



The Creative Europe programme

European Implementation Assessment

IN-DEPTH ANALYSIS

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The Creative Europe programme

In-depth Analysis

On 10 October 2015, the Culture and Education Committee (CULT) of the European Parliament requested an Implementation Report on the Creative Europe programme (Regulation 1295/2013 of December 2013). Such reports are routinely accompanied by European Implementation Assessments, drawn up by the Ex-Post Impact Assessment Unit of the Directorate for Impact Assessment and European Added Value, within the European Parliament's Directorate-General for Parliamentary Research Services.

The paper complements implementation reports on two other Union programmes falling under Culture and Education Committee responsibility, namely Erasmus+ and the Europe for Citizens programme.

Abstract

The Creative Europe programme (CE) – in operation since January 2014 – brings together the cultural and media programmes during the 2007-2013 programming period and is designed to support activities in the cultural and audiovisual sectors and to promote cross-sectoral synergies. With the aim of enhancing the competitiveness of the creative and cultural industries, Creative Europe was devised to help the creative and cultural industries and audiovisual sectors to better face the challenges of increasing digitalisation, market fragmentation, global competition and difficult access to financing. To this effect, Creative Europe desks were created in participating countries to provide prompt information on the different aspects of the programme. Against this background, the European Commission will present the results of the programme's mid-term evaluation by the end of 2017. This implementation assessment takes stock of the developments to date by analysing the main implementation issues vis-à-vis the programme's intended objectives. In order to reveal possible obstacles and address remaining problems, this assessment serves the overall purposes of the Implementation Report requested by the Committee on Culture and Education (CULT) of the European Parliament.

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Executive summary

Estimates attribute the cultural and creative sectors with a contribution of up to 4.5% of EU GDP and around 4% of employment. Although culture plays a significant role in the economy of the European Union, the culture and creative sectors in Europe do not fully exploit the advantages of the Single Market, where excessive market fragmentation is considered the main barrier. The Creative Europe programme gathers the previously autonomous MEDIA and Culture Programmes 2007-2013 to support European cinema and the cultural and creative sectors under the same organisational framework, with a view to enabling them to increase their contribution to the overarching objectives of generating growth and jobs.

The European Parliament has, on several occasions, underlined the intrinsic and social value of culture – alongside its economic and growth potential, and stresses the specific nature of the cultural and creative sectors, especially the audiovisual sector. During the discussion on the new Creative Europe programme, attention was drawn to the complementarity of the programme with other EU funding sources, such as, inter alia, the European Social Fund, the EU programme for Social Change and Innovation, and the European Fund for Regional development. Some concern was also expressed regarding the proposed system of performance indicators and results dissemination.

Creative Europe has now been in operation for around two and a half years and more than 4 000 projects have been selected within the Culture and Media sub-programmes. A year ahead of the interim evaluation of Creative Europe by the European Commission, a number of issues concerning the organisation of the programme and the implementation of its actions are worth mentioning. The **hybrid structure** governing the programme – where two Directorates-General and one Executive Agency are involved – may pose some administrative problems, since the culture of the two Directorates-General involved in managing the programme is somewhat different.

The **system of calls for proposals** for funding is organised so that each 'call' is accompanied by a specific notice of competition, as well as a guidelines document specifying the timetable for the call, the available budget, the admissibility requirements, and the criteria for eligibility, exclusion and selection. Particularly relevant to the programme's future development is the award criteria, the description and relative weight of which may vary depending on the different calls.

The **system of 'performance' indicators** provided in the main regulation (Art. 18), including: indicators for the general objectives of the programme; indicators for the MEDIA and Culture strands respectively; as well as specific indicators concerning the Guarantee Facility instrument; is not yet operational. This may hamper appropriate policy monitoring for the overall programme and in turn the process of evaluation. The upcoming Commission interim evaluation of Creative Europe is also destined to establish the appropriateness of the existing system of indicators in view of its possible future modification.

Access to finance has traditionally represented a hurdle for the cultural and creative sectors. The Guarantee Facility within Creative Europe is designed to enhance cultural and creative SMEs' and organisations' access to finance, by providing credit risk protection to financial intermediaries building portfolios of loans. However, the back-loading of the budgetary allocation to 2016 has delayed its launch. Nonetheless, there is significant interest in participation amongst market players.

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1. Introduction

The Creative Europe programme gathers the previously autonomous MEDIA and Culture Programmes 2007-2013 to support European cinema and the cultural and creative sectors under the same organisational framework, with a view to enabling them to increase their contribution to the overarching objectives of generating growth and jobs. Creative Europe is designed to support the activities of the cultural and audiovisual sectors in participating countries (including Member States, countries belonging to the European Economic Area (EEA), and (potential) candidate countries facing the challenges of a shift towards **digitalisation, market fragmentation, global competition** and difficulty accessing **financing**.

Culture plays a significant role in the economy of the European Union, with estimates attributing the cultural and creative sectors with a contribution of up to 4.5% of the EU GDP and around 4% employment. This places Europe at the forefront of creative industry exports and calls for further action to retain this position. One of the main challenges is to **create the conditions for investment** in the capacity of these sectors to operate across borders. The argument underpinning the launch of the new programme is that the culture and creative sectors – despite their potential and saliency on the European scene – do not fully exploit the advantages of the Single Market, where excessive market fragmentation is considered the main barrier. This occurs within an already highly-diversified geography of languages and cultural traditions, which simultaneously an integral part of European construction, but also an obstacle to authors' efforts to reach readers in other countries, for the public to see foreign theatre or cinema, and for musicians to reach new listeners.

Statistics in the field of culture in Europe are organised in the [ESSnet-Culture Report](#) (2012),¹ which constitutes the main Eurostat reference for the production of cultural statistics to date. In particular, the report establishes a statistical framework for culture based on 10 domains: heritage; archives; libraries; book and press; visual arts; performing arts; audiovisual and multimedia; architecture; advertising; and art crafts; which are in turn crossed with six 'functions': creation; production/publishing; dissemination/trade; preservation; education; and management/regulation. Building on the data gathered in the ESSnet-Culture Report, six main statistical areas have been developed thus far; these concern: cultural employment; enterprises in the cultural sectors; international trade in cultural goods; cultural participation; use of ICT for cultural purposes; and household expenditure on cultural goods and services. Thus, cultural employment in the European Union in 2014 was estimated at 6.3 million persons,² whilst according to [Eurostat Structural Business Statistics](#), the relative majority

¹ The establishment of the Working Group European Statistical System Network on Culture (ESSnet-Culture), coordinated by the Luxembourgish Ministry of Culture, is a new step for the European cultural statistical cooperation. The report ESSnet-Culture is the main result of two years of deliberation by the European working group on cultural statistics. The result of the ambition of the Member States and the intensive work of national experts is based on particularly solid and ground-breaking information using classifications and data sources that have been tested by the national statistical institutes, thus allowing Member States that do not have dedicated analytical services to produce cultural statistics. See the [ESSnet programme](#), European Commission.

² Detailed statistical breakdowns can be found on the [European Labour Force Survey](#) – EUROSTAT, where, inter alia, data are presented as to 'GDP per capita and cultural employment', 'life satisfaction and cultural employment', and 'high education attainment in cultural employment'.

of enterprises active in the culture and media sectors would operate in the domains of: 'programming and broadcasting' ($\approx 21\%$ in 2013); 'motion picture, video and television programme production' ($\approx 20\%$ in 2013); and 'architectural activities' ($\approx 17\%$ in 2013). Concerning figures on international trade in cultural goods, the overall amount of extra-EU import and exports of cultural goods in 2014 was about €24 billion in 2014.³ Figures from a [2013 Eurobarometer survey](#)⁴ testify that, in the twelve months prior to data collection (April-May 2013): 13% of the sample went to a musical performance or cultural activity from another European country; 31% read a book by an author from another EU country; and only 4% had attended a theatre performance from another European country. As to the use of ICT facilities, in 2015 around 40% of the EU-28 population aged 16-74 used the internet for cultural purposes (including reading online news sites, playing/downloading games, and listening to web radio).⁵ Figures concerning the structure of household expenditures – as organised in the [Eurostat Household Budget Survey](#) – shows that in 2010, European families spent less than 4% of their household budget on cultural expenditure, with peaks reached in Denmark ($\approx 5.5\%$) and Finland ($\approx 5.2\%$).

Against this background, the new Creative Europe is called to 'strengthen the adaptation of the cultural and creative sectors to globalisation and the digital shift. ... The more targeted focus on transnational circulation of works should lead to more trade within the internal market, more international trade and increased revenues for the sector ...'.⁶ According to its promoters, the provision of a **new financial facility** will increase the capacity of the culture and creative sectors to attract private finance, strengthen their financial capacity and the commercial potential of works, thus opening up new opportunities for growth and employment. This should also contribute to **lessen SME dependence on public subsidies**, within a sector where grants have been the traditional form of public support.

The mid-term evaluation of Creative Europe, a report of which should be submitted to the European Parliament and the Council by 31 December 2017, will also take into account the results of the evaluations of the long-term impact of the predecessor Culture and Media programmes during the period 2007-2013. The evaluation in this case will assess the actions of the Culture, MEDIA, and MEDIA Mundus programmes (2007-2013), which were continued under the Creative Europe programme, and look at the synergies between them, as well as assessing the coherence of the cross-sectoral sub-programme and its actions.⁷

³ Data are gathered through [COMEXT](#), the Eurostat database for international trade of tangible goods.

⁴ Cultural Access and Participation, special Eurobarometer 399/Wave EB79.2 – TNS Opinion & Social, 2013.

⁵ Additional data are available through the [Eurostat-ICT Survey](#).

⁶ Creative Europe - A new framework programme for the cultural and creative sectors (2014-2020), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. COM (2011) 786 final, 23 November 2011.

⁷ Evaluation [ROADMAP](#) for Creative Europe. The Creative Europe legal base requires that the following issues should be examined: qualitative and quantitative elements enabling and leading to the assessment of the **effectiveness** of the programme in achieving its objectives, the **efficiency** of the programme, also in comparison with the previous programmes, including cost-effectiveness, the **European added value** of the projects funded by the programme, the **scope of simplification** of the programme, the **internal and external coherence** of the programme, the continued **relevance** of the objectives of the programme, and the contribution of the programme to achieving the EU priorities of **smart, sustainable and inclusive growth**.

2. The Creative Europe legal Framework and Organisation

2.1. Legal Framework

The legal framework of the Creative Europe (CE) programme is constituted in primary law by Treaty Article 166(4) and 167 (5) TFEU – providing for European Union support for Member States' action to preserve cultural and linguistic diversity, and in secondary law by Regulation 1295/2013 on the Creative Europe Programme (basic Regulation) as well as Commission implementing Decisions laying down the annual work programme for the implementation of Creative Europe. Additionally, the CE programme draws on the 2005 [Unesco Convention](#) on the Protection and Promotion of the Diversity of Cultural Expression, which aims to strengthen the competitiveness of the cultural and creative sectors and to facilitate adaptation to industrial changes.

The basic regulation sets out the general provisions and requirements for the organisation and implementation of the programme, as well as specifying the range of the three different strands – culture, media, cross-sectoral – through which the programme is organised. It lays down the **definitions** that shall apply in the context of the regulation, the objectives – general and specific – underpinning the overall set of action to be financed thereafter, and the **European added value** that Creative Europe shall bring about. Chapter V stipulates inter alia the arrangements for monitoring and evaluation, and the system of performance indicators that will be used to take stock of the programme's progression against the stated objectives.

As a regulation, the CE programme has general application, and the European Commission shall implement its provisions in accordance with the Financial Regulations. However, the annual work programme – containing amongst others the description of the measures to be financed – shall be adopted by means of implementing acts, adopted in accordance with the examination procedure. Furthermore, the regulation empowers the Commission with the possibility to adopt delegated acts in order to supplement the quantitative and qualitative indicators laid down in Art. 18.

The regulation includes two annexes. The first annex details the implementation arrangements for operating the Cultural and Creative Sectors Guarantee Facility as provisioned in Art. 14 of the main regulation. The second presents the Logo of the Media sub-programme.

Annexes to the Creative Europe Programme regulation

- I. Implementation arrangements for the cultural and creative sectors guarantee facility
- II. Logo of the Media sub-programme

The CE regulation was adopted at first reading by the European parliament on 19 November 2013 by a large majority,⁸ which demonstrates the broad consensus for this initiative amongst Members. The final act was signed on 11 December 2013. A corrigendum to the final act was adopted on 11 December 2013 to rectify the content of Art. 24(6) of Regulation 1295/2013. The regulation became applicable on 1 January 2014, and the CE programme will be implemented for the period 1 January 2014 to 31 December 2020.

⁸ 650 in favour, 32 against, 10 abstentions.

Creative Europe – according to the legislator – shall contribute to the achievement of the objectives as set in the [Europe 2020 Strategy](#) and its flagship initiatives. Thus, the European added value of the initiative (Art. 5 of the CE Regulation) shall be ensured through the transnational character of actions and activities which complement other: regional, national and international Union programmes; by the development and promotion of cooperation between cultural and creative players; the economies of scale and critical mass fostered by Union support; as well as by creating the conditions for a more level playing field in the European cultural and creative sectors.

2.2. Programme Organisation

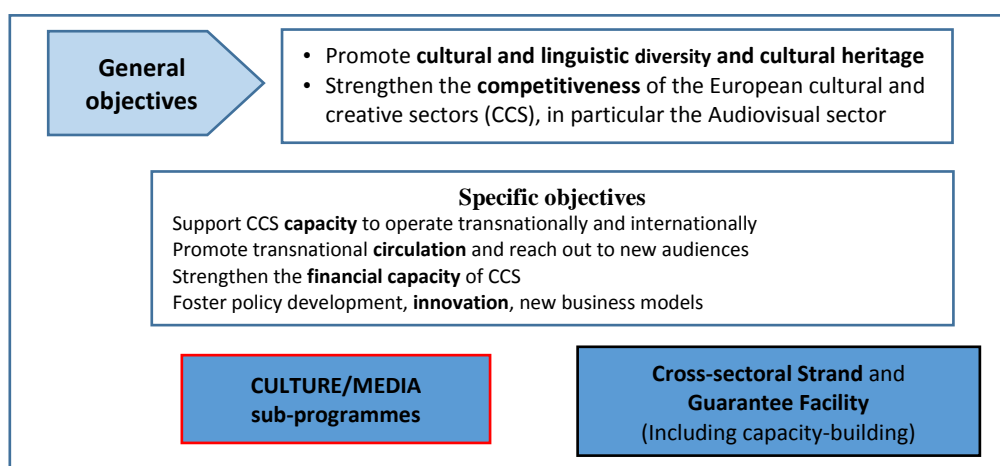
The Creative Europe programme was designed with the overall intention to support the activities of the cultural and audiovisual sectors in participating countries, within a situation where increasing challenges are posed by the shift towards digitalisation, market fragmentation, global competition and the increasing difficulty in accessing financing.

2.2.1. Objectives

According to the general provisions of the Regulation establishing Creative Europe, the general objectives of the programme shall be to a) safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage and b) to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.

More specifically – through the actions promoted within its different strands – CE aims at supporting the capacity of the European cultural and creative sectors to operate transnationally and internationally; to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players; and to strengthen the financial capacity of SMEs and micro, small and medium-size organisations in the cultural and creative sectors in a sustainable way. Furthermore, the programme is intended to foster policy development; innovation; creativity; audience development; and new business and management models; through support for transnational policy cooperation.

Figure 1 – Creative Europe objectives



In this connection, the programme sets out to create appropriate conditions for increased cooperation in the cultural and audiovisual sectors, for the transnational mobility of cultural and creative industries workers (and their work), to foster 'European' careers in these sectors, as well as to safeguard European cultural heritage and linguistic cultural diversity, according to the principles of the [European Agenda for Culture](#).

2.2.2. Structure

The programme gathers the previously separate Culture, MEDIA and parts of MEDIA Mundus (operational between 2007 and 2013) programmes under the same umbrella. As such, it consists of three distinct strands: a MEDIA sub-programme, a culture sub-programme and a cross-sectoral strand, which includes a self-standing financial instrument, the Guarantee Facility.

In particular, the Guarantee Facility is devised with the aim of facilitating access to financing for European SMEs in the sectors concerned by the programme, within a situation of high levels of financial risk, where it is rather difficult for banking institutions to assess the actual situation, so as to allow financial intermediaries to share knowledge in the field.

The cross-sectoral strand also supports studies and data collection to develop analytical tools in support of evidence-based policy-making in both strands.

Additionally, the cross-sectoral strand covers the [Creative Europe Desks](#)⁹ established to support the programme in the participating countries. Creative Europe desks promote and provide information about the programme in their respective countries, assist the cultural and creative sectors in relation to the programme, support the Commission and ensure the communication and dissemination of information concerning the European Union funding awarded and the results obtained for their country.

2.2.3. Financial aspects

Over the programming periods 2000-2006 and 2007-2013, a total of €636.5 million was spent on the culture programme and €1.2 billion on the MEDIA programme. Additionally, €19 million was allocated to support cultural organisations active at EU level and minority languages during the period 2000-2006. Over the same period, €59 million was consecrated to networking activities and the media training programme, while €23 million was programmed to sustain cooperation with third countries (2008-2010 and 2011-2013).

The overall budget for Creative Europe (CE) over the period 2014-2020, which falls under Heading 3 of the EU's Multiannual Financial Framework, is set at €1.46 billion, which represents 0.14% of the total budget of the MFF envelope.

⁹ A list of programme country desks for the culture and media strands is provided in Table 1 in annex.

Table 1 – Financial allocation to Creative Europe

	<i>2000-2006</i>	<i>2007-2013</i>	<i>2014-2020</i>
Culture	€236.5 million	€400 million	
Media	€454 million	€755 million	
Creative Europe			€1.46 billion

Source: EPRS

The current budget for the programme 2014-2020 is 9% higher than the budget for the previous period, although it represents a substantial cut from the initial [European Commission](#) proposal of €1.8 billion. Of the total financial allocation, 31% is earmarked for the culture strand, 56% for media, and 13% for the cross-sectoral strand.

The budget for the CE programme is jointly managed by the European Commission's Directorate-General for Education and Culture and Directorate-General Connect, together with the corresponding executive agency, the [Education, Audiovisual and Culture Executive Agency](#) (EACEA). The system in place to finance projects under the CE programme is based on co-financing between the EU and Member States. In this connection, the financial contribution from the programme cannot exceed 80% of the total eligible costs (the EU contribution is higher for transnational cooperation projects or SMEs). Financing is mainly dispensed in the form of grants (which do not require any form of monetary pay-back), and awarded through a system of calls for proposals, managed by EACEA and evaluated by a committee of independent experts in the relevant field. Funding for certain measures (studies, networks, organisation of prices, etc.) is provided through public procurement instead.

The proposed budget for the implementation of the Creative Europe programme for 2016, as set out in the CE annual work programme, provides for a maximum contribution of €182.2 million. This is further broken up into three distinct budgetary lines, respectively for:

- €23.8 million, to strengthen the financial capacity of SMEs and organisations in the European cultural and creative sectors, and to foster policy development and new business models;
- €52.8 million, culture sub-programme;
- €100.7 million, MEDIA sub-programme.

The programme also finances the [European Capitals of Culture](#) initiative, and a series of European prizes: the [European Border Breakers award](#); and EU prizes for [Literature](#), [Contemporary Architecture](#) and [Cultural Heritage](#).

In addition to financing in the form of grants, as of 2016 the programme is equipped with the Guarantee Facility, a self-standing financial instrument indirectly managed by the [European Investment Fund](#).

Guarantee Facility

The Cultural and Creative Sectors Guarantee Facility, which forms part of Creative Europe's cross-sectoral strand, is a self-standing, €121 million fund to be set up in cooperation with and managed by the European Investment Fund (EIF) in accordance with Title VIII of the EU's Financial Regulation. The Facility, which will become operational in 2016, is designed to enhance cultural and creative SMEs' and organisations' access to finance, by providing credit risk protection to financial intermediaries building portfolios of loans. It will also support capacity and expertise building to correctly analyse relevant risks. The Facility should help businesses and organisations in the culture sector to tap over €600 million in bank loans and private investment, thereby reducing their dependence on public funds. According to a 2012 European Parliament DG IPOL analytical note, the Facility reflects a general shift in Europe towards 'loans over grants, market-driven funding decisions and diminishing public subsidies'.

Source: [EPRS Briefing](#) 2015

2.2.4. Logic of Intervention and supported actions

Under the condition that no funding is awarded to individuals, the programme is open to firms and organisations from all EU countries, as well as EFTA countries, and – with the exception of the Guarantee Facility – candidate and potential candidate countries, and countries covered by the [European neighbourhood policy](#). The participation of organisations from third countries included in bilateral and multilateral cooperation agreements (i.e. the EEA/EFTA countries), is subject to specific arrangements with the concerned parties, as well as to additional financing. Additionally, the programme allows for cooperation and joint action with countries not participating in the programme and with international organisations which are active in the cultural and creative sectors, such as [UNESCO](#), the [Council of Europe](#), and the [Organisation for Economic Co-operation and Development](#), on the basis of joint contributions in the pursuit of programme objectives.

The criteria put in place for the selection of projects, generally applying to all actions within the three strands of the programme, include the requirement of stable and sufficient sources of funding on the part of the applicant organisation, and that applicants are equipped with the appropriate professional competencies and qualifications required to complete the proposed actions. When applying for grants above €60 000, applicant organisations must additionally demonstrate their operational capacity by providing activity reports covering the previous two years, as well as the profit and loss accounts of the project leader and partners, in order to further demonstrate their financial capacity.

According to the [annual work programme](#) for 2016, within the culture strand, the programme will support the following main actions:

- **European cooperation projects**, aimed at promoting the transnational mobility of artists and creative and cultural industries operators and at improving access to European cultural and creative works;
- **Literary translation projects**, with the objective of increasing the translation, promotion and readership of high quality European literature. The expected result would be to support about 75 translation projects over the year;
- **European Platforms**, to present emerging talents via a pan-European programme that promotes their mobility, European values and cultures, thus

contributing to audience development and including branding and communication activities;

- **European Networks**, aimed at enhancing the sector's capacity to operate on an international/transnational scale, to develop new business models or approaches to audience development.

Cooperation

This scheme supports **small scale cooperation projects** – involving a project leader and at least two other partners having their legal set in at least three different countries; and **large scale cooperation projects** – with at least five project partners and six countries taking part in the culture sub-programme. Projects within this scheme include the exchange of cultural players in view of building capacity (i.e. training sessions, workshops, construction of websites); the exchange of cultural actors between countries for career purposes, including co-creations and co-productions, which are subsequently performed and toured in different countries. Projects between cultural organisations (concert halls, opera houses, theatres, festival, orchestras) from different countries collaborating to co-produce/perform in different venues in different countries, and projects aimed at the exchange of artefacts with a particular European dimension, through exhibitions and museums loans, are also supported.

As part of the MEDIA strand, support will be granted for:

- **Training** of audiovisual professionals to allow them to operate trans-nationally, acquire new skills and competencies, as well as share knowledge and use of digital technologies;
- **Development of single projects** for animation, creative documentaries or films with significant cross-border circulation potential;
- **Development slate funding**, for a package of works, of animation, creative documentaries or films with significant cross-border circulation potential;
- **Development of European video games**, with the expected result of increasing the quality and feasibility of selected projects and strengthening video games developers' position on the market;
- **TV programming of audiovisual works**, to promote stronger producer independence from broadcasters and the overall quality of European works in this sector;
- **Market access**, with the aim to facilitate European and international co-productions, access to professional audiovisual trade events and markets, and the use of online business tools inside and outside Europe;
- **The Cinema Automatic Scheme** for distributors, on the basis of cinema admission tickets sold, in order to improve the transnational distribution of non-national European films, to increase investment in the production, acquisition and distribution of non-national European films and to strengthen the link between their production and distribution;
- **The Cinema Selective Scheme** for distributors, to support cross-border distribution campaigns;
- Other measures to support **festivals, cinema networks, online distribution and audience development**.

Training

One of the main priorities of the MEDIA strand of Creative Europe is to favour the acquisition and improvement of skills and competences of working audiovisual professionals and the development of networks. The MEDIA sub-programme training scheme supports activities aimed at training and increasing the skills and networking capabilities among professionals in the audiovisual sector. Activities may take the form of workshops and/or online coaching sessions and dissemination tools, using proven or testing new learning, teaching and coaching methods and best practice dissemination. In 2014, 59 training actions were selected for two year Framework Partnership Agreements, out of which 58 were selected for the second year, for a total amount of €7.8 million, including four international actions, and representing 16 countries.

Amongst its **special actions**, Creative Europe supports four European prizes: the European Union prize for Contemporary Architecture; the European prize for Literature; the European Border Breaker Awards; and the EU prize for Cultural heritage. In 2015, the Prix MEDIA was discontinued. As of 2016, the prize will be progressively merged with the LUX prize, in close cooperation with the European Parliament. Support will also continue for the European Capitals of Culture initiative, for which the programme will provide a budget of €1.5 million per city, as well as promoting the European Heritage Days and the European Heritage Label initiative.

European Capital of Culture

Since 1985, when the European Capital of Culture initiative was first developed, more than 50 cities¹ across the European Union have been awarded the title of capital of culture. The initiative is designed to highlight the richness and diversity of cultures in Europe and to foster the contribution of culture to the development of cities. In pursuing these objectives, it has contributed to regenerating cities, raising their international profile, and enhancing the image of cities for inhabitants, as well as boosting tourism. A new post-2019 framework features a chronological list of Member States that can host the title from 2020 to 2033, and will allow cities in EU membership candidate countries to hold the title.

Under the cross-sectoral strand of the Create Europe programme, three main functions are supported: the establishment of a Guarantee Facility targeting the cultural and creative sectors, the promotion of transnational policy cooperation and support for a network of Creative Europe Desks. To date, the majority of the annual budget within the cross-sectoral strand is allocated to the Creative Europe Desks in participating countries. The trans-national policy cooperation activities are designed to support the exchange of experience and know-how relating to new business and management models, as well as the collection of market data, studies, analyses of labour, skills, market needs, and policies, and to support statistical surveys. The budget pays the fee for European Union membership of the European Audiovisual Observatory; as well as testing new and cross-sector business approaches to funding, distributing, and monetising creation; and finally for organisation of conferences, seminars, and policy dialogue, including in the field of cultural and media literacy and the promotion of digital networking. Starting from this year, the cross-sectoral strand will finance a **Guarantee Facility** designed to facilitate

access to finance for micro, small, and medium-sized organisations in the sector, as well as to improve the risk-assessment capacities of participating financial intermediaries.¹⁰

3. The European Parliament's role and position

The priority of the European Parliament, as expressed in its [report](#) on the Commission proposal for Creative Europe, was to defend a 9% increase in the CE budget in comparison to predecessor programmes. The European Parliament's main argument was that the culture and media strands of Creative Europe should remain distinct sub-programmes in their own right, and the Parliament was successful in inserting a specific provision on funding for subtitling, dubbing and audio description of European films, as part of efforts to foster the circulation of European films within the media sub-programme.

In contrast to the European Commission approach, the European Parliament also underlined the intrinsic and social value of culture, alongside its economic and growth potentials, which were the main aspects underlined in the Commission proposal. In particular, Parliament stressed the importance of considering the specific nature of the cultural and creative sectors, especially the audiovisual sector, and translating this into tailor-made approaches within the two strands. As to the financial arrangements for the programme, attention was drawn to the complementarity of the programme with other EU funding sources, such as, inter alia, the European Social Fund, the EU programme for Social Change and Innovation, and the European Fund for Regional development. Some concern was also expressed as regards the proposed system of performance results and dissemination; in this connection, Parliament proposed that both quantitative and qualitative indicators be used for the monitoring of the framework programme. The proposal was approved by 650 votes to 32, with 10 abstentions, on 19 November 2013.

Similar concerns were raised during the debate in Council, where delegations expressed initial perplexity regarding the level of detail in the Commission proposal, and underlined the need for Member States to have a greater role in the implementation of the programme. Member States welcomed the establishment of the Guarantee Facility, pointing out nonetheless that attention should be paid to SME access to finance in the cultural and creative sectors and to their equal access to the Guarantee Facility. Additionally, several Member States underlined the need for clear criteria in this sense, as well as the importance of a geographical balance regarding access to loans.

In its [opinion](#) of March 2012, the European Economic and Social Committee (EESC) underlined the potential risk of asymmetric access to finance, due to the existing major disparities between Member States' policies, and the partial lack of synergy between the programmes for innovation and competitiveness and the proposed Creative Europe programme. Additionally, the EESC expressed doubts regarding the organisation of the new financial facility and the possible lack of interest on the part of financial institutions, given the small amounts involved.

¹⁰ The list of open and past calls for proposals, and details of budget allocations among the various actions for 2016 are summarised in Table 2 and 3 in annex.

4. Assessment of the Creative Europe programme and statistical data

4.1. Assessment of Creative Europe to date

The [impact assessment](#) accompanying the proposal for a regulation establishing the Creative Europe programme underlined the advantages originating from combining the previously independent MEDIA, Culture and Media Mundus programmes. Moving away from the status quo by creating an integrated programme would bring about a number of advantages, including greater policy synergies in the sectors concerned, with a potential to positively contribute to the objectives of the Europe 2020 strategy. Combining programmes would facilitate the production of knowledge and its diffusion between sectors. The management of the programme would be simplified under one structure, thus contributing to administrative simplification and eventually to the creation of economies of scale. The new structure would also allow for the creation of a single cross-cutting financial instrument, facilitating access to private funding.

The [interim evaluation](#) of the culture programme for 2007-2013,¹¹ conducted by a third-party for the European Commission's Directorate-General for Education and Culture in 2010, revealed how the programme positively contributed to the promotion of cross-border cooperation, supported artistic and literary creation and improved the circulation of cultural productions. Amidst the critical elements detected in the evaluation, the partial dismay of stakeholders interviewed on the subject, concerned the lack of focus on the challenges posed by increasing digitalisation and the Commission's interpretation of Article 167 TFEU.¹² A partial dominance by EU-15 countries in cross-border projects and some uncertainty in the interpretation of the three programme objectives on the part of the participating parties, which triggered difficulties in establishing the exact nature of the activities financed, was also noted. A similar endeavour was accomplished over the same period for the MEDIA programme. The main findings of the [interim evaluation of MEDIA 2007](#),¹³ pointed out the programme's significant added value in supporting training and project organisation, thus enabling the overall ambitions of the sector and complementarity with existing national support. However, the analysis also pointed out that the programme's organisation (especially its overall timeframe) did not allow it to be sufficiently reactive to the extremely rapid changes in technology and the market. Little appeared to have been done to foster demand for European works by the public, cinemas and TV broadcasters, compared to the effort made to expand audiovisual production capacity; additionally, the system of positive discrimination set up was unsuited to meeting the objective of remedying the imbalance between countries with

¹¹ The interim evaluation of the culture programme 2007-2013 was carried out for the European Commission, DG EAC, by Ecorys UK between July 2009 and May 2010.

¹² Art. 167 TFEU stresses in particular the Union's role in encouraging cooperation between Member States and supporting and supplementing their action in the areas of: knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural exchanges; artistic and literary creation, including in the audiovisual sector. Additionally, the article calls for Union and Member States action in order to foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe.

¹³ The interim evaluation of the MEDIA 2007 programme was carried out on behalf of former DG INFSO of the European Commission by a consortium composed by Euréval and Media Consulting Group.

low and high audiovisual production capacity. Recommendations were produced, and suggested supplementary effort to develop more innovative support and intervention tools, and increasing positive discrimination for low-production countries. Other studies published in 2010 looked more specifically at issues of financing in the cultural and creative sectors.¹⁴ Attention was drawn to the difficulties that creative businesses in Europe encounter in securing financing and to the problems faced by creative industries to obtain financing in a timely manner.

Later in 2012, two analytical notes on the culture and MEDIA strands of the future Creative Europe programme were produced by the European Parliament's Policy Department for Internal Policies of the Union (DG IPOL).¹⁵ At the request of Parliament's Culture and Education Committee, these analytical notes were meant to comment on the nature and implications of the proposed new Creative Europe framework programme, under consideration at the time by Council and Parliament, and in particular, the debate around the Multiannual Financial Framework 2014-2020. Comments on the [culture strand](#) of the programmes point to the novelty represented by Creative Europe in the approach to the culture industry – rather than considering 'culture' as a policy as such – and stakeholders' appreciation of the proposed administrative simplifications. On the other hand, concerns were raised as to the arrangements of the Guarantee Facility, considered mainly directed towards profitable media enterprises at the expenses of smaller non-profit cultural organisations. The analysis on the [MEDIA strand](#) positively welcomed the continuation of financing for measures that were considered to date as working appropriately, but highlighted the possible difficulties for SMEs from smaller Member States to access the Guarantee Fund. Some criticisms were formulated as to the programme's lack of targeting specific audiences, such as children and older people, as well as specific sector's components, for example new story-telling and projects to facilitate licensing initiatives for online rights.

Other studies produced to date analyse the performance and the implementation of various components of the programme, and on some of the initiatives that Creative Europe contributes to finance.¹⁶ Final evaluations of the culture and MEDIA programmes 2007-2013 are to be integrated into the mid-term evaluation of the Creative Europe programme, to be presented by the European Commission in December 2017.

4.2. Creative Europe Statistics

During the period 2014-2015, a total of 4 494 actions were selected under the Creative Europe framework, split between a total of 702 actions pertaining to the culture strand and 4 143 within the remit of the MEDIA strand of the programme.¹⁷ The actions selected and put in place during the first two years of the programme under the new structure,

¹⁴ Reference is made to the Angel Capital Group's Report done for the European Commission in 2010 and the [Report](#) prepared for the ECCE innovation network and the Nantes metropolitan region by KEA Consulting in May 2010.

¹⁵ The two notes were commissioned to and produced by the Institute for International Relations (IMO) in August 2012.

¹⁶ A number of studies, including the yearly evaluation of the EU Capital of Culture initiative is available via the Commission [Directorate-General for Education and Culture](#).

¹⁷ Data reported in this section come from internal European Commission figures and are not extracted from the Commission Directorate-General for Education and Culture.

represent around 43% of the total submitted applications (10 253). Although the overall number of applications has not varied considerably over the two years (5 223 and 5 030 respectively), the application success rate has shifted from about 46% in 2014 to around 40% in 2015. This trend is also confirmed when considering the two strands separately.

Table 2 – Submitted/selected applications for 2014 and 2015

	culture		MEDIA		success rate
	Submitted	Selected	Submitted	Selected	
2014	754	167	4469	2273	≈ 46%
2015	937	184	4093	1870	≈ 40%
Total		351		4 134	≈ 43%
				4 494	

Source: EPRS, from European Commission data.

Within the culture thread of the programme, the lion's share of applications and actions financed (projects) is represented by projects supported under the cooperation heading, followed by the actions aimed at pursuing objectives under the literary translation section. The number of actions financed to promote European Platforms and European Networks is considerably smaller. As for the participating countries, amongst the more dynamic in terms of number of projects submitted are: Italy, Spain, France, Slovenia, Belgium, Croatia, Denmark and Bulgaria; whereas France, the United Kingdom and Belgium stand out when considering the overall financial allocation per country.

Table 3 – Selected culture projects per action (2014-2015)

	Culture strand
Cooperation	147
Literary translation	245
European Platforms	13
European Network	46
Total	351

Source: EPRS from Commission data.

For 2015, the large majority of financed projects within the cooperation actions are in the field of 'performing arts' (≈ 48%), followed by 'visual arts' projects (≈ 20%) and 'cultural heritage' projects (≈ 11%). A similar distribution of projects is recorded under the network field of action, where 13% of financed projects fall under the 'design and applied arts' field. Under the remit of 'platform' actions, 25% of financed projects are in the field of books and reading, whereas 12% are architecture projects (a detailed breakdown is provided in Figures 3-5 in annex).

Within the MEDIA strand of the programme over its first two years, a higher number of applications is recorded under the distribution heading, followed by the projects' application presented within the development (single projects and video games) part of the strand. The number of applications within promotion and TV, audience and innovation supported actions is considerably lower. For this strand, France registers

both the highest number of submitted and selected applications and the highest financial allocation (€30 million in 2014).¹⁸

Table 4 – Selected MEDIA projects per action (reference year 2015)

	MEDIA Strand	
	Submitted	Selected
TV, Audience and Innovation	236	90
Development	1 108	242
Distribution	2 510	1 331
Promotion	239	207
Total	4 093	1 870

Source: EPRS from Commission data.

The majority of financing within the TV, audience and innovation actions for 2015 was granted to 'TV programming projects' (≈ €12 million) and 'online distribution' projects (≈ €5 million). Under the development scheme, the lion's share of funding was attributed to 'slate funding' projects, whereas 'automatic support' funding represents the larger share under the distribution scheme of the MEDIA strand. In the case of the promotion scheme, ≈ €8 million were distributed in 2015 to support projects aimed at ameliorating 'market access', whilst ≈ €7 million was directed to 'training' projects (a detailed breakdown is provided in Figures 7-10 in annex).

5. Main Creative Europe programme implementation issues

The Creative Europe programme has now been in operation for around two and a half years and more than 4 000 projects have been selected within the culture and media sub-programmes. In connection with the advancement of the programme, and ahead of the interim evaluation of Creative Europe by the European Commission, it is worth focusing on a number of issues concerning the organisation of the programme and the implementation of its actions. These concern the new structure of the programme and the role of the Creative Europe desks, the system of calls and, more generally, the application process and access to financing, the guarantee facility instrument in view of its launch and its becoming fully operational, including the system of monitoring and evaluation. These issues, however, have not necessarily represented hurdles in the attainment of the programme's objectives.

These elements constitute the backbone of the programme's organisation and process and focusing analytical attention on their functioning can shed light on elements useful for improving future targeting of the programme, or adjusting some of its implementation mechanisms.

¹⁸ Data availability – especially as to the financial allocation per country – is scarce and scattered over the functioning period of the programme. This is particularly the case for the actions financed under the MEDIA strand of the programme.

Interviews with officials from the Commission's Directorates-General responsible for the programme were conducted in support of information gathering and to better understand the programme's operations within the two distinct strands.¹⁹

5.1. New structure and Creative Europe Desks

Hybrid structures, such as that currently governing the programme – where two Directorates-General (DG) and one Executive Agency are involved – may pose some administrative problems, since the culture of the two Directorates-General involved in managing the programme is different. However, a task force was established to harmonise planning of actions and the overall management of the programme and its future continuation, from the beginning.

However, at the same time, maintaining separation of the management and programming of the two-sub programmes presents the advantage of benefiting from the reciprocal expertise of the two DGs on the different aspects of culture and cultural industries on the one side, and media industries on the other, thus guaranteeing a close focus on policies. The shared-management of programmes and initiatives between different services or DGs is not a novelty for the European Commission. In the case of Creative Europe, due to the intrinsic differences underpinning the functioning and nature of investments in the two sectors of the media industry and culture, this type of arrangement delivers advantages, such as the pooling of knowledge from different DGs and allows DG CONNECT to ensure synergies with the Digital Single Market strategy.²⁰

In connection with the objectives of the Digital Single Market strategy – notably ensuring wider access to content across the European Union – the MEDIA sub-programme places particular emphasis on supporting the creation, production, promotion and international distribution of audiovisual works, as well as supporting measures to foster innovation in the circulation of European works in the Single Market.

Therefore, the challenge to be faced is not necessarily the separation between DGs in the management of the programme, it is rather to sustain the planning and programming of activities for a programme characterised by components that are intrinsically different between the two main strands, as well as the activities through which the programme is implemented. As confirmed by officers of the Commission dealing with the MEDIA sub-programme and illustrated by the history of EU financial support for cultural activities and media industries over the years; the needs of the operators and potential beneficiaries in the two sectors are rather different, so is the logic of intervention guiding the financing of actions within the two strands.

Creative Europe Desks are present in each country participating in the Creative Europe programme, thus 39 Desks have been established to date, in 38 countries (two distinct structures have been set up in the linguistic communities in Belgium).²¹ Amongst the services provided by the Desks, is free information and guidance on how to access funding opportunities under the Creative Europe programme, updates for potential beneficiaries regarding development in audiovisual and cultural related issues at

¹⁹ Interviews were conducted with officers from Unit E.2 'Creative Europe - Culture Sub-Programme Unit' at DG Education and Culture, and officers from Unit G.6 'Media Support Programmes' at DG Communication Network, Content & Technology (CONNECT) during the month of April 2016.

²⁰ Additional information on the [Digital Single Market strategy](#) priorities and objectives.

²¹ A list of Creative Europe Desks is presented in Table 1 in annex.

European level, as well as networking support activities to facilitate contact between cultural operators in different countries and partnership seeking opportunities.

Relations between the European Commission and Creative Europe Desks is formalised through a Framework Partnership Agreement or annual agreements for multi-beneficiary structures and mono-beneficiary structures outside the EU or Framework Partnership Decisions, or annual grant decisions for mono-beneficiary structures within the EU. The bilateral agreement between the Executive Agency and the entity at national level acting as a Creative Europe Desk is formally planned through a guidance note setting out the objectives, tasks and expected activities; the requirements for staff and premises; budgetary arrangements; and the provisions for applicants to funding, including the admissibility requirements, eligibility criteria, the criteria for exclusion, as well as the selection criteria and the financial provisions.

The body acting as a Creative Europe Desk is also required to submit an action plan giving account of the planned promotional activities for the reference year and the previous year, the measures planned for technical assistance useful to facilitating professionals' participation in the programme, and the planned/achieved actions to assure complementarity between funding from the Creative Europe Programme and trans-national, national, regional and local sources of funding, or other alternative EU programmes.

Creative Europe Desks representatives meet at network events at least twice yearly, with the main objective of promoting trans-national cooperation and the exchange of information. As confirmed by DG CONNECT officers, CE Desks' MEDIA offices have additional possibilities to meet and network at several film festivals organised during the year; occasions where the main beneficiaries of CE support can also meet. Additionally, the Desks for the media strand of the programme liaise further through a coordination team that exchanges information on a regular basis with DG CONNECT and EACEA, and a platform for all desks, also used for exchange of information, thus aiming at boosting the overall transparency of the process.

5.2. System of calls for proposals and access to financing

The current system of calls for proposals is organised in such a way that each call is accompanied by a specific notice of competition as well as a guidelines document specifying the timetable for the call; the available budget; the admissibility requirements; as well as the criteria for eligibility, exclusion and selection. The award criteria is particularly relevant for future development of the programme, as its description and relative weight may vary depending on the different calls. Generally, the award criteria pertain to the relevance of the project/activity proposed – the extent to which the project contributes to the objectives and priorities of the scheme, quality of the content and activities – mainly as to the European dimension of the programming, the dissemination of project results, including the possible impacts and arrangements to guarantee its sustainability, as well as the organisation of the team/partnership.

Considering the number of applications received to date, and the number of projects selected within the Culture and MEDIA strands of the programme, it is evident that operators in the two main sectors showed huge interest in Creative Europe and the different calls for proposals published since its inauguration (see Table 3 in annex). This takes place in a context, as confirmed by European Commission DG EAC desk officers, of scarce resources, or low offer, where the number of possible applicants exceeds the

actual offer of funding. In connection, the European Commission does not encourage the Creative Europe Desks to seek as many applications as possible, but rather to put the conditions for enhancing the overall quality of applications in place, as well as targeting applications to the policy priorities of the programme. Contextually, experts called to evaluate the applications for the different calls (the proposed projects), are well aware of the political priorities of the programme and value, particularly the elements of the projects that would contribute to their attainment. Within the culture strand, particular attention is currently being paid to the role of start-ups, the proposals of the main organisations operating in the culture sector, and to favouring the projects of SMEs and microenterprises; similarly, within the MEDIA action, positive discrimination is applied to project proposals favouring small companies and the creation of market access schemes to facilitate entry into the market of small producers.

Country Desks for the programme are currently collecting evidence of the overall number of applicants, including those whose application did not reach the submission and evaluation phases. This will help the monitoring of the programme (thus enlarging the evidence of input to the level of potential beneficiaries), by giving a better sense of the needs of potential beneficiaries, as well as facilitating the full alignment of the programme's political objectives with the needs of its target populations.

Another element to consider in view of future development of the programme, is the geographical distribution of projects under the two strands. Although there is no provision in the regulation as to the necessity to secure a geographical balance for awarded projects, thus far attempts have been made to create a level playing field – in particular between small countries and big countries (in particular France, Germany, Italy, the United Kingdom), especially in seeking to increase the programme's appeal in those regions recording a substantially lower number of applications over the years, and by favouring the actions of Creative Europe Desks in ameliorating the initial level of application, prior to submission.

However, as reaffirmed by DG CONNECT and EACEA desk officers, quality remains the intrinsic criteria to judge and evaluate the projects presented, and in particular the potential for the projects to contribute to the policy objectives of the programme within the different strands and schemes. Regarding the quality of applications, officers directly involved in the process of project evaluation and selection recalled that the number of non-eligible applications is progressively shrinking, whereas the overall success rate of application is deemed as reflecting the different policies put in place at national level, and in particular the activities of the respective Creative Europe Desks, although many other factors contribute in this sense.

5.3. Monitoring and evaluation

The system of performance indicators provided for in the main regulation (Art. 18), (including indicators for the general objectives of the programme, indicators attached to the MEDIA and culture strands respectively, as well as specific indicators concerning the Guarantee Facility instrument), has not been set or become operational to date. However, a system to monitor projects outputs is in place and a tool for projects is publicly-available on the EACEA website. It is therefore possible to access the details of the projects being financed, the body in charge of coordination, and the description of project results once the action has been completed.

Although some of the indicators listed in the main regulation resemble outputs (i.e. the number of European video games produced in the Union), or even inputs (i.e. volume of loans guaranteed in the framework of the Guarantee Facility), the majority reflect the possible result to be attained by the programme. As such they require to be, at least, accompanied by appropriate baselines and targets to be useful for subsequent evaluation activity.

Monitoring

To monitor means to observe. Monitoring of outputs means to observe whether intended products are delivered and whether implementation is on track. Monitoring also observes changes in the result indicators (policy monitoring). Tracking the values of result indicators allows a judgement as to whether or not the indicators move in the desired direction. If they do not, this can prompt reflection on the appropriateness and effectiveness of interventions and on the appropriateness of the result indicators chosen. Note that policy monitoring means tracking the development for all potential beneficiaries, not just for actual beneficiaries.

Source: [ERDF Guidance document on Monitoring and Evaluation 2014-2020](#).

Considering the specific objectives of the programme (Art. 4), as well as the objectives set for the two programme strands, one consideration is the partial misalignment between the system of result indicators and the programme objectives.

The process of elaboration and discussion of the set of indicators were commenced rather late and the final list of indicators was entered at the last minute, before the final endorsement of the proposed regulation. However, Art. 20 of the regulation establishing the programme sets forth the possibility for the Commission to adopt delegated acts in order to supplement the qualitative and quantitative performance indicators laid down in Art. 18. Therefore, a partial revision of the system of indicators, in view of their becoming fully operational, could be in order after the result of the mid-term evaluation of the programme becomes available.

Therefore, in view of the mid-term evaluation of the programme, the results of which should be made available by the end of 2017, the system currently in place seems rather suited to the monitoring of the single projects under implementation, especially as regards the outputs produced by the actions financed under each. Less clear at the moment appears to be the arrangements in place for the aggregation of information across all projects (or within each of the programme strands) and especially the way the policy (changes in the result indicators) has been monitored during the first two years of implementation.

In connection to this latter aspect, the interim evaluation of Creative Europe, called *inter alia* to assess the long term results and impact of the predecessor programmes Culture 2007-2013, MEDIA 2007 and MEDIA Mundus, will take the form of an implementation evaluation, looking mainly at how the programme is being implemented and managed, and is also expected to give indications of the possible improvements to introduce to the system of indicators currently in place.

Although it is rather early to formulate conclusive considerations on the programme results, particular attention is being paid to aspects linked to the 'sustainability of projects' after the termination of EU financing. Sustainability may be looked at from different perspectives, although it generally refers to the capacity of a certain set of actions to create leverage effects, where the results produced can be replicated in the

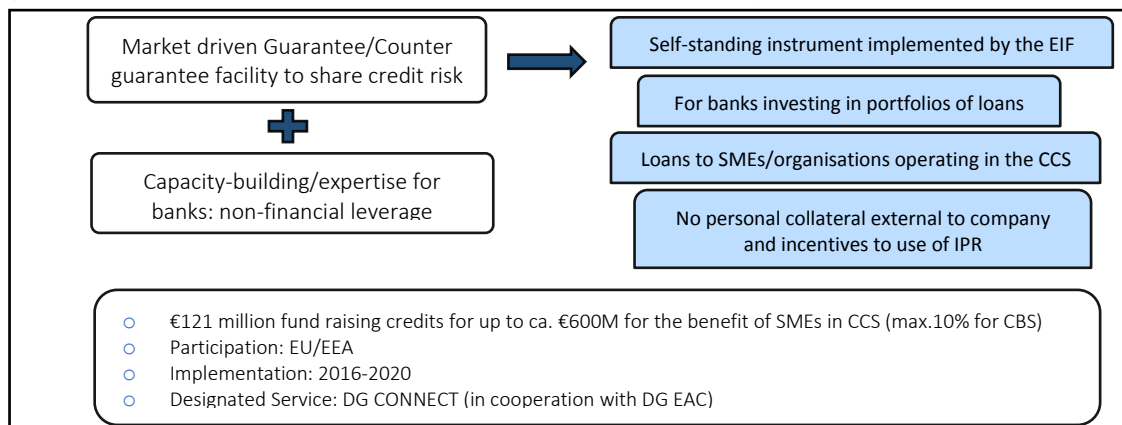
future under the hypothesis of interruption of public financing. Sustainability can also take the form of project follow-up, where similar actions are put in place without the support of the EU. However, sustainability in this case can take the form of continuation of partnerships beyond project completion.

5.4. The Cultural and Creative Sectors Guarantee Facility

As recently evoked in a special issue of [Commission en Direct](#), dedicated to Creative Europe, access to finance has traditionally represented a hurdle for the cultural and creative sectors. This is due to the intangible nature of the assets and collaterals produced and the limited size of the market, the uncertainty of the demand, and the underdeveloped capacity on the part of financial intermediaries to address the sector's specificities. In connection with these aspects, the guarantee facility instrument embedded in the Creative Europe programme will provide €121 million in insurance to financial intermediaries which offer financing for cultural and creative initiatives. Overall, the facility, managed by the European Investment Fund on behalf of the European Commission, bears the potential to leverage over €600 million in loans and other financing for SMEs²² and organisations in the cultural and creative sectors.

The Guarantee Facility instrument, activated officially in June 2016, relies on two main pillars; on the one side on capacity-building to provide expertise on culture and creative sector financial specificities to selected financial intermediaries; and on the other, credit risk protection measures through financial guarantees to financial intermediaries/guarantee institutions building loans in the cultural and creative sector.

Figure 2 – Architecture of the Creative Europe Guarantee Facility



Source: EPRS from European Commission presentation

²² According to the definition of SME criteria set by the Commission, the SME must be: a micro, small or medium-sized enterprise ('an enterprise should be considered to be any entity, regardless of its legal form, engaged in economic activities, including in particular entities engaged in a craft activity and other activities on an individual or family basis, partnerships or associations regularly engaged in economic activities.') as defined in Commission Recommendation 2003/361/EC (OJ L124, 20 May 2003, p. 36); 'Enterprise with less than 250 employees and having a turnover of less than EUR 50 million or total assets less than EUR 43 million; also not belonging to a group exceeding such thresholds', or micro, small or medium-sized enterprises not complying with the SME definition above but exclusively because detention of shares of the SME by public bodies exceeds the limits defined in Art. 3.4 of Commission Recommendation 2003/361/EC (OJ L124, 20 May 2003, p. 36). This criterion opens the eligibility beyond SMEs under specific conditions, e.g. cultural public institutions like museums, public foundations.

Discussion with the Commission's services in charge of the negotiation of the Guarantee Facility organisation and arrangements (DG CONNECT), revealed how the back-loading of the budgetary allocation to 2016 has delayed the launch of the Facility whilst the relatively small financial size of the instrument has added to the uncertainty. Nonetheless, market players have expressed significant interest in participating. To this extent, discussion about the organisation and management of the instrument continued for the past three to four years, until a decision was taken for the management of the instrument to be entrusted to the European Investment Fund. At the time of writing, negotiations are closed and a delegation agreement is expected to be signed in June; after this date the European Investment Fund will start to issue calls for banks, which in turn will be able to send their applications to the EIF. Contextually, the process of capacity-building/expertise-building to banks and financial intermediaries will be initiated and the selected banks will begin the launch of products on the market.

6. Conclusions

Although a fully-fledged evidence-based evaluation of the impact, effectiveness and efficiency of the Creative Europe programme vis-à-vis its specific objectives is limited by the short time span since the programme's inception (less than three years), it is nonetheless possible to formulate considerations about the state of transposition of the programme and its actions, as well as identifying some of the shortcomings in its design and implementation, which may hinder the future effectiveness of the programme, thus limiting the attainment of its planned objectives.

Considerations regarding the new Creative Europe, following the programme's restructuring after 2013, have been expressed on several occasions during meetings of the European Parliament Committee on Culture and Education, by officers of the European Commission in charge of the programme management (DG EAC, DG CONNECT and EACEA), as well as by representatives of the Creative Europe desks (on the occasion of the ongoing studies launched by the European Parliament's Policy Department on Structural and Cohesion Policies to complement the Implementation Report on Creative Europe). The opinion of stakeholders, in particular programme beneficiaries under the culture strand of Creative Europe (e.g. microenterprises and individual artists), is rather limited. This is mainly due to the absence of extended studies or evaluations of the programme to date, and more generally to the difficulties of reaching out to this type of beneficiary to gather their views.

Taking account of the available evidence, as presented in the previous sections, and of the information collected through interviews with the Commission's services in charge of the programme, it is possible to highlight a number of aspects pertaining the structure and content of Creative Europe that could be addressed in view of possibly ameliorating the implementation of the programme in the years to come:

- The **integration of the previously separate culture and MEDIA** programmes 2007-2013, under the same regulatory umbrella, where two different Commission policy DGs (EAC and CONNECT) are responsible for the programming and management, will have to be judged against the results delivered by the end of the programme. Co-management of Creative Europe is in line with the practice for other EU programmes, such as H2020, which is shared between DG RTD,

CONNECT and others. This provides advantages, such as the pooling of knowledge from different DGs, and allows DG CONNECT to ensure synergies with the Digital Single Market Strategy. However, a condition for success is to have a strong coordination function in the lead DG. In this respect, the activation of the Guarantee Facility instrument, and thus the implementation of actions within the cross-sectoral strand of the programme, may reveal the actual potential of the integrated structure, even with two different DGs responsible.

- The **role and action of Creative Europe Desks** in the participating countries has been deemed positive to date and their presence essential in liaising with the potential beneficiaries and participant entities with the competent executive agency, and therefore the system of calls for proposals at European Commission level. The function of Creative Europe Desks becomes particularly relevant in terms of easing the process of application to the different calls; in connection with this aspect, the available data on the success rate of application reveals a rather uneven performance between countries. Although the rate of success cannot be directly attributed to the action of country desks, further action could be taken in the future to improve the desks' capacity to act as real facilitator for potential beneficiaries and as a radar in detecting their actual needs.
- Although the **number of supported schemes** varies considerably between the two sub-programmes (as does the budget allocated to the two strands), questions remain as to the overall cost-efficiency of support and the aspect of financial concentration. This adds up to the limited price range of the Financial Guarantee instrument, thus further questioning the appropriateness of programming and action fragmentation, under conditions of relatively limited financial resources. In particular the relevance of the programme within the Digital Single Market Strategy will be examined, including as part of the mid-term evaluation.
- The current **system of indicators** as foreseen in the regulation for the programme has not come into operation to date, and possible new indicators could be adopted via delegated act in the near future. This calls into question the logic of **intervention** of the different schemes, and in particular whether they are sufficiently clear for the possible design of a system of indicators, which, once in operation through an effective system of policy monitoring, is really useful for providing evidence of the results attained, as well as ultimately the added value of EU action in this field.
- Considering the **overall programming of Creative Europe**, and in particular the general objectives of the programme, i.e. to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage on the one hand, and to strengthen the competitiveness of the European cultural and creative sectors on the other, it remains questionable as to whether it is possible to align the intention of 'preserving the diversity of the creative and cultural sector' with the dynamic of assuring their 'competitiveness' and the continuation of industrial policy in those sectors more generally.

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8. Annexes

Table 1 – List of Creative Europe country Desks

Participating countries	Culture sub-programme	MEDIA sub-programme
Albania	Ministry of Culture	National Centre of Cinematography
Austria	Federal Chancellery of Austria	Austrian Film Institute
Belgium	Ministère de la Communauté française de Belgique/Creative Europe Culture Desk Vlaanderen	
Bosnia and Herzegovina	Association AKCIJA	Association VizArt
Bulgaria	Ministry of Culture, International Relations, European Programs and Projects	Bulgarian National Film Center
Croatia	Ministry of Culture, Creative Europe Desk	Office at Croatian AV Centre
Cyprus	Cyprus Symphony Orchestra Foundation	
Czech Republic	Institut Umění - Divadelní Ustav	National Film Archive
Denmark	The Danish Agency for Culture – Kulturstyrelsen	Danish Film Institute
Estonia	MTÜ Loov Eesti (NGO Creative Estonia)	Eesti Filmi Instituut (Estonian Film Institute)
Finland	CIMO (Centre for International Mobility)	Finnish Film Foundation
France	Relais Culture Europe	Relais Culture Europe
former Yugoslav Republic of Macedonia	Ministry of Culture of the Republic of Macedonia	
Georgia	Ministry of Culture and Monument Protection of Georgia	Georgian National Film Center
Germany	Creative Europe Desk KULTUR	Creative Europe Desk Hamburg
Greece		Greek Film Center
Hungary	Kreatív Európa Nonprofit Kft.	
Iceland	RANNIS- The Icelandic Centre for Research	RANNIS- The Icelandic Centre for Research
Ireland	The Arts Council/ An Chomhairle Ealaíon	MEDIA Office Dublin
Italy	Ministero dei beni e delle attività culturali e del turismo	Istituto Luce Cinecittà srl
Latvia	Ministry of Culture	National Film Centre
Lithuania	International cultural programme centre	Lithuanian Film Centre
Luxembourg	Agence luxembourgeoise d'action culturelle	Film Fund Luxembourg,
Malta	Head, Creative Europe Desk	Communications Officer, Creative Europe Desk
Moldova	Ministry of Culture	Ministry of Culture
Montenegro	Ministry of Culture	
Netherlands	Creative Europe Desk NL/DutchCulture - centre for international cooperation	
Norway	Arts Council Norway	Norwegian film Institute
Poland	Adam Mickiewicz Institute	
Portugal	Centro de Informação Europa Criativa	
Romania	Ministry of Culture - Project Management Unit	
Serbia	Ministry of Culture and Information	Film Center Serbia
Slovakia	Slovak Film Institute	Slovak Film Institute
Slovenia	MOTOVILA, Centre for the promotion of cooperation in the cultural and creative sectors	
Spain	Ministerio de Educación, Cultura y Deporte Dirección General de Política e Industrias Culturales y del Libro	Europa Creativa Desk-Oficina MEDIA España Fundación Cultural 'MEDIA DESK España2 ICAA, EGEDA, FAPAE, CULTURARTS-IVAC
Sweden	Swedish Arts Council (Statens Kulturråd)	Swedish Film Institute (Svenska Filminstitutet)
Turkey	Ministry of Culture and Tourism	
United Kingdom	British Film Institute	British Council

Source: EPRS from information on EAC website

Table 2 – Creative Europe programming of actions for 2016

Actions	Budget	Mode of implementation	Number of grants/contracts
MEDIA sub-programme			
Support for Training	7 306 158	CFP-EA	55
Support for the Development of Single Project of which and Slate Funding	17 500 000	CFP-EA	
<i>Support to the Development of Single Project</i>	5 000 000	CFP-EA	125
<i>Support to the Development of Slate Project</i>	12 500 000	CFP-EA	80
Support for the Development of European Video Games	2 616 775	CFP-EA	25
Support for Television Programming of Audiovisual European Works	12 500 000	CFP-EA	50
Support for Coproduction funds	1 500 000	CFP-EA	5
Support for Market access	700 000	CFP-EA	55
Support for the Distribution of non-national films – The Cinema Automatic Scheme	20 200 000	CFP-EA	800
Support for the Distribution of non-national films – The Cinema Selective Scheme	9 000 000	CFP-EA	350
Support for the International Sales Agents of European Cinematographic films	1 600 000	CFP-EA	50
Cinema Networks	10 400 000	CFP-EA	1
Support for Festivals	2 788 505	CFP-EA	66
Audience Development	2 200 000	CFP-EA	18
Online Distribution	5 650 000	CFP-EA	Na
Stands	2 500 000	PP-EA	4
Support for Project selection	700 000	SE-EA	
<i>Sub-total</i>	103 461 438		
Culture sub-programme			
Support for Cooperation projects	35 000 000	CFP-EA	70
Support for Literary translation projects	3 054 177	CFP-EA	70
Support for Networks	4 400 000	CFP-EA	23
Support for Platforms	3 400 000	CFP-EA	8
Special actions - Organisation of EU prizes in the field of culture	1 200 000	CFP	4
Special actions - European Capitals of Culture	6 000 000	CFP	4
Special actions - Co-operation with International organisations	150 000	D	1
Special actions - European Heritage Label	15 000	PP	1
Special actions - Support to European Capitals of Culture and European Heritage Label	300 000	PP	20
Support for Project selection	750 000	SE-EA	
<i>Sub-total</i>	54 269 177		
Cross-sectoral strand			
Support for Creative Europe Desks	4 900 000	D-EA	31
Support for Presidency conferences	400 000	MON	4
Policy development activities - Module for Master's Degree in Art and Science	1 000 000	CFP	Na
Studies and evaluations	1 691 531	PP	5
Communication and valorisation activities	1 400 000	PP	5

European Audiovisual Observatory	360 000	CONTR	1
Cultural and Creative Sectors Guarantee Facility	14 800 000	Art. 140 FR	na
<i>Sub-total</i>	24 479 531		
TOTAL	182 210 146		

Source: EPRS, using information from Creative Europe annual work programme 2016

Mode of implementation:

CFP: Grants awarded with a call for proposals CFP-EA: Grants awarded with a call for proposals implemented by the EACEA

CFP-OP Operating Grants awarded with a call for proposals CFP-OP-EA: Operating Grants awarded with a call for proposals, implemented by the EACEA

MON: Grants to bodies with a de jure or de facto monopoly – Art. 190.1(c) RAP MON-EA: Grants to bodies with a de jure or de facto monopoly – Art. 190(c) RAP, implemented by the EACEA

D: Grants to bodies identified by a basic act – Art. 190(d) RAP D-EA: Grants to bodies identified by a basic act – Art. 190(d) RAP, implemented by the EACEA

SPE: Grants for actions with specific characteristics – Art. 190(f) RAP SPE-EA: Grants for actions with specific characteristics – Art. 190(f) RAP, implemented by the EACEA

PP: Public Procurement PP-EA: Public Procurement, implemented by the EACEA

SE: Selection of experts – Art. 204 FR

CONTR Contribution – Membership Art. 121.2 (d) FR

Table 3 – List of open/closed calls for Creative Europe

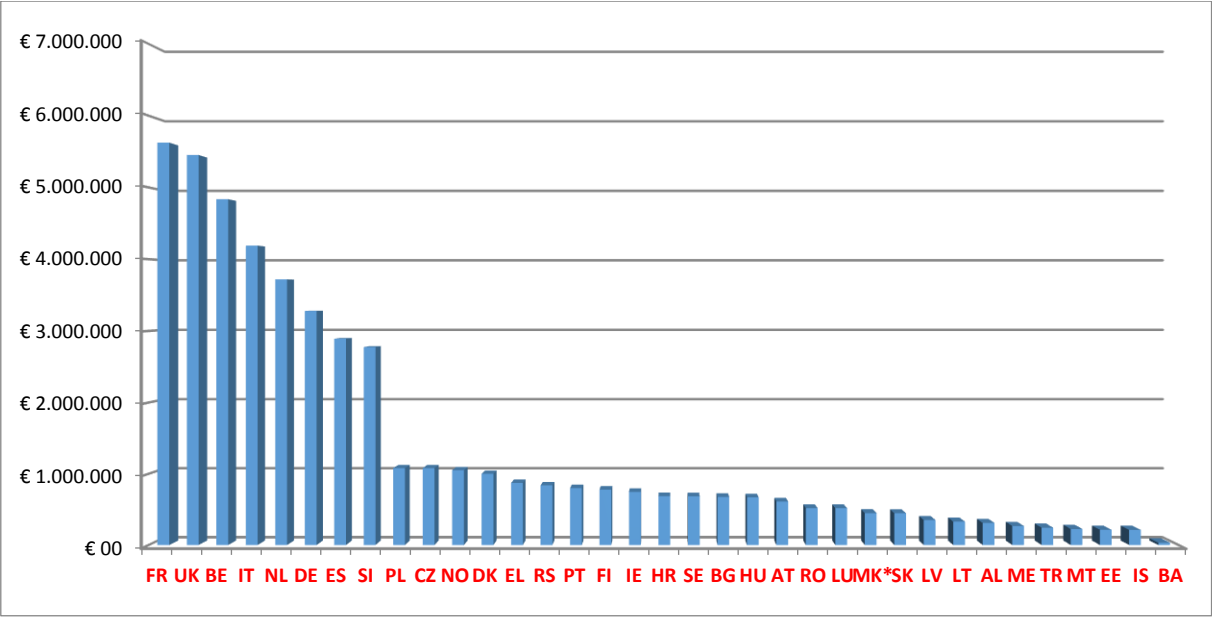
Calls for proposals	Actions	Status	Call reference
Distribution – Support for sales agents 2015	MEDIA, Distribution – support for sales agents, Distribution	Open	EACEA/07/2015
Support for literary translation projects 2016	Literary translation, Creative Europe	Open	EACEA 13/2016
Support for film festivals EACEA/16/2015	MEDIA, Film Festivals, Creative Europe	Open	EACEA/16/2015
Support for Development of Single Projects 2016	MEDIA, Development single projects + slate funding	Open	EACEA 18/2015
TV Programming 2016	MEDIA, TV programming, Creative Europe	Open	EACEA 21/2015
Creative Europe – Cross-sectoral – Refugee Integration Projects 2016	Cross-sectoral, Creative Europe	Open	EACEA 12/2016
Distribution Automatic Support 2015	Distribution - automatic support	Open	EACEA/27/2014
Support for Training – EACEA/06/2016	Training, Creative Europe	Open	EACEA/06/2016
Distribution Selective Scheme – Support for the transnational distribution of European Films 2016	Distribution - selective support, MEDIA, Creative Europe	Open	EACEA/13/2015
Distribution Automatic Support 2016	Distribution - automatic support	Open	EACEA/09/2016
Development – Video Games	MEDIA, Development of video games, Creative Europe	Closed	EAC/S31/2013
Audience development 2015	Audience development	Closed	EACEA/5/2015
Automatic support – EACEA 25/2012	MEDIA, MEDIA 2007-2013, Creative Europe	Closed	EACEA 25/2012
Development – Slate Funding 2015	Development single projects + slate funding	Closed	EACEA 18/2014
European networks	Culture, European networks, Creative Europe	Closed	EAC/S18/2013
Distribution – Automatic support	Distribution – automatic support, MEDIA	Closed	EAC/S28/2013
Audience Development 2014	MEDIA, Audience development	Closed	EAC/S27/2013
Support for Online Distribution 2015 – EACEA 28/2015	MEDIA, Online distribution	Closed	EACEA 28/2015
International Coproduction Funds 2015	Coproduction funds	Closed	EACEA 43/2014
European Platforms 2015	European platforms	Closed	EACEA 47/2014
Support for sales agents - eacea 07/2013	MEDIA, MEDIA 2007-2013	Closed	EACEA 07/2013
Development slate funding 2016	Development single projects + slate funding, Creative Europe	Closed	EACEA/19/2015
Literary translation	Culture, Literary translation, Creative Europe	Closed	EAC/S19/2013
Distribution - Support to sales agents 2014	MEDIA, Distribution - support to sales agents, Distribution	Closed	EAC/S21/2013
Support to Audience Development EACEA 22/2015	MEDIA, Audience development, Creative Europe	Closed	EACEA 22/2015
International Coproduction Funds	Coproduction funds, MEDIA, Creative Europe	Closed	EAC/S29/2013
Support for International Coproduction Funds 2016	Coproduction funds	Closed	EACEA 11/2015
Distribution Selective Scheme – Support for the transnational distribution of European Films	Distribution – selective support, MEDIA, Creative Europe	Closed	EAC/S22/2013
Distribution Selective Scheme – Support for the transnational distribution of European Films 2015	Distribution – selective support, MEDIA	Closed	EACEA/23/2014
Development – Support for Development of European Video Games 2015	Development video games	Closed	EACEA/06/2015
Cooperation projects (2015)	Cooperation projects, Culture, Creative Europe	Closed	EACEA 32/2014
Support for Film Festivals	MEDIA, Film Festivals	Closed	EAC/S32/2013
Support for the Development of European Video Games	MEDIA, Development of video games, Creative Europe	Closed	EACEA/20/2015
Training	MEDIA, Training, Creative Europe	Closed	EAC/S23/2013
Development – Single Project, Slate Funding	MEDIA, Development single projects + slate funding, Creative Europe	Closed	EAC/S30/2013
Support for Access to Markets – Single actions 2015	Access to markets, MEDIA, Creative Europe	Closed	EACEA/29/2014
Literary translation 2015	Culture, Literary translation	Closed	EACEA 46/2014
Networking of cinemas	MEDIA, Networking of cinemas, Creative Europe	Closed	EAC/S20/2013
Cooperation projects	Cooperation projects, Culture, Creative Europe	Closed	EAC/S16/2013
Access to Market Single action – 2014 activity	Access to markets, MEDIA, Creative Europe	Closed	EAC/S25/2013
TV Programming	MEDIA, TV programming, Creative Europe	Closed	EAC/S24/2013
TV Programming 2015	MEDIA, TV programming	Closed	EACEA 24/2014
Support for European Cooperation Projects 2016	Cooperation projects, Creative Europe	Closed	EACEA 29/2015
Support for Online Distribution – EACEA 16/2014	MEDIA, Online distribution, Creative Europe	Closed	EACEA 16/2014
Support for Development of Single Projects 2015	Development single projects + slate funding	Closed	EACEA/17/2014
European platform projects	Culture, European platforms, Creative Europe	Closed	EAC/S17/2013
Access to Market Framework Partnership – 2015 activity	Access to markets, MEDIA	Closed	EAC/S26/2013
Access to Markets 2016	Access to markets, MEDIA, Creative Europe	Closed	EACEA/15/2015

Table 4 – The European Capitals of Culture from 2011-2019 and European Heritage Label sites

2021	Romania (city to be confirmed) and Greece (city to be confirmed)
	Candidate countries/Potential candidates
2020	Rijeka, Croatia and Ireland (to be confirmed)
2019	Plovdiv, Bulgaria and Matera, Italy
2018	Valletta, Malta and Leeuwarden, Netherlands
2017	Paphos, Cyprus and Aarhus, Denmark
2016	Wrocław, Poland and Donostia/San Sebastián, Spain
2015	Mons, Belgium and Plzeň, Czech Republic
2014	Riga, Latvia and Umeå, Sweden
2013	Marseille-Provence, France and Košice, Slovakia
2012	Guimarães, Portugal and Maribor, Slovenia
2011	Tallinn, Estonia and Turku, Finland

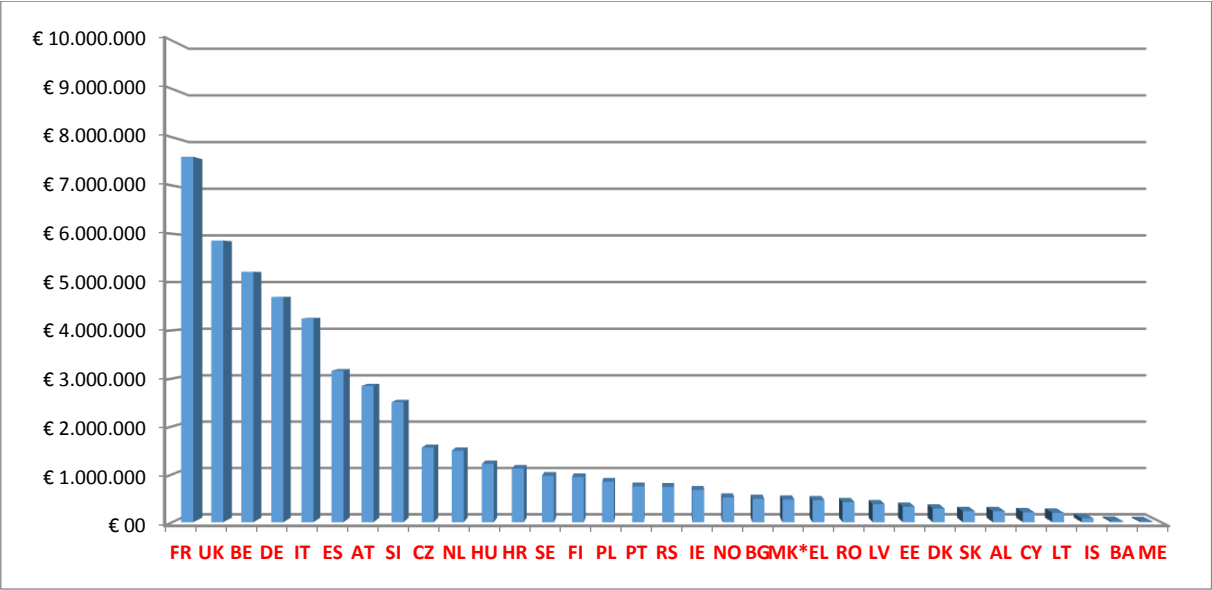
Krapina Neanderthal Site, Croatia
The Heart of Ancient Athens, Greece
Archaeological Park Carnuntum, Austria
Abbey of Cluny, France
Olomouc Premyslid Castle and Archdiocesan Museum, Czech Republic
Archive of the Crown of Aragon, Barcelona, Spain
Great Guild Hall, Tallinn, Estonia
Sagres Promontory, Portugal
General Library of the University of Coimbra, Portugal
The Imperial Palace, Vienna, Austria
Union of Lublin, Poland
Münster and Osnabrück – Sites of the Peace of Westphalia, Germany
The May 3, 1791 Constitution, Warsaw, Poland
Historic Ensemble of the University of Tartu, Estonia
Hambach Castle, Germany
Charter of Law of Abolition of the Death Penalty, Lisbon, Portugal
Liszt Ferenc Academy of Music, Budapest, Hungary
Mundaneum, Mons, Belgium
Peace Palace, The Hague, the Netherlands
Residencia de Estudiantes, Madrid, Spain
World War I Eastern Front Cemetery No. 123, Łužna – Pustki, Poland
Kaunas of 1919-1940, Lithuania
Camp Westerbork, the Netherlands
Franja Partisan Hospital, Slovenia
European District of Strasbourg, France
Museo Casa Alcide De Gasperi, Pieve Tesino, Italy
Robert Schuman's House, Scy-Chazelles, France
The historic Gdańsk Shipyard, Poland
Pan-European Picnic Memorial Park, Sopron, Hungary

Figure 1 – Creative Europe – CULTURE. Budget 2015 – EU funding per country

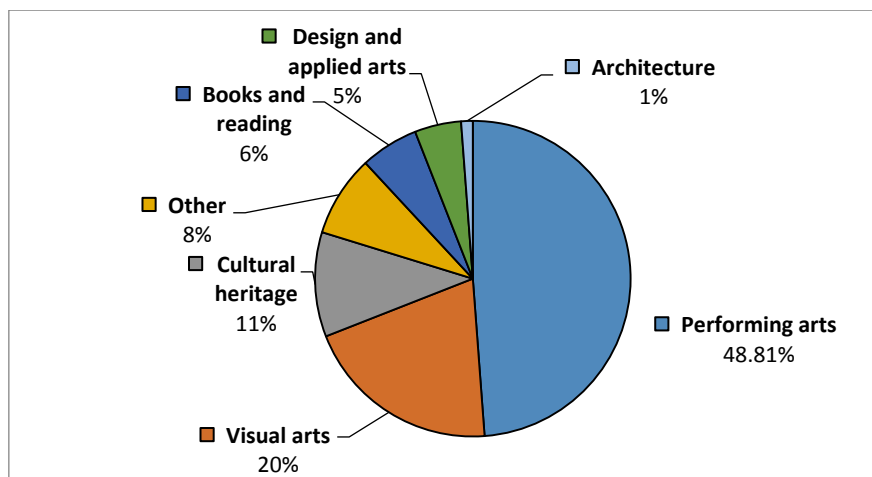


Source: EPRS, from European Commission data

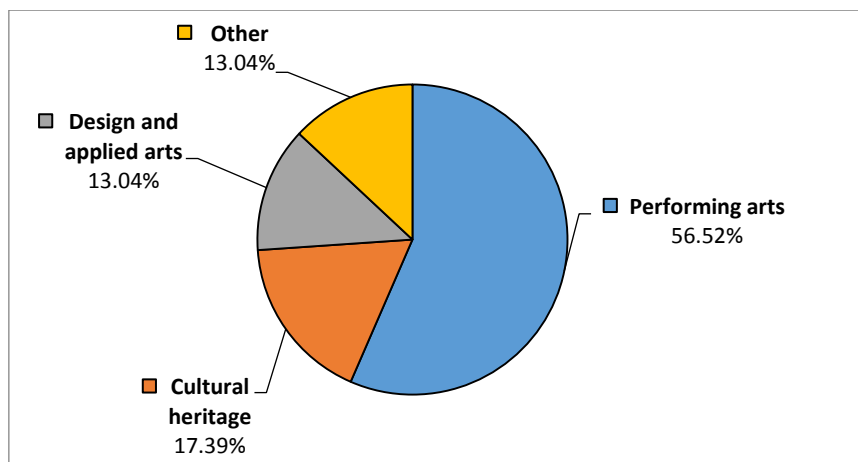
Figure 2 – Creative Europe – CULTURE. Budget 2014 – EU funding per country



Source: EPRS, from European Commission data

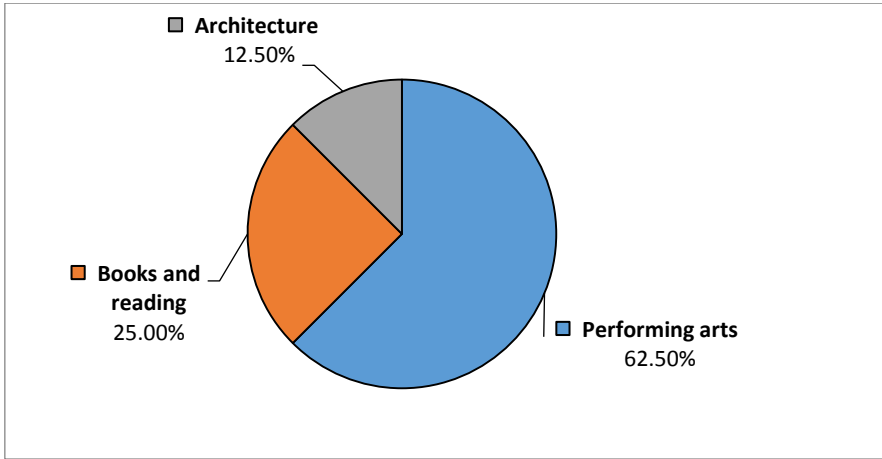
Figure 3 – Distribution of CULTURE – cooperation projects – 2015

Source: EPRS, from European Commission data

Figure 4 – Distribution of CULTURE – networks projects – 2015

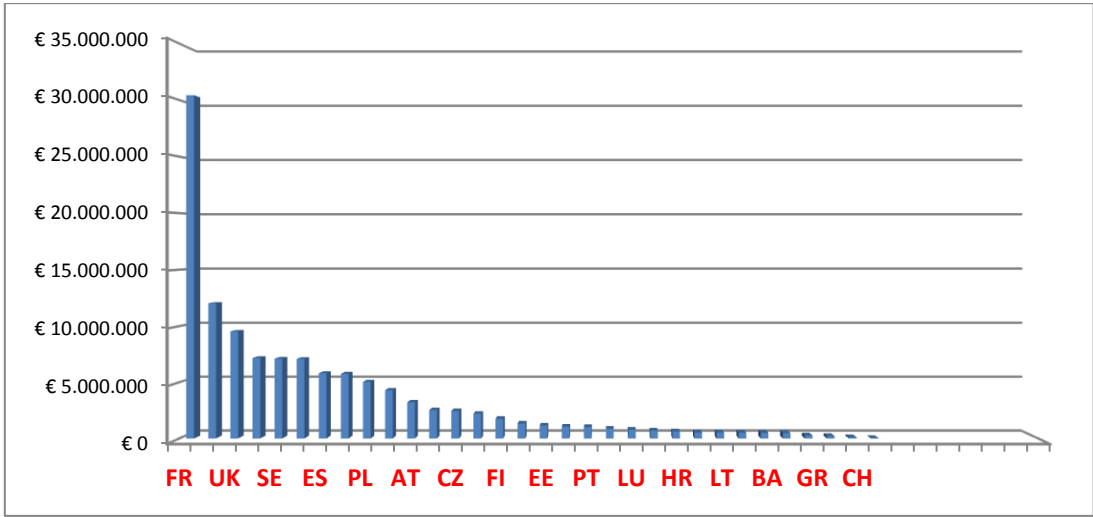
Source: EPRS, from European Commission data

Figure 5 – Distribution of CULTURE – platforms projects – 2015



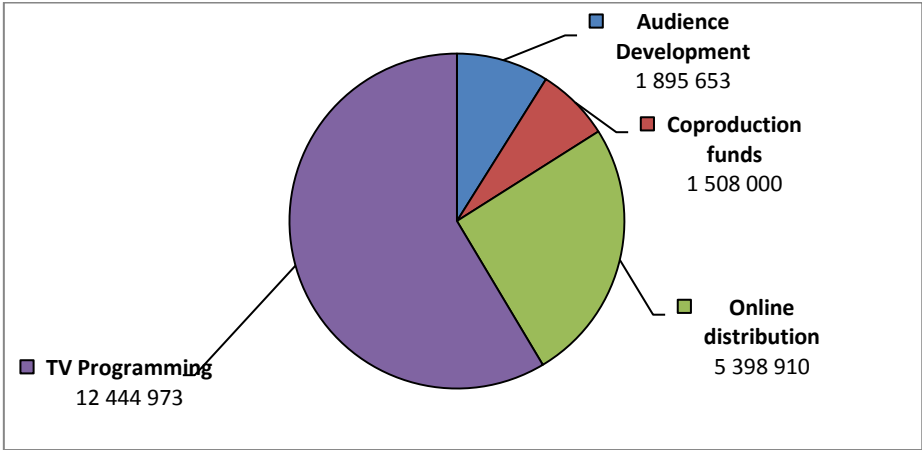
Source: EPRS, from European Commission data

Figure 6 – Creative Europe – MEDIA sub-programme – all actions 2014 – EU funding per country

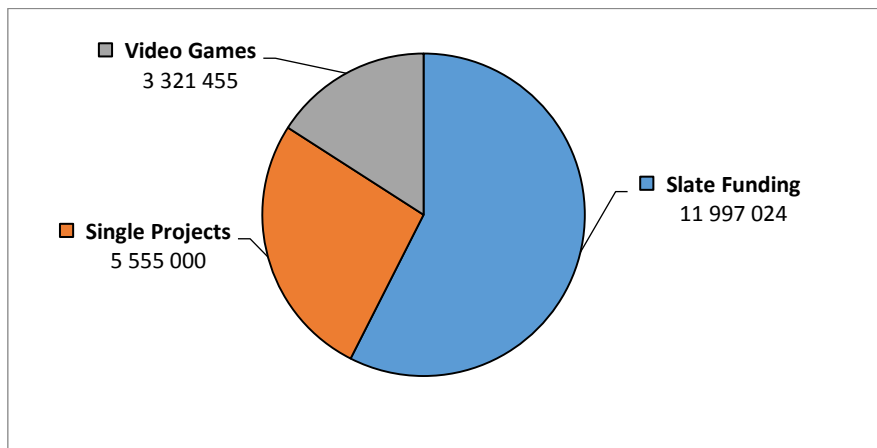


Source: EPRS, from European Commission data

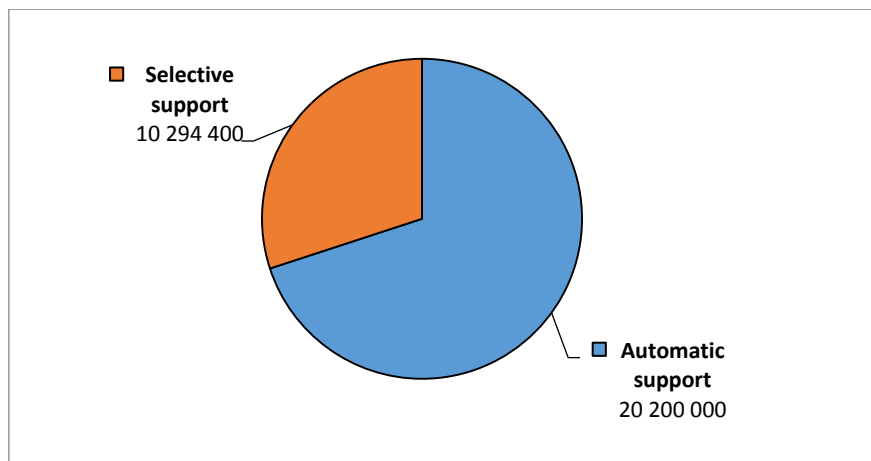
Figure 7 – Budget by scheme – TV, Audience and Innovation – 2015



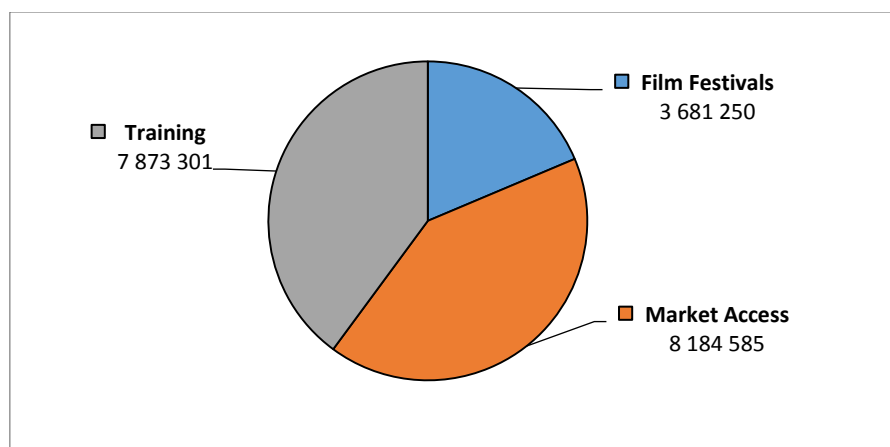
Source: EPRS, from European Commission data

Figure 8 – Budget by scheme – Development – 2015

Source: EPRS, from European Commission data

Figure 9 – Budget by scheme – Distribution – 2015

Source: EPRS, from European Commission data

Figure 10 – Budget by scheme – Promotion – 2015

Source: EPRS, from European Commission data

The Creative Europe programme has been in operation since 2014. More than 4 000 projects have been financed within the MEDIA and Culture strands of the programme during the first two years of implementation. However, practitioners and observers have identified a number of aspects concerning the organisation and implementation of the programme, which may impact negatively on the efficiency and overall effectiveness of Creative Europe in the future, thus limiting the full attainment of its objectives. Against this background, doubts persist about the shared management of the programme by two separate European Commission services, and the role played by the Creative Europe Desks in the participating countries. In a rapidly changing environment, the overall programming of action, especially the possibility to reconcile cultural diversity and industrial policy, remains in question. The mid-term evaluation of the programme, which will deliver the final evidence on the Culture and MEDIA programmes 2007-2013, is expected to shed some light on these elements, including the possible revision of the system of indicators used for the programme.

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