligible activities

To generate the potential fund and to qualify for re-investment measures, films must comply with the following eligibility criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes;
- it must have its first copyright established in 2016 at the earliest;
- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA strand. To be considered as the actual producers the production companies must be credited as such. Elements such as opening credits, copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and
- it must be produced with the significant participation<sup>24</sup> of professionals who are nationals/residents of countries participating in the MEDIA strand and credited as such.

European films will be considered as “national” in the country participating in the MEDIA Subprogramme whose nationals /residents have participated in the highest proportion in the making of the film. This country is considered as the country of origin of the film for the purpose of the scheme. They will be considered as “non-national” outside the country of origin.

### 1. Generation of a potential fund

The potential fund is proportional to the number of paying admission tickets sold for non-national European films in countries participating in the MEDIA strand, up to a fixed ceiling per film and adjusted for each country, in the reference period (2019).

To be eligible, admissions must comply with the following criteria:

- they must be achieved between 1st January and 31st December 2019;
- a normal ticket price was actually paid to the relevant exhibitor (including any special offers or discounts) but explicitly excluding those admissions where no fee was paid;
- they must be clearly identifiable and certified by the national authority designated by the Member States;
- they must be declared by distributors who are eligible in the country;
- the films must be eligible non-national European films in the country of distribution.

For Action 2 – Support to Sales Agents: only eligible admissions submitted by eligible distributors under action 1 are taken into account for the calculation of the fund.

### 2. Reinvestment (eligible cost):

The potential fund thus generated by each company is to be reinvested in:

Action 1 – Support to Distributors

Film financing:

- the co-production of eligible non-national European;
- the acquisition of distribution rights, for example by means of minimum guarantees, of eligible non-national European films; and/or in Promotion & Advertising: the release of eligible non-national European films (promotion and advertising, digitisation and transcoding cost).

Costs related to film financing can be eligible up to 75% of the total direct reinvestment budget.

Action 2 – Support to Sales Agents:

Film financing:

- minimum guarantees or advances paid for the international sales rights on eligible non-national European films;

Promotion & Advertising:

- the promotion, marketing and advertising on the market of eligible non-national European films.

Costs related to film financing can be eligible up to 75% of the total direct reinvestment budget.

B. Award criteria:

A potential fund will be attributed on the basis of the eligible admissions achieved by the European non-national films distributed by eligible distributors in the reference year as set out in the call for proposal (i.e. 2019).

The potential fund will be calculated based upon a fixed amount per eligible entry. Shall the sum of generated funds exceed the available budget for each action; each potential fund will be reduced proportionally. This reduction will not affect the eligibility of the potential funds that are reduced below the minimum availability thresholds indicated in the Guidelines to the Call for Proposals.

The support will take the form of a potential fund available to distributors and sales agents for further investments in eligible non-national European films.

Within the limit of the budgetary resources available, the potential fund available for each distributor will be calculated on the following basis:

Action 1 - Support to Distributors Eligible admissions are generated by eligible non-national European films up to a limit fixed per film and per country<sup>25</sup>.

The amount of the potential fund will be calculated by multiplying the number of eligible admissions by a fixed amount per admission defined in the call for proposals according to the country of distribution and the nationality of the film.

Minimum availability threshold of the fund have been defined. In the event that the fund in a given year does not reach the minimum threshold, the fund will not be available.

Films with less than 200 eligible admissions in the reference year will not be taken into account in the calculation of the fund.

Action 2 – Support to Sales Agents

Admissions must be achieved by European non-national films and declared by eligible distributors under action 1.

The amount of the potential fund will be calculated by valorising the activities of the sales agent during the reference year (step 1) and by multiplying the number of eligible admissions approved under action 1 by a fixed amount per admission (step 2).

A maximum support of EUR 75.000 will be allocated per film. The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

Activities may not start before the date of signature of the grant agreement. However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

Implementing body	Implementing mode	Indicative amount (EUR)
-------------------	-------------------	-------------------------

EACEA	EACEA/22/2019 published on 19/09/2019	WPI 7.03: 29 900 000 WPI 7.04: 4 400 000
-------	---------------------------------------	---

## 2.4 INNOVATIVE TOOLS AND BUSINESS MODELS

Index reference in budget table (WPI): 7.05

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, one of the priorities of the MEDIA strand is:

- to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business model.

The MEDIA strand shall provide support for the following action:

- Promotion and marketing tools, including on line and through the use of data analytics, to increase the prominence, visibility, cross-border access, and audience reach of European work

### 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 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.

### Description of the activities to be funded

Support the development and/or the spread of innovative tools and business models to increase the availability, visibility and audience of European works in the digital age and/or contribute to increase the competitiveness and greening of the European audiovisual industry.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

### Eligibility and award criteria

#### A. Eligibility criteria

##### Activities

This action is aimed at encouraging the development and/or the spread of innovative tools and business models to improve the visibility, availability, audience and diversity of European works in the digital age and/or the competitiveness of the European audiovisual industry.

The projects can include in particular:

- Subtitling or accessibility/discoverability/recommendation tools to be widely used across borders and across platforms in order to improve the visibility, the availability and the audience potential of European audiovisual works;
- Business tools improving the efficiency and the transparency of the audiovisual markets: automated rights management system, technology for data gathering and analysis
- Business models seeking to optimise the synergies and complementarities between the distribution platforms (festivals, cinemas, VOD...);

Business tools exploring new modes of production, financing, distribution or promotion enabled or enhanced by new technology (AI, big data, blockchain, etc.).

Transparency plays a key role in the action. Therefore, applications must contain plans for the disclosure of the inputs and results of the action. Particular attention should be given to communicating the results to public authorities, Member States and the audiovisual industry.

B. Award criteria

**1. Relevance (45 points)**

This criterion will take into account:

- The relevance of the proposed development and/or spread of innovative tools and business models to address the new needs of the audiovisual markets in order to improve the availability, visibility and audience of European audiovisual works in the digital age and/or to contribute to increasing the competitiveness of the European audiovisual industry. **(20 points)**,
- The European dimension/potential of the project (including origin of audiovisual works and/or nature the partnership and/or the cross-border and cross-language dimension and/or the potential for European expansion...) **(15 points)**.
- Adequacy of the strategies presented to ensure a more sustainable and more environmentally-respectful industry **(5 points)**.
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity **(5 points)**.

**2. Quality of the activities (30 points)**

This criterion will take into account:

- The adequacy of the methodological and strategic choices to the objectives pursued by the project: including the market analysis, the nature and the timing of the activities to be implemented, the target group, selection methods, target segments, target territories, synergy and collaboration with the different segments of the value chain of the audiovisual industry, strategies to be implemented (development process, marketing/promotion strategy...), as well as the tools deployed **(15 points)**,
- The coherence of the Business model (including the structure of co-financing), the feasibility and cost-efficiency of the project **(15 points)**.

**3. Dissemination (15 points)**

This criterion will take into account:

- The methodology proposed for collecting, analysing and disseminating data in order to share the results, to guarantee the transparency of the project, to propose an exchange of knowledge **(5 points)**.
- The impact of the project on the visibility and/or availability, audience of European works in the digital age and/or the competitiveness of the European audiovisual industry **(10 points)**.

**4. Project management (10 points)**

This criterion will take into account:

- the coherence, added-value and complementarity's of the project team and/or the partnership including tasks division, decision making process and the exchange of knowledge vis-à-vis the objectives of the project **(10 points)**.

Quality threshold: 70/100 points following assessment of the award criteria.

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	14 885 377

## **AUDIENCE CLUSTER**

### **3.1 NETWORKS OF EUROPEAN CINEMAS**

Index reference in budget table (WPI): 8.01

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, the priorities of the MEDIA strand are:

- to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business model;
- to promote European audiovisual works, including heritage works, and support audience the engagement and development of audiences of all ages, in particular young audiences, across Europe and beyond

The MEDIA strand shall provide support for the following measures:

- A European cinema operators' network, with a broad geographic coverage, screening a significant proportion of non-national European films, fostering the role of European cinemas in the circulation of European work.

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 disseminating the outcome of the activities of the network beyond its members.

#### 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 cinema experience;
- Adjust the business practices of European cinema theatres in terms of safety, sustainability and inclusion;
- Foster the innovation potential of European cinema theatres.

#### Description of the activities to be funded under the call for proposals

The action will support a network of European cinema operators screening a significant proportion of non-national European films for an increased audience.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### **A. Eligibility Criteria:**



### Eligible applicants

The action is open to European cinema networks. A cinema network is a group of European independent cinemas developing, through the medium of a legally constituted co-ordination entity, joint activities in the area of screening and promoting European films. In particular, this coordination entity shall ensure the operation of a communication and information system between the cinemas. To be eligible, the cinema network must represent at least 400 cinemas situated in at least 20 countries participating in the MEDIA strand.

A European independent cinema is a company, association or organisation with a single or several screens based in countries participating in the MEDIA strand and which operates under the same company name. The screening of films should be the principal activity of the participant or division of the participant's organisation.

The network and the participating cinemas must be owned whether directly or by majority participation, by nationals of countries participating in the MEDIA strand and registered in one of these countries.

Only these European independent cinemas shall be eligible as participants of the network:

- They are first run cinemas (programming European films in first run, within a maximum period of twelve months after the first national release). Those cinemas which dedicate a maximum of 30% of their screenings to retrospectives or re-releases may be eligible ;
- That have a ticketing and entry declaration system;
- That have at least one screen and 70 seats;
- That had at least 300 screenings per year for single-screen cinemas and 520 screenings per year for multi-screen cinemas (cinemas in operation for a period of at least 6 months per year), and at least 30 screenings per month for summer / open air cinemas (cinemas in operation for less than 6 months per year);
- That had at least 20,000 spectators in the year preceding the member application.

In order to meet, as a group, the above eligibility criteria, different cinemas may be allowed to pool their results. The circumstances under which this may occur must be clearly defined by the coordination entity in its application and in the accompanying draft guidelines.

### Eligible activities

Cinemas' network should enable the following activities:

- Networking activities: information, animation and communication in view of increasing the audience reach and implementing innovative actions.
- Provide financial support to participating cinemas implementing eligible activities listed below:
  - Actions aiming at promoting and screening European films and increasing the audience for non-national European films.
  - Innovative activities aiming at reaching new audiences and raising interest among young cinema-goers for European films by renewing and enriching the cinema experience.
  - Harnessing the digital transition, including online tools and data applications
  - Adjusting the business practices of European cinema theatres in terms of safety, sustainability, inclusion and accessibility.
  - Promotion and marketing activities in cooperation with other distribution platforms (e.g. TV broadcasters, VOD platforms).

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 200.000.

### **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

## **1. Relevance (30)**

This criterion assesses the network strategy to achieve the general objectives of the call for proposals including in terms of the definition of long term/short term specific objectives. This criterion will also assess the quality of the approach to monitor the achievement of those objectives including through the definition of key performance indicators. The following will be assessed:

- The number and geographical balance of the cinemas belonging to the network, especially cinemas located in countries or regions with a limited cultural and cinema infrastructure; the network strategy to achieve the general objectives of the call for proposals including more sustainable and more environmentally-respectful industry as well as adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness
- the short/long term objectives of the network and the related key performance indicators
- the methodology for the allocation of the support to the cinemas
- the guidelines to the members and potential members of the network, including their compliance with the objectives of the current call
- the forecast impact of the action in terms of:
  - Screening of non-national European films on the European market
  - Large and more diverse audiences for European films
  - Innovative approaches in terms of reinforcing and renewing the cinema experience
  - Collaboration with online platforms, audiovisual operators and local cultural institutions;
- how the network can reinforce the competitiveness of European cinema theatres, taking into account the new models of communication, consumption of content and infrastructure adjustments.

The guidelines of the coordinator must detail the method of assessment of cinemas theatres and their performance which will be based upon precise and objective criteria such as:

- As a general rule the proportion of European non-national films screenings by single screen cinemas must be between 25-30% of the total screenings. Appropriate precise rules for multi-screen and other cinemas must be detailed in the applicant's guidelines.
- The capacity of the cinema to create an audience for non-national European films (the number of admissions achieved for non-national European films).
- Objective criteria to assess innovative activities including those for young audience.

## **2. Quality of the content and activities (30)**

This criterion assesses the efficiency and effectiveness of the activities to be implemented and the extent to which they are embedded in the strategy of the network including a clear intervention logic and monitoring of results.

## **3. Dissemination (20)**

This criterion evaluates the approach of the network to communicating, disseminating and sharing its activities, results, knowledge and best practices both between the members and outside of the network.

The following will be assessed:

- The strategy developed by the network to disseminate and share results, best practices, audience building techniques and technological developments.
- Methods of communication between the coordinating entity and its members and between members

## **4. Project management (20)**

This criterion evaluates the extent to which the governance, management and organisation of the network will ensure the effective implementation of its strategy and activities.

The application must detail:

- the rules of governance of the coordinating entity, including the management structure and the role of the members within the network and within the entity
- the selection and award process to determine the level of funding for cinemas
- the strategy for the monitoring of the financial support to cinemas belonging to the network

- the procedure in place to ensure transparency, equality of treatment and absence of conflict of interest.

In order to ensure that the best proposal fully meets the objectives of the current call, respects the rule concerning third parties funding, and comply with the principles of economy, efficiency, effectiveness, the Agency may request some modifications (following the recommendations of the Evaluation Committee) to the applicant Work Programme, the Guidelines to the beneficiaries and the forecast budget.

Quality threshold: 70/100 points following assessment of the award criteria.

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%.

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

### 3.2 EUROPEAN FESTIVALS

Index reference in budget table (WPI): 8.02

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, the priorities of the MEDIA strand are:

- o to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business model;
- o to promote European audiovisual works, heritage works, and support audience the engagement and development of audiences of all ages, in particular young audiences, across Europe and beyond

The MEDIA strand shall provide support to:

- European festivals and festivals' networks screening a significant proportion of non-national European works, while preserving their identity and unique profile.

European festivals shall aim at increasing audiences' interest in non-national European audiovisual content and promoting the circulation and visibility of non-national European audiovisual content.

#### Expected results:

- Support the recovery of festivals screening a significant proportion of non-national European films and audiovisual works, which have been particularly affected by the pandemic crisis;
- Increase the impact of European audio-visual 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 transition.

#### Description of the activities to be funded under the call for proposals

European festivals programming a significant proportion of non-national European works and aiming at activities targeted to expand and renew audiences.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and

representativeness.

### Eligibility and award criteria

#### **A. Eligibility criteria**

##### Eligible Applicants

Only applications from eligible entities organising audiovisual festivals in countries participating in the MEDIA strand will be accepted.

By eligible audiovisual festival it is understood an event:

- programming European films and audiovisual works that are being screened to wide audiences including general public as well as accredited international audiovisual professionals and press;
- having a clear curation, regulation and selection procedure;
- taking place over a specific period of time, in a prior defined city;
- having a clear curation, regulation and selection procedure;
- 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 of these countries including low capacity ones;
- having had at least three editions that took place by end of December 2020.

##### Eligible activities

European audiovisual festivals taking place in countries participating in the MEDIA strand which:

- demonstrate strong efficiency in audience development (especially towards young audiences) by implementing activities before, during or after the event such as: year-long activities and/or decentralisation to other cities (with smaller partner festivals nationally and/or cross-border) and/or any efficient outreach activities towards non-core film festival audience;
- demonstrate a commitment to innovative actions especially in the areas of audience outreach and development using the latest digital technologies and tools such as social media and online activities in order to create a permanent community;
- amplify innovative approaches beyond their traditional events expanding their reach (for instance cross-platform programmes etc.);
- organise initiatives for film literacy (for example film education) in close cooperation with schools and other institutions throughout the year;
- focus on European films in general and particularly films from countries with a low audiovisual production capacity;
- place strong emphasis on non-national European programming and geographic diversity of non-national European programming;
- develop collaboration and partnerships with other European film festivals across borders to increase resource efficiency including subtitling/dubbing, online viewing platforms etc.

#### **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

##### **1. Relevance (40)**

- Consistency of the activities towards the audience, taking into account the applicant's definition of existing/potential audience (10 points)
- Efficiency of the festival's outreach mechanisms including online activities, the use of the latest digital technologies and tools such as social media (10 points)

- Effectiveness of the film education initiatives, including actions for young audiences (10 points)- Adequacy of the strategies presented to ensure more sustainable and more environmentally-respectful industry (5 points)
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points).

## **2. Quality of the content and activities (35)**

- The quality and impact of actions put in place towards collaboration and partnerships with other European film festivals across borders (20 points)
- The European dimension and the festival's strategy to put forward/ highlight the programming devoted to European non-national films and the programming originating from countries with low audiovisual production capacity (10 points)
- The geographic diversity and the festival's strategy to extend the number of eligible countries represented (5 points).

## **3. Dissemination (20)**

- The size of the audience taking into account the overall size of the festival and the potential audiences (10 points)
- The level of participation of the professional community, partnerships with other festivals, the efficiency of the mechanisms facilitating commercial or alternative circulation of the featured European films and the use of digital technologies (5 points)
- The efficiency and quality of the actions implemented to promote the programming and the European talents during and beyond the event (5 points)

## **4. Project management (5)**

- The festival's organisation structure and the relevance of the distribution of the roles and responsibilities of the team in the activities described in the application (5 points)

Quality threshold: 70/100 points following assessment of the award criteria.

The financial contribution will take the form of a lump sum between EUR 19.000 and EUR 75.000. The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are recurrent annual activities organized on specific and regular calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid crisis, they would be penalized.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	9 000 000

### 3.3 EUROPEAN VOD NETWORKS AND OPERATORS

Index reference in budget table (WPI): 8.03

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, the priorities of the MEDIA strand are:

- to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business models;

to promote European audiovisual works, including heritage works, and support the engagement and development of audiences of all ages, in particular young audiences, across Europe and beyond

The MEDIA strand shall provide support for the following measures:

- European Video on Demand (VOD) operators' network,(s), screening a significant proportion of non-national European works

#### 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.

#### Description of the activities to be funded

Joint/collaborative actions across borders with the aim to improve the competitiveness and attractiveness of European VOD platforms offering a significant proportion of non-national European audiovisual works as well as to increase the accessibility, visibility, discoverability and prominence of European content for a wider global audience (European and international).

Special attention will be given to applications presenting adequate strategies to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### **A. Eligibility criteria**

##### Eligible applicants

The proposal must be submitted by a group of applicants (consortium) involving at least three VOD services coming from at least two countries participating in the MEDIA strand or by a VOD platform with the capacity to offering its services in at least two countries within MEDIA strand countries.

A Video on Demand (VOD) platform is an entity enabling individuals to select audiovisual works from a central server for viewing on a remote screen by streaming and/or downloading. VOD platforms attached to broadcasters and internet service providers are eligible.

### European Dimension

The applicant VOD platforms must present a minimum European Dimension in their catalogue.

The applicant must present a catalogue or an aggregated catalogue (in case of several VOD services involved in the consortium) constituted by:

- at least a total of 1000 available audiovisual works
- at least 30% of audiovisual works from countries participating in the MEDIA strand
- include audiovisual works from at least five countries participating in the MEDIA strand representing at least five different official languages of the European Union

The 30% of European audiovisual works within the catalogue must be majority produced by a producer or producers established in the countries participating in the MEDIA strand. A minimum of 50% of the financing must come from countries participating in the MEDIA strand and the production companies must be credited as such.

The European dimension criteria must be fulfilled at the start, and for the duration of the action.

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.

### Eligible activities

Eligible activities are collaborative/joint actions:

- Promoting and developing an attractive cross-border offer of European content
- Improving the accessibility, visibility, discoverability and prominence of European content
- Developing innovative digital promotion, marketing and branding strategies
- Implementing mechanisms to better understand consumer behaviors at European level and develop new audiences outreach
- Fostering exchange of knowledge and best practices
- Mutualising and sharing costs for projects able to improve the quality and competitiveness of the European VOD platforms including technological development, editorial line, collective intelligence, facilitation of the copyright licencing process underlying pan-European exploitation.

The activities should present innovative, coherent and focused strategies in order to promote the offer of European content and increase the global audience of the European VOD platforms.

Clear requirements in terms of indicators, quantification and sharing of results should be part of the activities. Transparency will play a key role in the action. Therefore, applications must contain detailed plans for the full publication of the inputs and results of the action. Particular attention should be given to communicating this information to public authorities, Member States and the audiovisual industry.

## **B. Award criteria**

### **1. Relevance (40 points)**

- The added-value of the project compared to the current position and activities of the VOD platform(s) involved (10 points),
- The relevance of the project vis-à-vis the objectives and the targeted projects, in particular the objective to improve the visibility, discoverability, prominence of European content and the potential to reach a global audience (15 points),
- The scope, size and European dimension of the VOD platform(s) involved including a diverse participation of countries and of their catalogues (10 points)
- The adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

### **2. Quality of the activities (30 points)**

- The adequacy of the methodology to the objectives pursued by the project, including the market analysis, the terms of the cooperation among the VOD platform(s) involved, the timing of the activities (10 points)

- The quality and the innovative aspects of the promotion, marketing and other activities - including the techniques and tools deployed - in order to promote the European content and to increase the global audience of the European VOD platforms (10 points)
- The feasibility and cost-efficiency of the project (10 points)

### **3. Dissemination (20 points)**

- The proposed methodology for assessing the impact and results of the project, for sharing of best practices, sharing of benefits of the actions with more European platforms and for optimising the visibility of the EU support (10 points),
- The proposed methodology for defining appropriate mid-term strategies in order to ensure the sustainability of the VOD services involved (10 points).

### **4. Project management (10 points)**

The extent of the partnerships in place, the exchange of knowledge within and beyond the VOD services involved as well as the distribution of the roles and responsibilities vis-à-vis the objectives of the action.

Quality threshold: 70/100 points following assessment of the award criteria.

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%.

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

### **3.4 FILMS ON THE MOVE**

Index reference in budget table (WPI): 8.04

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, one of the priorities of the MEDIA strand is:

- to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business model.

The MEDIA strand shall provide support for the following measures:

- Support to international sales and circulation of non-national European works on all platforms (e.g. cinema theatres, online) targeting both small and large-sized productions, including through coordinated distribution strategies covering several countries and encouraging the use of subtitling, dubbing and where applicable, audio description tools.

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.

#### 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.

#### Description of the activities to be funded

The activities to be funded are campaigns for the pan-European theatrical and/or online distribution of eligible European films, coordinated by the sales agent of the film.

Special attention will be given to applications presenting adequate strategies to ensure gender balance, inclusion, diversity and representativeness.

#### **A. Eligibility criteria:**

##### Eligible applicants

Applicants shall be a:

##### European sales agent

A European sales agent is the company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries.

The applicant must be appointed by the producer of the submitted film by way of an international sales agreement providing for the right to sell the film in **at least 15 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.

##### Eligible activities

The activities to be funded are campaigns for the pan-European theatrical and/or online distribution of eligible European films, outside their country of origin, coordinated by the sales agent of the film.

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.

The majority of the national distribution campaigns should focus on theatrical releases.

The distributors must commit to carry out the distribution of the film on their territories via a letter of intent.

The film must be released

- between 1<sup>st</sup> October 2021 and 1<sup>st</sup> April 2023 or starting 10 weeks after the date of submission

The film must comply with the following eligibility criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes;
- it must have its first copyright established in 2020 at the earliest;
- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- films must have a production budget of maximum EUR 15M<sup>35</sup> ;
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA strand. A minimum of 50% of the financing of the total estimated production budget must come from countries participating in the MEDIA strand and the production companies must be credited as such. Elements such as opening credits, copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account;
- it must be produced with the significant participation<sup>36</sup> of professionals who are nationals/residents of countries participating in the MEDIA strand and credited as such;

---

<sup>35</sup> The monthly rates applicable at the time of submission must be used.

<sup>36</sup> The guidelines will specify how the participation of professionals is calculated.

- the film must have an interoperable standard identifier, such as ISAN or EIDR, to be provided by the coordinator.

European films will be considered as “national” in that country participating in the MEDIA strand whose nationals /residents have participated in the highest proportion in the making of the film. This country is considered as the country of origin of the film for the purpose of the action. They will be considered as “non-national” outside the country of origin.

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

- 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.

### **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

#### **1. Relevance (45)**

- Quality of the grouping taking into account the experience of the sales agent on pan-European projects, the number of distributors involved, their experience and involvement in the project (10 points)
- European and international dimension of the project: global strategy by the sales agent, geographic coverage, cultural and linguistic diversity, taking into account the nationality of the film. This sub-criterion will take into account the entire outreach of the project including theatrical and/or online distribution: European dimension of the grouping of third parties, but also confirmed releases and partnerships with online platforms or festivals that are outside the support to third parties but which expand the scope of the project (10 points)
- Promotion and coordination activities by the sales agent to foster coordinated pan-European release such as cooperation with the production company, production of common material, release date coordination, market events, cross border strategy, etc. This sub-criterion will look at the action plan as part of the project but also at all other actions already carried out in preparation of the application (20 points)
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points)

#### **2. Quality of the content and activities (30)**

- Potential of the film to reach a wide European audience including films from emerging talents with potential to reach new audiences. This sub-criterion will look at the market potential of the film, taking into account the quality of the sales agent promotion campaign and material submitted, and potential for additional visibility (such as awards strategy, festival selection, adaptation of best-seller, etc) (10 points)
- National promotion strategies. This sub-criterion will look at the quality of the national theatrical and/or online distribution strategies submitted by the third parties including targeted audience and consistency of expected results, as well as their feasibility taking into account the involvement of the distributors, their budget and the potential of the film (10 points)
- Cost-effectiveness of the project: this sub-criterion will look at the cost-effectiveness of the sales agent’s promotion and coordination of each national campaign, in light of the potential of the film. Elements such as sharing of material and economy of scale will be taken into account (10 points)

#### **3. Dissemination (15)**

- Impact of other activities that would bring additional revenues for the film and strategy to reach markets that are not part of the project, whether European or non-European, in theatres and/or online (5 points)

- Production of an international trailer (5 points)
- Dissemination of results within and outside the grouping to optimise the visibility of the EU support (5 points)

#### 4. Project management (10)

- Adequacy of the methodology to gather third parties output (strategy, results and costs)
- Efficiency of the methodology regarding the monitoring of third parties costs
- Effectiveness of the methodology regarding the allocation of the funds
- Transparency on the management of the support to third parties

Quality threshold: 70/100 points following assessment of the award criteria.

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

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

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are recurrent annual activities organized on specific and regular calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid crisis, they would be penalized.

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

### 3.5 SUBTITLING OF CULTURAL CONTENT

Index reference in budget table (WPI): 8.05

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, one of the priorities of the MEDIA strand is:

- to enhance the circulation, promotion, online and theatrical distribution of European audiovisual works, within the Union and internationally in the new digital environment; including through innovative business model.

The MEDIA strand shall provide support for the following measures:

- Support to the multilingual access to cultural TV programmes online through subtitling.

#### Expected results:

- Increase the online audience for quality European cultural and factual TV programming
- Respond to the market fragmentation at European level and increase the circulation of quality European cultural and factual TV programming across Europe
- Facilitate cross-border access to quality European cultural and factual TV programming
- Improve the digital circulation of quality European cultural and factual TV programming

- Increase the online supply, visibility, accessibility and prominence of quality European cultural and factual TV programming

#### Description of the activities to be funded

Subtitling of quality European cultural and factual TV programming and online dissemination strategies to increase on line audiences across Europe.

Cross border online dissemination of cultural content is often slowed down by linguistic borders. At the same time, the new generations of 'digital native' audiences are used to watching content online with subtitles. Therefore, to respond to this market fragmentation at European level and to increase the circulation of European factual cultural programming across Europe, it is necessary to provide support to the provision of subtitles and on-line dissemination of content.

The Parliament has repeatedly pointed to a lack of cross-border access to factual cultural content. To address this situation, the Parliament has financed pilot projects and preparatory actions, aimed at facilitating the cross border access of factual cultural content programmes through the provision of subtitling in other European languages. The results of these innovative actions were positive and showed the importance of subtitling for the development of new innovative solutions for the cross border distribution of European works.

Taking into account these results, it seems appropriate to consolidate stable support to the circulation of factual cultural content on line, through a new action aimed at supporting the provision of subtitles to European cultural TV programming across Europe.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### **A. Eligibility criteria**

##### Eligible applicants

This action will be implemented through a direct grant to ARTE. The direct award of this grant is justified by the specific characteristics of the action, requiring a high degree of specialisation that only the above-mentioned broadcaster possesses.

ARTE is a key and singular player in the European cultural audio-visual environment and has a unique transnational dimension and multilingual offer. It is the only a public service broadcaster funded jointly by two Member States. 95% of its funding comes from licence fees in France and Germany and is not allowed to run advertising. It is the only public service broadcaster that has the experience of broadcasting cultural programmes in different languages for different audiences and has the required capacity of online dissemination of the sub-titled content ("Subtitling of a minimum of 300 hours of qualitative and diverse European cultural and factual content in at least five MEDIA countries' languages and online dissemination of this subtitled content in at least 20 countries, including at least 5 different speaking-language MEDIA territories. Since 2014, ARTE has been developing a multilingual offer in English, Spanish, Polish and Italian for a selection of the programmes they broadcast in Germany and France, with support from the EP pilot projects and preparatory actions. The programmes are currently available online in six languages on the channel's website ([www.arte.tv](http://www.arte.tv)), connected TV and mobile apps for smartphones and tablets. Through this linguistic choice ARTE has the potential to reach almost 70% (i.e. about 350 million people) of Europe's 508 million citizens in their mother tongue. ARTE cross border cultural offer is unmatched by any other European broadcaster.

Therefore, following an invitation to ARTE to submit a proposal, in accordance with Articles 189 and 195 (f) of the Financial Regulation, ARTE will be tasked with the provision of subtitles to their factual cultural programming, the on-line dissemination of such content and the definition of adequate promotion strategies to increase on line audiences.

ARTE GEIE

Address, entity registration number:

4 quai du Chanoine Winterer  
 67 000 Strasbourg  
 FRANCE  
 Entity registration number: 382865624

Eligible activities

Subtitling of a minimum of 300 hours of qualitative and diverse European cultural and factual content in at least five MEDIA countries’ languages and online dissemination of this subtitled content in at least 20 countries (including at least 5 different speaking-language MEDIA territories). Mid-term objective should be to increase the number of languages and the widest possible outreach in terms of linguistic diversity.

The content covered by the action must have a strong cultural added value (for instance it might include feature films, TV series, documentaries, TV magazines, and programmes with a culture dimension on a wide variety of topics – like history, travel, investigations, the arts, culture, science, geopolitics and society).

**B. Award criteria**

**1. Relevance (30 points)**

Relevance of the project and its expected results to the objectives of the call including the adequacy of the strategies to ensure more environmental sustainability, gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity.

**2. Quality of content and activities (35 points)**

Quality of the proposed methodologies, the richness and cultural added value of the offered content, the European added value in terms of language diversity, geographical coverage and coverage of multiple viewpoints.

**3. Dissemination (30 points)**

The potential for online dissemination of the content taking into account the deployment of digital technologies and the expected audience figures substantiated by an outreach plan.

**4. Project management (5 points)**

The organisation of the project team and the efficiency in the use of the financial resources.

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through grant without a call for proposals - Article 195 (f) FR	4 000 000

**3.6 AUDIENCE DEVELOPMENT & FILM EDUCATION**

Index reference in budget table (WPI): 8.06

Within the specific objective of promoting innovation, competitiveness and scalability of the European audiovisual sector, one of the priorities of the MEDIA strand is:

- to promote European audiovisual works, including heritage works, and support audience the engagement and development of audiences of all ages, in particular young audiences, across Europe and beyond

The MEDIA strand shall provide support for the following measures:

- Initiatives promoting audience development and engagement, including film education activities, addressing in particular young audiences;

Expected results:

- Stimulate interest and increase knowledge of audiences in European films and audiovisual works including specific programmes on film heritage
- Strengthen pan-European cooperation for innovative audience development and film education projects especially using new digital tools
- Increase pan-European impact and audience outreach
- Develop film education projects across European and non-European territories

Description of the activities to be funded

Projects ensuring pan-European cooperation and providing innovative projects, especially using new digital tools aiming at:

- increasing interest and knowledge of audiences in European films and audiovisual works including specific programmes on film heritage,
- increasing pan-European impact and audience outreach
- promoting and increase the contribution that existing European films and audiovisual works, including curated catalogues of films, make towards audience development and education.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

Eligibility and award criteria

**A. Eligibility criteria:**

Eligible activities

Projects providing mechanisms for pan-European cooperation and pan-European audience reach with the aim to stimulate interest and increase knowledge of audiences in European films and audiovisual works including specific programmes on film heritage.

The project must be based on a significant proportion (at least 50%) of European films and audiovisual works and present pan-European audience reach involving at least 5 countries participating in the MEDIA strand.

**B. Award criteria:**

**1. Relevance (30)**

- Potential of the project to promote, stimulate and increase audience's interest in, awareness and knowledge of, European films and audiovisual works, including non-national and heritage films, in particular among new and young audiences (10points).
- European dimension and added value of the project in terms of partnerships, level of pan-European cooperation and exchange of knowledge, geographic coverage (including efforts to broaden participation), content and cultural diversity of European films and audiovisual works. The European added value of the project compared to the core activities of the applicants and partners will also be taken into account (15 points).
- Adequacy of the strategies to ensure more environmental sustainability, gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity (5 points).

**2. Quality of the content and activities (40)**

- Overall quality of the project including its format, methodology, selection process, target groups/territories, educational and pedagogical methods (if applicable), coherence of needs' analysis and evaluation of the aimed outputs in terms of pan-European audience reach (20 points).
- Feasibility and cost-efficiency in relation to the pan-European objectives to be reached (10 points).

- Innovation of the project, in particular the strategic use of digital technology and new tools (10 points).

### 3. Dissemination (20)

- Impact of the strategy for promoting the project and for the dissemination of its results, in particular in relation with pan-European exchange of knowledge and best practices (10 points).
- Strategies and sustainable methods for collecting and analysing quantitative and qualitative data on the project's results and impact in terms of pan-European audience reach (10 points).

### 4. Project management (10)

This criterion will take into account the distribution of the roles and responsibilities vis-à-vis the objectives of the action.

Quality threshold: 70/100 points following assessment of the award criteria.

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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are recurrent annual activities organized on specific and regular calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid crisis, they would be penalized.

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

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

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

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

Index reference in budget table (WPI): 9.01

The European Audiovisual Observatory is an entity established by an enlarged partial agreement of the Council of Europe. The Regulation (EU) No 000/000 (Article 9) 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 strand'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 strand and for the evaluation of their impact on the market.

### Description of the activities to be funded

1. 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 Art 239 of the Financial Regulation. The membership gives the same rights to the Commission as to the members of the Council of Europe, namely voting rights in the Executive Council on the budget and work programmes.

The Observatory provides, as a Basic Service access to data, briefings and reports in the audiovisual field to cater for the specific needs of the Commission, notably in the context of the European Film Forum, the implementation of the MAAP, and other EU policies impacting the sector. The Observatory also continuously monitors the impact of COVID-19.

2. In addition, the Commission will undertake cooperation activities with the Observatory. 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.

An action will be agreed with the Observatory to implement these activities. In 2021 activities of the Observatory will continue to work on Lumière VOD, the Directory of European films, the AVMS and MAVISE Databases. The Observatory will also work on the AVMS database and on extending data collection on greening the Audiovisual industry, TV content and gender. The co-financing rate will not exceed 95% of the eligible costs.

### Award Criteria

Relevance of the proposed action plan to the general objectives of the Regulation:

- To strengthen the competitiveness of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.
- To safeguard, develop and promote European cultural and linguistic diversity
- Cost-effectiveness

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are annual activities organized on specific and scheduled calendar periods. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Despite their importance for the audiovisual industry in the context of the Covid crisis, they would be penalized.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through grant without call for proposals - Article 195 (d) FR	265 000 (membership fee) 605 000 (action grant)

## **PROCUREMENT**



## 5.1 COMMUNICATION AND ENGAGEMENT WITH INDUSTRY AND CITIZENS

Index reference in budget table (WPI): 9.04

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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are annual activities organized on specific calendar periods linked to the urgent implementation of the AVMS Directive. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Due to their importance for the audiovisual industry the activities cannot be postponed.

Reference	Date	Amount
European Film Forum	2 <sup>nd</sup> quarter 2021	EUR 400.000
Lux Audience Award	3 <sup>rd</sup> quarter 2021	EUR 250.000
Promotion of European film heritage	2 <sup>nd</sup> quarter 2021	EUR 400.000

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	1 050 000

## 5.2 CORPORATE COMMUNICATION (CO-DELEGATED TO DG COMM)

Index reference in budget table (WPI): 9.05

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 20 000

## 5.3 STANDS - B2B SERVICES

Index reference in budget table (WPI): 10.01

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), International Audiovisual and Digital Content Market (MIPTV), Séries Mania and Marché International du Film d'Animation. If physical activities are not possible, online activities may replace them as appropriate.

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.
- provide a platform to enhance the visibility of the Creative Europe MEDIA strand and the Digital Single Market.

Specific contracts based on an existing FWC N° 2017-01-01 signed on 11/08/2017.

Furthermore, publication of a new call for tender for the selection of a new framework contractor for the organization of events and promotional activities, including stands at major audiovisual markets for the period 2021-2025.

Overall indicative amount to be allocated for the period 2021-2025 is EUR 30M.

Specific contracts amounts depend on the event to be covered. Indicative number of specific contracts envisaged: 8

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	2 500 000

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

Index reference in budget table (WPI): 10.02

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

### **BLENDING**

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

Index reference in budget table (WPI): 10.03

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.

### Description of the activities to be funded through blending operation

Access to appropriate funding is critical to the growth of audiovisual companies across Europe. Yet there is a very limited number of equity funds specifically targeting creative sectors. MediaInvest will address market gaps and suboptimal investment situations affecting audiovisual companies in Europe.

The goal is to create a financial tool which will invest into audiovisual ventures that could produce high-end works for the European and international markets, coordinating rights exploitation and distribution across territories. The investment instrument will help audiovisual companies to scale up to the international level, so that they can take higher risks, develop structured collaborations with distributors, and manage and exploit their IP catalogues. In turn, by strengthening the companies' own funds, the latter can invest in bigger productions that will have greater chances of reaching wider audiences and box-office.

As announced in the MAAP, the initial target of the MEDIA Invest fund is to co-investment of EUR 400 million over a 7-year period, by blending funds coming from the Creative Europe and Invest EU programmes with the private investment.

The implementation of the MediaInvest will be entrusted to the European Investment Fund (EIF). A continuous open call for expression of interest, including the detailed terms and conditions, will be published by the EIF. Through the co-investment coming from the MediaInvest, risk capital funds will invest into audiovisual production and distribution companies at the growth stage, to grow beyond their national markets with a view to supporting the development of strong European audiovisual sector, able to compete globally.

### Implementation mode

Blending facility under indirect management (Guarantee Agreement signed between the European Commission and the European Investment Fund in respect of implementation of the InvestEU programme, which will set out the principles and conditions applicable to this instrument. DG for Economic and Financial Affairs is responsible either through co-delegation or cross-sub delegation for implementation of MediaInvest financial instrument.

### Indicative timetable and indicative amounts

Total duration (months): The Guarantee Agreement shall be valid until the last of the transactions under the Programme is fully completed.

The amount for blending operations coming from Creative Europe for year 2021 equals EUR 10.000.000. The dedicated resources shall only be used as an additional, dedicated layer of the EU Guarantee under InvestEU SME/RID joint equity products for co-investments with financial intermediaries who will pursue an investment strategy that corresponds to the policy objectives set

by the MediaInvest.

Implementing body	Implementing mode	Indicative amount (EUR)
DG ECFIN through co-delegation or cross-sub delegation	Indirect management - Blending facility with InvestEU	10 500 000

## **OTHER ACTIONS**

### **7.1 EXTERNAL EXPERTS' ADVICE ON IMPLEMENTATION OF AVMSD**

Index reference in budget table (WPI): 9.02

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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are annual activities organized on specific calendar periods linked to the urgent implementation of the AVMS Directive. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Due to their importance for the audiovisual industry the activities cannot be postponed.

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

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

Index reference in budget table (WPI): 9.03

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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by beneficiaries of this action may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget. Grants shall not be awarded retroactively for actions already completed.

Activities eligible under this action are annual activities organized on specific calendar periods linked to the urgent implementation of policy priorities. Due to the late approval of the Creative Europe legal base and consequent delayed adoption of the Work Programme and Calls publication, those activities organized earlier in 2021 could not be funded without a retroactivity clause. Due to their importance for the audiovisual industry the activities cannot be postponed.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Reimbursement of travel expenses/ daily allowance for experts	100 000

### 7.3 PROJECT SELECTION AND IMPLEMENTATION

Index reference in budget table (WPI): 10.04

The costs related to the experts involved in the assessment of projects of the MEDIA strand 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	1 000 000

## 7.2 Corporate Information Technology (co-delegated to DG Informatics)

Index reference in budget table (WPI): 10.05

As mentioned in the Communication to the Commission “Guidelines on Financing of Information Technology and Cybersecurity (IT)<sup>37</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)
[CNECT – DIGIT]	Direct management through procurement	566 150

## 7.4 SUPPORT TO IT SYSTEMS

Index reference in budget table (WPI): 10.06

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	1 177 784

## 4. CROSS-SECTORAL STRAND

In line with Article 16 of the Creative Europe Regulation, as of 1 January 2021 and only for the following actions and in duly justified cases, activities and the underlying costs incurred may be eligible if they were implemented and incurred before the grant application was submitted:

<sup>37</sup> Any of the EFTA amounts is provisional and should be confirmed once agreement is found with EFTA.

**GRANTS IN THE CROSS-SECTORAL STRAND**

**1.1 PRESIDENCY EVENTS**

Index references in budget table (WPI): 1.02 and 1.03

Grants will be awarded to the national authorities of Portugal and Slovenia (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.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by Portuguese Presidency for the organisation of events may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the grant application was submitted. Regular events and meetings organised by the Presidencies with financial support from Creative Europe ensure the continuity of EU policy developments in the fields of culture and media. In view of the delayed entry into force of the Creative Europe Regulation and considering that the events under Portuguese Presidency are scheduled to take place in the first semester of 2021, the activation of the retroactivity provisions are necessary as any postponement would have a negative impact on the policy calendar.

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	EUR 200 000
CNECT		EUR 200 000

**1.2 CREATIVE INNOVATION LAB**

Index reference in budget table (WPI): 1.05

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 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, apart from the overall general objectives, a thematic approach is also being adopted to ensure that projects that target the policy objectives of Creative Europe are rewarded. For the first year of the Creative Innovation Lab, the two themes that will be specifically covered are greening across the creative and cultural sectors as well as innovative education tools using creativity and creative sectors to tackle relevant societal topics such as disinformation.

#### Expected results

- Improve the competitiveness 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.

#### Description of the activities to be funded

The InnovLab support shall support the development of innovative tools, models and solutions applicable in the audiovisual and other cultural and creative sectors. It aims to support the competitiveness, cooperation, circulation, visibility, availability, diversity and increasing of audiences across sectors.

Special attention will be given to applications presenting adequate strategies to ensure more sustainable and more environmentally-respectful industry and to ensure gender balance, inclusion, diversity and representativeness.

#### Eligibility and award criteria

##### A. Eligibility criteria

###### Participants

The proposal must be submitted by a consortium composed of at least 3 legal entities coming from at least 2 different countries participating in the Creative Europe Programme and presenting a diverse range of expertise across several cultural and creative sectors, including audiovisual.

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils/public authorities, Universities, educational institutions, research centers etc.), established in one of the countries participating in the Creative Europe Programme and owned directly 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.

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.

###### Activities

Design, development and testing of innovative tools, models and solutions applicable in the audiovisual and other cultural and creative sectors. Activities shall aim at supporting the competitiveness, cooperation, circulation, visibility, availability, diversity and increasing audience across sectors. Such activities shall contain a high potential of replicability in audiovisual and other cultural and creative sectors.

The projects can focus in particular on:

- Rights' management and monetisation, including transparency and fair remuneration;
- Data collection and analysis, with particular emphasis on prediction for content creation and audience development;
- Greening of the value chain across the creative and cultural sectors, including actions that contribute to the European Bauhaus project
- Innovative educational tools and content using creativity and creative sectors to tackle societal issues such as misinformation, fake news etc.

## B. Award criteria

### 1. Relevance (40 points)

This criterion will take into account:

- The relevance of the project to address the new market needs and find solutions applicable across sectors fostering cooperation, to improve the competitiveness of the European audiovisual and other cultural/creative sectors, as well as to increase the circulation, visibility, availability, diversity and audience of European content in the digital age . **(20 points)**
- The European dimension/potential of the project (including origin of the content and/or nature the partnership and/or the cross-border and cross-language dimension and/or the potential for European expansion...) **(15 points)**
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project/content or in the way of managing the activity **(5 points)**

### 2. Quality of the activities (30 points)

This criterion will take into account:

- The adequacy of the methodological and strategic choices to the objectives pursued by the project: including the market analysis, the nature and the timing of the activities to be implemented, the target group, target segments, target territories, synergy and collaboration with the different sectors, strategies to be implemented (development process, marketing/promotion strategy...), as well as the tools deployed **(15 points)**,
- The coherence of the Business model (including the structure of co-financing), the feasibility and cost-efficiency of the project **(15 points)**.

### 3. Dissemination (20 points)

This criterion will take into account:

- The methodology proposed for collecting, analysing and disseminating data in order to share the results, to guarantee the transparency of the project, to propose an exchange of knowledge **(10 points)**.
- The impact of the project on the value chain of the concerned sectors **(10 points)**.

### 4. Project management (10 points)

This criterion will take into account:

- the coherence and complementarity's of the project team and/or the grouping including tasks division, decision making process and the exchange of knowledge **(5 points)**;
- the added value of the partnership **(5 points)**.

Quality threshold: 70/100 points following assessment of the award criteria

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.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	6 320 000

### 1.3 NEWS - JOURNALISM PARTNERSHIPS

Index references in budget table (WPI): 1.06

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 collaboration 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.

Journalism Partnerships shall encourage systemic cooperation between professional news media organisations to improve the viability and competitiveness of professionally produced journalism by supporting the testing of innovative business models and sharing of best practices among peers as well as by supporting innovative journalistic collaborations, standards and formats.

#### 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 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.

#### Description of the activities to be funded

Collaborative projects in and between any news media (sub)sector and/or genre that aim to enhance cooperation and instil systemic change across the wider news media ecosystem. The proposed activities should be clearly justified and based on the needs of the chosen (sub)sector(s) and the challenges they face. The proposed partnerships are encouraged to involve organisations from countries/regions with different and diverse media capabilities in order to maximise the positive impact on media pluralism.

#### Eligibility and award criteria

##### **A. Eligibility criteria:**

##### Eligible applicants

The call is open to consortia composed of at least three applicants from a minimum of three different countries participating in the Creative Europe Programme.

The project coordinator will submit the application on behalf of all partners.

Natural persons are not eligible except for self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person. Natural persons cannot assume the role of coordinator.

Consortia may include non-profit, public and private media outlets (incl. written/online press, radio/podcasts, TV) as well as other organisations focusing on news media (incl. media associations, NGOs, journalistic funds and training organisations focusing on media professionals).

### Eligible activities

Proposals should cover one or more of the following priorities: Collaborative business transformation, and/or Collaborative journalistic projects. Overlapping activities combining both priorities may be included. Proposals should involve as many news media as possible, to benefit the wider European news media community.

#### *Priority 1: Fostering collaborative business transformation*

Projects could aim to develop, inter alia, better revenue models, management models, new approaches to audience development and marketing, development of common professional/technical standards, new types of newsrooms, syndication networks or other models to exchange content between news media across the EU, or provide assistance to small organisations to develop business readiness. To this end, projects can include events, online trainings and workshops for media professionals, exchange programmes, mapping of best practices, sector-wide development of technical standards, production of practical guidebooks, development and testing of platforms and technical solutions to exchange ideas and best practices, promotional activities, or other activities that aim to uphold the viability of the sector. Applicants should propose activities that can also benefit regional, local or community media, which are important for democracy but often lack the means of adapting to the digital environment.

#### *Priority 2: Fostering collaborative journalism projects*

Professional collaboration can increase efficiency and the quality of reporting. Projects can therefore test original reporting and innovative production methods and formats. Projects can aim to increase exchanges of best practices among journalists and optimise workflows for those journalism genres requiring more time and resources. To this end projects can include events, online trainings and workshops for journalists, collaborative development of guidelines and editorial standards, exchange programmes, online mentoring schemes, financial support to collaborative journalism projects, promotional activities or other activities that aim to uphold quality and diversity of journalism.

All actions will respect the editorial independence of the media, emphasise the importance of proper editorial arrangements and allow consortia to select those interventions they find most appropriate.

### **B. Award criteria:**

For all actions, the following award criteria apply:

#### **1. Relevance (30)**

- The relevance of the project vis-à-vis the objectives of the Call for Proposals, incl. its European dimension, the number of countries and languages covered, and the diversity of countries/regions involved, taking into account their media capabilities as well as benefits for regional, local or community media **(15 points)**
- The relevance and innovation of the proposed activities vis-à-vis the needs of the chosen (sub)sector and target countries/regions substantiated by a needs' analysis and analysis of already existing initiatives **(10 points)**
- Adequacy of the strategies to ensure gender balance, inclusion, diversity and representativeness, either in the project or in the way of managing the activity **(5 points)**

## 2. Quality of the content and activities (30)

- Adequacy of the proposed methodologies to reach the objectives of the Call, including methods for implementing the proposal (10 points)
- Mechanisms to ensure collaboration, diversity, impartiality and editorial independence (10 points)
- Cost-efficiency of the proposed activities in the chosen domain (10 points)

## 3. Dissemination (20)

- Quality of the strategies to exchange knowledge, ensure transferability of best practices among as many media professionals as possible and monitor progress in this regard (10 points)
- The potential impact at local, regional, national and/or European levels, beyond those directly involved in the project and beyond the project's lifetime, incl. methods to ensure such impact (10 points)

## 4. Project management (20)

- The experience of the proposed project team (5 points)
- Efficiency of the team composition to reach the objectives of this Call, the clarity of work packages, responsibilities and corresponding budgets among the partners, the quality of the proposed coordination mechanisms, quality control systems and arrangements to manage risks (15 points)

Quality threshold: 70/100 points following assessment of the award criteria.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	7 600 000

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.

### 1.4 NEWS - MONITORING AND DEFENDING MEDIA FREEDOM AND PLURALISM

Index references in budget table (WPI): 1.07

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 cutting activities covering several sectors 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.

#### *Monitoring media pluralism*

##### Expected results:

The Media Pluralism Monitor (MPM) is an instrument measuring risks to media pluralism in the EU through a broad set of indicators, covering legal, economic and socio-demographic aspects. It is meant to provide evidence based information on the state of media pluralism in each Member State and in the EU as a whole.

##### Description of the activities to be funded

The aim of this activity is two-fold: to further develop an instrument to measure media pluralism in the digital era and use the upgraded Media Pluralism Monitor (MPM) to measure risks to media pluralism both online

and off-line. It will result in a comprehensive main report and individual country reports. The action will ensure logical coherence and comparability between the individual reports.

The project will:

- map the threats to media pluralism online and reflect them in the indicators
- draw up individual country reports as well as a comprehensive main report
- organise a conference towards the end of the action, inviting stakeholders and the general public, with a view to presenting the results and methodology of the MPM
- organise trainings for media professionals / stakeholders to further explore the matters covered by MPM
- ensure communication and ad hoc study activities in the field of media pluralism

#### Eligibility and award criteria

##### **A. Eligibility criteria:**

##### Eligible applicant

Strengthening media pluralism and media freedom is one of the priorities of the Commission, as reflected in the European Democracy Action Plan and the Media and Audiovisual Action Plan. In order to help the Commission to effectively pursue this priority, on the basis of Article 195(f) of the Financial Regulation, a direct grant will be awarded to the European University Institute (EUI), Florence, Italy. The direct award of this grant is justified by the specific characteristics of the action, requiring a high degree of specialisation that only the above-mentioned entity possesses.

The EUI offers a truly pan-European structure gathering researchers from several academic disciplines from all Member States with complementary economic, legal and social backgrounds required to assess media pluralism. According to Art. 2 of its statutes, the EUI is entrusted with an accompanying role to promote and anticipate further stages of European integration through academic reflection. As a result of its extensive network with Europe's nation-state universities, the EUI has had an undeniable impact in developing the intellectual fabric for European integration. The Centre for Media Pluralism and Media Freedom (CMPF) at the Robert Schuman Centre for Advanced Studies (RSCAC) of the European University Institute was established by the Commission in 2011 as part of the Union's ongoing efforts to improve the protection of media pluralism and media freedom in Europe.

The Media Pluralism Monitor conducted by the CMPF is specifically mentioned in the political mandate given to the Commission Vice-President for Values and Transparency. Its role was also recognised in the Council conclusions of November 2013, November 2018 and December 2020 as well as in the report from the European Parliament on media pluralism and media freedom in the European Union (2017/2209(INI)). The Media Pluralism Monitor has recently been upgraded to take into account digital challenges under the European Parliament Preparatory Action "Monitoring Media Pluralism in the digital era". The Commission has assessed the state of certain aspects related to media pluralism in all Member States as one of the pillars of the first annual Rule of Law Report. The Media Pluralism Monitor was a key source feeding this work.

It is essential that the organisation that will carry out the work has a very strong academic reputation and is fully recognised as being fully independent from Member States and the industry alike. The implementation of the Media Pluralism Monitor also requires a network of experienced media specialists in all Member States and Candidate Countries.

The international status of the EUI, its structure and modus operandi provide a framework to ensure that media pluralism is monitored in an independent manner. The results of its operations are neutral, and as a result of the previous implementation of the monitor, the Centre has already assembled a network of country teams in all EU Member States.

As a result, the Centre for Media Pluralism and Media Freedom of the Florence School of Regulation is best placed to implement the Action.

Eligible activities

- desk research
- primary and secondary data collection and purchase
- establishment and coordination of a network of country teams
- organisation of collaborative digital workspaces
- webinars and virtual meetings
- adaptation and editorial supervision of experts' and country teams' production
- building/maintaining a suitable technical web-platform to disseminate information
- organisation of coordination meetings, trainings, and dissemination conferences
- promotion and dissemination of results to media and/or end-users, in view of creating a pluralistic debate
- translations
- financial support to third parties /country teams

**B. Award criteria:**

- Relevance: the relevance of the proposed activities to the objectives of the action
- Quality of content and activities: a sound methodology for the tasks expected to be carried out, in particular in the development and implementation of a comprehensive instrument measuring media pluralism in the digital world
- Dissemination: the range and extent of the proposed activities to ensure dissemination of the results of the action at EU level and in all Member States
- Project management: appropriateness of the allocation of resources and the timetable

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.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through grant without a call for proposal – Article 195 (f) FR	1 100 000

**1.5 CREATIVE EUROPE DESKS**

Index references in budget table (WPI): 1.10

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

**Award criteria:**

The applicants will be assessed on the basis of the following criteria:

- Relevance
- Quality of content and activities
- Project management
- Dissemination

To be considered for funding, a project needs to have a total of minimum 70 points and more than 50% of the maximum possible score under each award criterion.

**Funding conditions:**

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 duration of the grant agreement will be maximum 24 months, with an EU co-financing rate of maximum 60%. The country distribution of the budget is provided in Part III of this Work Programme. The grant will be awarded as customised lump sum.

In accordance with Article 16 (3) of the Creative Europe 2021-2027 Regulation, the costs incurred by Creative Desks may be considered eligible as of 1 January 2021, even if they were implemented and incurred before the date of submission of the activity plan and estimated budget.

The activation of the retroactivity provisions is necessary as any postponement would have a negative impact on the continuity of the functioning of the Creative Europe Desks which are designated by the national authorities of the participating countries and should ensure the promotion of the Creative Europe Programme and support potential applicants at national level and therefore need to be fully operational at the time of the respective calls for proposals.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through grant without a call for proposal– Article 195 (d)	11 550 000*

\* 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.

**PROCUREMENTS**

**2.1 POLICY ANALYSYS**

Index references in budget table (WPI): 1.01

This action will support a series of activities (evidence-gathering, studies, meetings and workshops, other policy-related initiatives) to support cross-sectoral transnational policy cooperation including on the role of



culture for social inclusion and on artistic freedom and promote visibility of the Programme and support the transferability of results. This action will also support a study on the greening of the Creative Europe Programme to provide concrete recommendations on, for instance, which guidance to provide to applicants and beneficiaries in the design and the management of their cross-border projects; how to evaluate the “green aspects” of proposals and how to collect practices and results, document progress made and ensure a wide dissemination of best practices and feedback the sectors. The study could also provide benchmarking and comparison of funding practices with other relevant EU programmes or national/local support to the Culture and creative sectors.

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/EACEA	Direct management through public procurement	EUR 200 000

## 2.2 MEDIA LITERACY EXPERT GROUP

Index references in budget table (WPI): 1.08

<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
<u>Notes/points for discussion</u>	The situation in Belgium and other Member States regarding COVID-19 may still interfere with the planning of physical meetings, in particular in Q1 and Q2 of 2021

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	15 000

### 2.3 NEWS MEDIA POLICY DIALOGUES

Index references in budget table (WPI): 1.09

<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
Notes/points for discussion	The situation in Belgium and other Member States regarding COVID-19 may still interfere with the planning of physical meetings, in particular in Q1 and Q2 of 2021
Estimated budget	250 000 EUR

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

### 2.4 FINAL EVALUATION OF THE 2014-20 CREATIVE EUROPE PROGRAMME

Index references in budget table (WPI): 1.04

In accordance with Article 18(5) of Decision No 1295/2013, the European Commission shall establish a final evaluation report of the Programme on the basis of a final external and independent evaluation, assessing the longer-term impacts and the sustainability of the Programme. To do that, the Commission will need an analysis, based on the work already undertaken during the preparation of the midterm evaluation published in 2018, that will assess the longer-term impacts and the sustainability of the Programme on the basis of selected quantitative and qualitative indicators. In this framework, the Commission shall also evaluate the effects of the Guarantee Facility on access to bank loans and the associated costs for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors. This action will be implemented through a specific contract based on existing framework contracts or new calls for tender procedure.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC – CNECT	Direct management through public procurement	200 000

## **OTHER ACTIONS**

### **3.1 PROJECT SELECTION AND IMPLEMENTATION**

Index references in budget table (WPI): 1.11

The costs related to the experts involved in the assessment of applications and supporting of monitoring tasks are included in the Work Programme. It will cover 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	97 649

## Part III – Budget

### AVAILABLE APPROPRIATIONS

The total available appropriations foreseen under the 2021 Work Programme for the EU Member States, countries belonging to the European Economic Area, other countries participating to the programme amounts to **EUR 297.689.225**.

These available appropriations are distributed as follows:

- appropriations from the budget of the Union and under Heading 2: **EUR 289.140.695**;
- appropriations arising from the participation of the EFTA/EEA countries: **EUR 7.806.799** <sup>38</sup>;
- appropriations corresponding to estimated external assigned revenues : **EUR [p.m.]**
- appropriations corresponding to estimated internal assigned revenues from recoveries: **EUR 741.731**

Table 1 – Creative Europe 2021: available appropriations

Strands	Budget lines	EU-27	External assigned revenues		Internal assigned revenues	2021 Draft Budget
			EFTA/EEA	Other countries		
Culture	07 05 01	94.679.904	2.556.357	-	111.154	<b>97.347.415</b>
Media	07 05 02	167.489.652	4.522.221	-	597.288	<b>172.609.161</b>
Cross-sectoral	07 05 03	26.971.139	728.221	-	33.289	<b>27.732.649</b>
<b>TOTAL</b>		<b>289.140.695</b>	<b>7.806.799</b>	-	<b>741.731</b>	<b>297.689.225</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 2021	Mode of implementation	Implementing Body
<b>Actions managed by the Education, Audiovisual and Culture Executive Agency</b>				
2.01	European Cooperation projects	<b>60.942.906</b>	CFP	EACEA
2.02	European Platforms for the promotion of emerging artists	<b>11.000.000</b>	CFP	EACEA
2.03	European Networks of cultural and creative organisations	<b>9.000.000</b>	CFP	EACEA
2.04	Circulation of European literary works	<b>5.000.000</b>	CFP	EACEA
2.05	Pan-European cultural entities	<b>1.800.000</b>	CFP	EACEA
2.06	Project selection and implementation	<b>1.210.150</b>	SE	EACEA
2.07	Meetings with grant holders and other stakeholders	<b>150.000</b>	PP	EACEA
2.08	Support to IT systems	<b>284.509</b>	PP	EACEA
<b>Special actions and prizes</b>				
3.01	European Capitals of Culture (Melina Mercouri Prize)	<b>3.000.000</b>	PR	EAC
	EU Prizes in the field of culture:			
3.02	EU prize for popular and contemporary music	<b>600.000</b>	CFP	EAC
3.03	EU prize for Literature	<b>600.000</b>	SPE	EAC
3.04	EU prize for Cultural Heritage	<b>450.000</b>	SPE	EAC
3.05	European Heritage Days	<b>400.000</b>	IM	EAC
<b>Policy</b>				
4.01	Policy development and Dialogue with stakeholders	<b>970.000</b>	PP	EAC
4.02	Music Moves Europe	<b>500.000</b>	PP	EAC
<b>Programme implementation</b>				
5.01	Communication activities	<b>475.000</b>	PP	EAC
5.02	European Commission's corporate communication	<b>10.000</b>	PP	COMM
5.03	Project selection and implementation	<b>650.000</b>	SE	EAC
5.04	Corporate information technology	<b>304.850</b>	PP	EAC
	<b>TOTAL</b>	<b>97.347.415</b>		

## MEDIA STRAND

Table 3

WPI	Actions	Budget 2021	Mode of implementation	Implementing Body
<i>Creation cluster</i>				
6.01	European co-development	5.000.000	CFP	EACEA
6.02	European slate development	15.097.288	CFP	EACEA
6.03	European mini-slate development	4.000.000	CFP	EACEA
6.04	TV and online content	17.611.312	CFP	EACEA
<i>Business cluster</i>				
7.01	Fostering European media talents and skills	8.000.000	CFP	EACEA
7.02	Markets & networking	7.500.000	CFP	EACEA
7.03	European Film Distribution	29.900.000	CFP	EACEA
7.04	European Film Sales	4.400.000	CFP	EACEA
7.05	Innovative tools and business models	14.885.377	CFP	EACEA
<i>Audience cluster</i>				
8.01	Networks of European Cinemas	15.000.000	CFP	EACEA
8.02	Festivals and Networks of European Festivals	9.000.000	CFP	EACEA
8.03	European VOD networks and operators	4.000.000	CFP	EACEA
8.04	Films on the move	11.000.000	CFP	EACEA
8.05	Subtitling of cultural content	4.000.000	SPE	EACEA
8.06	Audience development & film education	5.000.000	CFP	EACEA
<i>Policy support &amp; awareness raising cluster</i>				
9.01	European Audiovisual Observatory	870.000	D	CNECT
9.02	External experts' advice on implementation of AVMS Directive	131.250	SE	CNECT
9.03	External experts' advice on implementation of cross cutting policy priorities in Creative Europe MEDIA	100.000	SE	CNECT
9.04	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
9.05	Corporate communication	20.000	PP	COMM
<b>Procurements</b>				
10.01	Stands - B2B services	2.500.000	PP	EACEA
10.02	Study on the Independence of Media Regulators	300.000	PP	CNECT
<b>Blending</b>				
10.03	MediaInvest - investment to foster European audio-visual productions and distribution	10.500.000	IM	CNECT - EIF
<b>Programme Implementation</b>				
10.04	Support to Project selection and implementation	1.000.000	SE	EACEA
10.05	IT Corporate	566.150	PP	CNECT-DIGIT
10.06	Sedia / e-grant	1.177.784	PP	EACEA
<b>TOTAL</b>		172.609.161		

## CROSS-SECTORAL STRAND

Table 4

WPI	Actions	Budget 2021	Mode of implementation	Implementing Body
	Transnational policy cooperation:			
1.01	Policy analysis	<b>200.000</b>	PP	EAC/EACEA
1.02	Presidency events	<b>200.000</b>	MON	EAC
1.03		<b>200.000</b>	MON	CNECT
1.04	Final evaluation of 2014-2020 programme	<b>200.000</b>	PP	CNECT/EAC
1.05	Creative Innovation Lab	<b>6.320.000</b>	CFP	EACEA
1.06	NEWS-Journalism partnerships	<b>7.600.000</b>	CFP	EACEA
1.07	NEWS-Monitoring and defending media freedom and pluralism	<b>1.100.000</b>	SPE	
1.08	Media Literacy Expert Group	<b>15.000</b>	PP	CNECT
1.09	News Media Policy Dialogues	<b>250.000</b>	PP	CNECT
1.10	Creative Europe Desks	<b>11.550.000</b>	DB	EACEA
1.11	Project selection and implementation	<b>97.649</b>	SE	EACEA
	<b>TOTAL</b>	<b>27.732.649</b>		

## COUNTRY DISTRIBUTION - CREATIVE EUROPE DESKS

Table 5

Methodology with maximum ceilings calculated based on the ceilings in previous Annual Work Programme 2020 with increase 25%		
	Country	2021
	<b>EU Member States</b>	
1	Austria	340,000.00
2	Belgium	440,000.00
3	Bulgaria	210,000.00
4	Croatia	210,000.00
5	Republic of Cyprus	190,000.00
6	Czech Republic	364,000.00
7	Denmark	364,000.00
8	Estonia	134,000.00
9	Finland	358,000.00
10	France	1,076,000.00
11	Germany	1,438,000.00
12	Greece	288,000.00
13	Hungary	294,000.00
14	Ireland	462,000.00
15	Italy	890,000.00
16	Latvia	166,000.00
17	Lithuania	188,000.00
18	Luxembourg	188,000.00
19	Malta	140,000.00
20	the Netherlands	454,000.00
21	Poland	544,000.00
22	Portugal	194,000.00
23	Romania	174,000.00
24	Slovakia	206,000.00
25	Slovenia	188,000.00
26	Spain	1,086,000.00
27	Sweden	414,000.00
	<b>Total</b>	<b>11,000,000.00</b>
	<b>EEA/EFTA</b>	
28	Norway	362,000.00
30	Iceland	188,000.00
	<b>Sub-total (EEA/EFTA)</b>	<b>550,000.00</b>
	<b>Total (EU+EEA/EFTA)</b>	<b>11,550,000.00</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 Participation Agreement.