



Creative Europe Programme (2014 to 2020)

European
implementation
assessment
(update)

STUDY

EPRS | European Parliamentary Research Service

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Ex-Post Evaluation Unit
PE 627.127 – October 2018

EN

Creative Europe Programme (2014 to 2020)

Study

This study evaluates the implementation of the Creative Europe programme (2014 to 2020) to date, focusing on selected smaller- and larger-scale (from the financial point of view) actions, with a predominance of the former.

The study supplements the European implementation assessment of Creative Europe, prepared by the European Parliamentary Research Service in June 2016, and other related studies carried out by the European Parliament, while also taking into account the documents published since then (European Parliament implementation report and the European Commission mid-term evaluation, among others) and the Commission proposal for a new Creative Europe programme, adopted in May 2018.

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This paper has been drawn up by the Ex-post Evaluation Unit of the Directorate for Impact Assessment and European Added Value, within the Directorate-General for Parliamentary Research Services (EPRS) of the Secretariat of the European Parliament.

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Acknowledgements

The paper was peer-reviewed by colleagues from the Members Research Service in EPRS.

The author would like to thank the various contributors for all their valuable feedback and recommendations.

LINGUISTIC VERSIONS

Original: EN

Manuscript completed in October 2018.

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PE: 627.127

ISBN 978-92-846-3360-9

DOI:10.2861/31352

CAT: QA-03-18-363-EN-N-C

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Acronyms and abbreviations

AV	Audiovisual
AVMSD	Audiovisual Media Services Directive
CCIs	Cultural and creative industries
CCS	Cultural and creative sector(s)
CED or Desk	Creative Europe Desk
CISAC	International Confederation of Societies of Authors and Composers
DG CONNECT	Directorate-General for Communications Networks, Content & Technology, European Commission
Commission	European Commission
DG EAC	Directorate-General for Culture and Education, European Commission
EACEA	Education, Audiovisual and Culture Executive Agency
ECoC	European Capital of Culture
EEA	European economic area
EHL or Label	European Heritage Label
EIBF	International Booksellers Federation
EIF	European Investment Fund
EIT	European Institute of Innovation and Technology
EP	European Parliament
EU	European Union
EAO	European Audiovisual Observatory
EUPL	European Union Prize for Literature
EWC	European Writers' Council
FEP	Federation of European Publishers
FPA	Framework partnership agreement
GF	Guarantee Facility
HEI	Higher education institution
programme	Creative Europe programme
SME	Small and medium-sized enterprise
TFEU	Treaty on the Functioning of the European Union
VOD	Video on demand

Executive summary

The Creative Europe programme (2014 to 2020) was established on the basis of Regulation No 1295/2013.¹ It set itself two general objectives: a) to safeguard and promote cultural and linguistic diversity and Europe's cultural heritage; and b) to strengthen the competitiveness of the European cultural and creative sectors. The programme consists of the MEDIA and Culture sub-programmes, and the Cross-sectoral strand.

In its implementation report adopted in March 2017,² the European Parliament expressed an overall positive opinion on the implementation of the Creative Europe programme. The Parliament also underlined that it 'is the only EU direct programme for the creative, cultural and audiovisual sectors and has cemented its role in this respect – in continuity with previous programmes, and especially with the tradition of exchanges and dialogue in the community of artists and cultural institutions of the Member States'. The implementation report furthermore stressed that 'Creative Europe proved successful in anticipating new trends in the relevant sectors by bridging culture and creativity, and fostering the movement of young talented artists and audience development in the digital single market ecosystem'.

According to Article 18.4 of Regulation No 1295/2013, the Commission had to submit its mid-term evaluation report on the Creative Europe programme to the Parliament and the Council of the EU by 31 December 2017, but did so on 30 April 2018.³ Its final evaluation report is due in by 30 June 2022 (Article 18.6 of the regulation).

On 30 May 2018, the Commission published a proposal for a regulation establishing the Creative Europe programme (2021 to 2027),⁴ in the context of the next multiannual financial framework. In drawing up its proposal, the Commission based itself, *inter alia*, on the results of the mid-term evaluation of the Creative Europe programme (2014 to 2020) and the ex-post evaluations of the three predecessor programmes (Culture, MEDIA 2007 and MEDIA Mundus).

The present study provides an updated analysis of the implementation of the programme, taking into account the Commission proposal for the programme's 2021-2027 lifecycle and focusing on certain selected elements.

The study supplements the European implementation assessment of the programme prepared by the EPRS in June 2016,⁵ and other Parliament studies on the topic.

Due to the short time for preparing this analysis, its focus has been placed on selected elements of the programme, constituting both financially smaller- and larger-scale activities (with a predominance of the former), in all three parts of the programme. The analysis of the implementation of the programme is supplemented by short presentations of EU citizens'

¹ [Regulation \(EU\) No 1295/2013](#) of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC, OJ L 347 of 20.12.2013 with changes.

² European Parliament resolution of 2 March 2017 on the implementation of Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC ([2015/2328\(INI\)](#)).

³ Report from the Commission to the European Parliament and the Council, [Mid-term evaluation of the Creative Europe programme \(2014-2020\)](#), 30 April 2018, [COM\(2018\) 248 final](#).

⁴ Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013, 30 May 2018, [COM\(2018\)366 final](#).

⁵ S. Dossi, [The Creative Europe programme. European Implementation Assessment](#), in-depth analysis, EPRS, European Parliament, 2016.

perceptions and participation in culture, as presented in two Eurbarometer surveys. Desk research has been the predominant approach applied in preparing the analysis.

The analysis gives an overview of progress achieved in implementing the programme, including through the launch of new initiatives such as the Culture and Creative sector Guarantee Facility and the Modules for Master Degrees in Arts and Science in the Cross-sectoral strand. However, the involvement of the participating countries in the implementation of the programme is diverse, with a visible predominance of organisations from just a few countries in the coordination of the projects financed under the programme; this calls for the need to pay greater attention to achieving the programme's real European added value. What is more, the programme's visibility (especially the smaller-scale elements financed under it and the results of the projects co-financed under it) is not very high and requires stronger promotion across the participating countries.

1. Introduction of the Creative Europe programme

Creative Europe was established with Regulation (EU) No 1295/2013⁶ for a period spanning 1 January 2014 – 31 December 2020. It brought the 2007-2013 programmes Culture, Media and Media Mundus together.

According to Article 2 of Regulation (EU) No 1295/2013, the general objectives of the programme are:

- a) 'to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;
- b) to strengthen the competitiveness of the European cultural and creative sectors,⁷ in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth'.

Creative Europe promotes European cultural and artistic values,⁸ and responds to the EU strategic policy objectives included in the Europe 2020 strategy for smart, sustainable and inclusive growth, and the European Agenda for Culture.⁹

The programme consists of three parts:

- The MEDIA sub-programme, which provides financial support to the audiovisual and media sectors for the development, distribution and promotion of their work, audience development and market access;
- The Culture sub-programme, which supports cooperation projects, literature translations, platforms and networks within the EU;
- The Cross-sectoral strand, which promotes transnational policy development, supports a network of Creative Europe Desks and, since 2016, has been providing SMEs and other organisations in the cultural and creative sectors with opportunities to access investment financing through the Guarantee Facility. Within the strand, transnational policy development is also supported, including access to data and analytical services to assist in evidence-based policy-making.

⁶ [Regulation \(EU\) No 1295/2013](#) of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC, OJ L 347 of 20.12.2013, and

[Corrigendum to Regulation \(EU\) No 1295/2013](#) of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC, OJ L 189 of 27.6.2014.

⁷ According to Article 2 of the regulation, 'cultural and creative sectors' means all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts'.

⁸ It is worth adding that according to the Commission proposal on the Creative Europe programme for the 2021-2027 period, it will promote European values in general.

⁹ [Strategic framework – European Agenda for Culture](#), European Commission website.

The Creative Europe programme also supports (within the Culture sub-programme) specific actions, such as:

- [the European Capitals of Culture](#)
- [the European Heritage Days](#)
- [the European Heritage Label](#), and
- four European prizes:
 - [the European Union Prize for Cultural Heritage / the Europa Nostra Awards](#)
 - [the European Union Prize for Contemporary Architecture – Mies van der Rohe Award](#)
 - [the European Border Breakers Awards](#)
 - [the European Union Prize for Literature](#)

Another specific action – the European Parliament LUX Film Prize – is supported through the MEDIA sub-programme.¹⁰

The programme is open to cultural and creative organisations from both EU and non-EU countries (Article 8 of the regulation). It provides support predominantly to SMEs, non-profit organisations and public bodies.¹¹ Participation in the MEDIA sub-programme is subject to alignment with Directive 2010/13/EU on the audiovisual media services.¹² As of August 2018, the following non-EU countries were participating in the programme:¹³

- Iceland, Norway, Albania, Bosnia and Herzegovina, the former Yugoslav Republic of Macedonia, Montenegro and Serbia, which participate fully in the programme;
- Georgia, Moldova, Ukraine and Tunisia (the latter joined on 1 January 2018), which participate fully in the Culture sub-programme and partially in the MEDIA sub-programme (through training, festivals, film education and market-access activities);
- Armenia, which participates in the Culture sub-programme, but not yet in the MEDIA sub-programme.

Kosovo is likely to participate in the Culture sub-programme in 2018, but not yet in the MEDIA sub-programme.

Creative Europe is implemented by the European Commission's Directorate General for Culture and Education (DG EAC), together with the Directorate-General for Communications Networks, Content & Technology (DG CONNECT) and the Education, Audiovisual and Culture Executive Agency (EACEA).

The Creative Europe Desks (financed by the programme) also play a big role, mainly by providing information on the planned activities (for instance, through calls for proposals), assistance to the potential applicants and disseminating the lessons learnt from projects that have already been implemented.

¹⁰ [European Parliament LUX Film Prize](#) website.

¹¹ Regulation (EU) No 1295/2013, op.cit.

¹² Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services ([Audiovisual Media Services Directive](#)), OJ L 95 of 15.4.2010.

¹³ [Eligibility of organisations from non-EU countries](#) as of 27 August 2018, European Commission.

2. Implementation of the programme

2.1. Budget

The Creative Europe total budget amounts to €1 462 724 000 (€1.46 billion) (Article 24 of the regulation). The budget is allocated as follows:

- at least 56 % or €819 125 440 should be earmarked for the MEDIA sub-programme;
- at least 31 % or €453 444 440 should be set aside for the Culture sub-programme;
- no more than 13 % or €190 154 120 should be dedicated to the Cross-sectoral strand.

According to the annual work programmes' budgets, the planned spending for the three parts of the programme over the three different periods of time of its operation was divided as follows:

- 2014-2015 – 62.36 % for the MEDIA sub-programme, 32.17 % for the Culture sub-programme and 5.48 % for the Cross-sectoral strand;
- 2014-2016 – 60.38 % for the MEDIA sub-programme, 31.44 % for the Culture sub-programme and 8.18 % for the Cross-sectoral strand;
- 2014-2018 – 56.89 % for the MEDIA sub-programme, 31.34 % for the Culture sub-programme and 11.77 % for the Cross-sectoral strand.

The comparison of the three planned long-term budgets shows that since 2016, there has been a rise in spending within the Cross-sectoral strand, related to the launching of the Cultural and Creative Sector Guarantee Facility. What is more, the share of planned spending in each of the three parts of the programme in 2014-2018 is close to the shares established in the regulation (see Table 1).

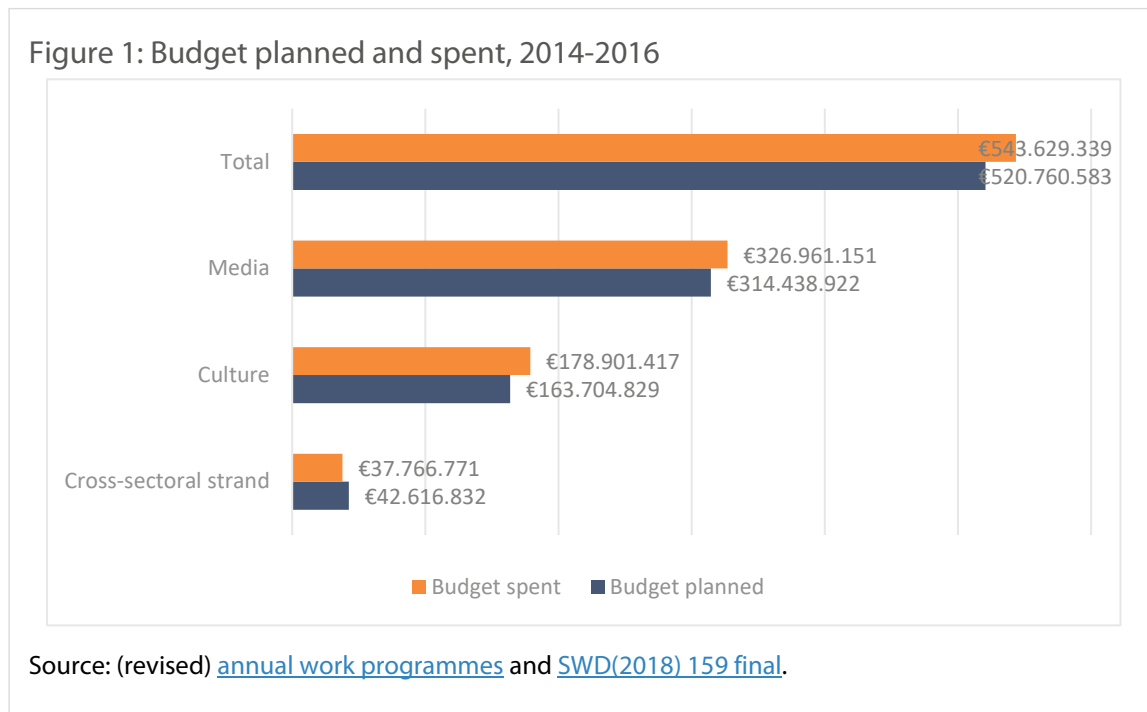
Table 1: Budget planned in the (revised) annual work programmes* (2014-2018)

	MEDIA sub-programme	Culture sub-programme	Cross-sectoral strand	Total
2014	€106 421 326	€54 525 537	€9 272 700	€170 219 563
2015	€104 556 158	€54 310 115	€9 264 600	€168 130 873
2016	€103 461 438	€54 869 177	€24 079 532	€182 410 147
2017	€110 732 711	€58 994 721	€32 053 281	€201 780 713
2018	€112 333 023	€73 362 786	€36 503 587	€222 199 396
Total 2014-2015	€210 977 484	€108 835 652	€18 537 300	€338 350 436
% of total budget	62.36	32.17	5.48	100
Total 2014-2016	€314 438 922	€163 704 829	€42 616 832	€520 760 583
% of total budget	60.38	31.44	8.18	100
Total 2014-2018	€537 504 656	€296 062 336	€111 173 700	€944 740 692
% of total budget	56.89	31.34	11.77	100

Source: [annual work programmes](#) (with amendments, where relevant).

* The EU-28 budget, EFTA/EEA and third-country contributions.

The total spending in the 2014-2016 period (€543 million) slightly exceeded the planned spending (€520 million). Only the spending within the Cross-sectoral strand was lower than planned (see Figure 1).



2.2. MEDIA sub-programme

2.2.1. Budget spent in the 2014-2016 period

The 2014-2016 budget of the MEDIA sub-programme neared €327 million (see Table 2). Activities in support of distribution (34 % of the total sub-programme budget), followed by development (16.9 %), promotion (13.1 %) and TV programming (11.9 %) accounted for the highest share of spending.

Table 2: Budget spent on MEDIA sub-programme actions (2014-2016)

MEDIA sub-programme	Total spent	% of total budget
Training (<i>capacity-building/training; training</i>)	€23 391 371	7.2 %
Development (<i>single projects; slate funding</i>)	€55 173 278	16.9 %
Distribution (<i>cinema automatic; cinema selective; online distribution sales agents</i>)	€111 041 769	34.0 %
Promotion (<i>market access; film festivals; stands; MED markets</i>)	€42 861 484	13.1 %

TV programming	€38 941 174	11.9 %
Cinema networks	€31 360 000	9.6 %
Development of European video games	€9 409 191	2.9 %
Audience development	€6 049 683	1.9 %
International co-production funds (<i>co-prod funds; international co-prod funds</i>)	€4 531 000	1.4 %
Support for selection (<i>selection – experts; support to project selection</i>)	€4 202 201	1.3 %
TOTAL	€326 961 151	100 %

Source: [SWD\(2018\) 159 final](#), European Commission.

2.2.2. Film education

In 2016, the Commission launched a new initiative in support of film education, with the aim to provide 'mechanisms for increasing the contribution of European films and audiovisual works to education'.¹⁴

So far, EACEA has published two calls for proposals (2016 and 2017).¹⁵ The total budget available for the first call was €1.4 million, and for the second €2 million. In neither of the two calls can the EU financial contribution exceed 60 % of the total eligible costs of proposals.

The initiative is open to consortia composed of a project leader and at least two partners (organisations), of which at least two should come from the film education sector and represent three different countries (participating in the MEDIA sub-programme) and at least three different languages.

The proposals selected within the 2017 call were envisaged to start between 1 July 2017 and 1 January 2018 and to last 12 months, while those selected within the 2018 call were envisaged to start between 1 September 2018 and 1 January 2019 and last 24 months.

Based on the 2017 call, seven of the 26 submitted proposals were selected for financing, with a total EU support of €1.05 million. The coordinators of the selected proposals represent five countries: France and Italy (two projects each), Denmark, the Netherlands and the United Kingdom (one project each). Organisations from 21 countries participate in the selected proposals as partners.¹⁶

Based on the 2018 call, eight of the 36 submitted proposals were selected for financing, with a total EU support of €2.07 million. The coordinators of the selected proposals represent six countries: the Netherlands and Italy (two projects each), France, Poland, Spain, and the United Kingdom (one project each). Organisations from 22 countries participate in the selected proposals as partners.¹⁷

The list of the counties participating in the selected proposals through their coordinators or partner organisations is presented in Table 3.

¹⁴ [Support to film education](#), EACEA website.

¹⁵ [Call for proposals – EACEA 25/2016](#) and [Call for proposals – EACEA/14/2017](#), EACEA.

¹⁶ [List of selected projects. Call for proposals: EACEA-25-2016 FILMEDU](#), EACEA.

¹⁷ [List of selected projects. Call for proposals: EACEA-14-2017 FILMEDU](#), EACEA.

Table 3: Film education – participating countries involved in the selected projects

	Call 2017		Call 2018			Call 2017		Call 2018	
	Coordinator	Partner	Coordinator	Partner		Coordinator	Partner	Coordinator	Partner
Austria	-	-	-	1	Lithuania	-	1	-	2
Belgium	-	1	-	1	Netherlands	1	1	2	1
Bulgaria	-	2	-	1	Norway	-	1	-	1
Croatia	-	1	-	-	Poland	-	2	1	1
Czech Republic	-	1	-	2	Portugal	-	1	-	3
Denmark	1	1	-	1	Romania	-	3	-	1
Finland	-	2	-	2	Serbia	-	-	-	1
France	2	1	1	3	Slovenia	-	1	-	3
Germany	-	3	-	3	Spain	-	3	1	2
Georgia	-	1	-	1	Sweden	-	1	-	1
Hungary	-	1	-	1	United Kingdom	1	1	1	4
Italy	2	2	2	3	23	5	21	6	22

Source: EPRS, based on European Commission¹⁸ and EACEA data.

2.2.3. Promotion of European audiovisual works online

The objective of the scheme is to: a) improve the visibility, discoverability and global audience of European audiovisual works on video on demand (VOD) services; and b) promote innovative strategies for distribution and promotion of European audiovisual works.¹⁹ The scheme offers support to three types of actions (each lasting 12 months):²⁰

- Action 1: Actions such as digital promotion, marketing, branding, tagging and development of new offers by existing VOD services offering a majority of European films, with the aim to improve the visibility, discoverability and global audience of European audiovisual works;
- Action 2: Preparation of digital packages facilitating the commercialisation of European audiovisual works on VOD platforms;
- Action 3: Innovative strategies for distribution and promotion of European audiovisual works, including audience development initiatives focusing on innovative and participatory strategies reaching out to wider audiences of European films.

¹⁸ [Creative Europe project results platform](#), European Commission [accessed: 26 September 2018].

¹⁹ [Promotion of European audiovisual works online](#), EACEA website.

²⁰ Ibid.

So far, two calls for proposals have been launched by EACEA, based on which 50 proposals have been selected for financing:

- In 2017,²¹ 37 projects were selected for financing (18 in action 1, 2 in action 2, and 17 in action 3), with a total EU support of €9.46 million. The success rate stood at 44 %;
- In 2018,²² 30 proposals were selected for financing (14 in action 1, 1 in action 2 and 15 in action 3), with a total EU support of € 8.62 million. The success rate stood at 34 %.

The activities financed under this scheme are ongoing, with each scheduled to last 12 months. The activities selected under the 2017 call for proposals were envisaged to start between 1 September 2017 and 1 January 2018, while those selected in the 2018 call are envisaged to start between 1 September 2018 and 1 January 2019.

The number of submitted and selected proposals together with the information on the origin of the coordinators and the success rate by country of applicant is presented in Table 11 in the Annex.

2.2.4. TV programming

The MEDIA sub-programme offers support to European production companies interested in making TV content. To be eligible for such support, at least three European broadcasters should join efforts. Content can be 'one-off' or serialised, and may include:²³

- dramas (minimum 90 minutes duration), including sequels, second or third seasons;
- animations (minimum 24 minutes duration);
- creative TV documentaries (minimum 50 minutes duration).

The EU financial contribution may not exceed:

- €500 000 or 12.50 % (whichever is lower) of the eligible costs for drama and animation works;
- €1 000 000 or 10 % (whichever is lower) of the eligible costs for co-produced TV drama series with an eligible production budget of at least €10 million (consisting of at least six episodes each of a minimum length of 45 minutes);
- €300 000 or 20 % (whichever is lower) of the eligible costs for creative documentaries.

Between 2014 and 2018, 229 grants have been awarded for a total amount of €56.6 million (out of which €38.9 million was awarded in 2014-2016 to 165 grants).

Not all projects were implemented by a coordinator and at least one partner. In 2014-2018, 126 grants were awarded to projects implemented by a coordinator organisation alone (without any partner organisation).

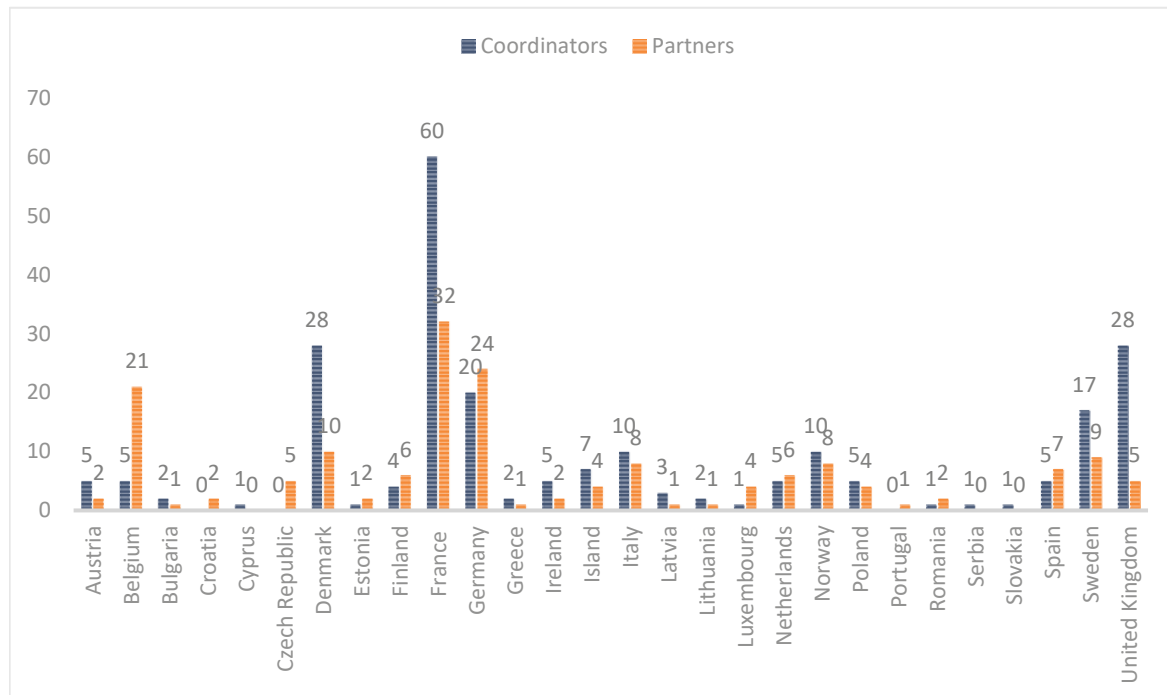
²¹ [Promotion of European work online. Call for proposals EACEA-26-2016](#), EACEA.

²² [Promotion of European work online. Call for proposals EACEA-13-2017](#), EACEA.

²³ [Television Programming of Audiovisual European Works](#), European Commission website.

In 2014-2018, France had the highest number of project-coordinating organisations (60), followed by Denmark (28), United Kingdom (28), Germany (20), Sweden (17), Italy (10), Norway (10) and other countries (less than 10 projects per country). The participating organisations (168 in total) represented France (32 times), Germany (24), Belgium (21), Denmark (10) and other countries (represented less than 10 times) (see Figure 2).

Figure 2: TV programming – participating organisations by country (2014-2018)



Source: EPRS, based on European Commission data.

2.2.5. Cinema networks

The aim of the scheme is to support 'initiatives that encourage the networking of European first-run cinemas²⁴ and the screening of non-national European films by these cinemas'. The scheme supports in particular:²⁵

- promotion and screening of non-national European films in cinemas;
- educational activities to raise awareness among young cinema-goers;
- promotion and marketing in cooperation with other distribution platforms (e.g. TV broadcasters, VOD platforms);
- networking: information, animation and communication;
- creation and consolidation of a European cinema owners' network developing common actions of this type.

²⁴ First-run cinemas are cinemas programming European films in first run, within a maximum period of 12 months after the first national release, [Support to Cinema Networks. Call for proposals EACEA/10/2016](#), EACEA.

²⁵ [Reaching the audience – Cinema networks](#), European Commission website and [Creative Europe - MEDIA - Networks of cinemas](#), EACEA website.

The scheme is open to cinema networks representing at least 100 cinemas situated in at least 20 participating countries. The screening of films should be the principal activity of the participant or division of the participant's organisation.²⁶ The scheme works on the basis of cascading grants (also known as sub-grants, that is, grants that are awarded by a grant beneficiary).²⁷

In 2014-2016, total spending on the cinema networks amounted to €31 million (9.6 % of the spending under the MEDIA sub-programme).

So far, EACEA has opened three calls for proposals. Given that the latest of these is for 2019 and that the deadline for submitting proposals for it was 31 May 2018, the selection results are not yet known. Under the previous selection rounds, support was provided for proposals submitted by the (French Association) Europa Cinemas (see Table 4). According to EACEA data, the applicant had no competition in the selection procedures, as no other organisation had submitted proposals within the calls for proposals.

Table 4: Cinema networks – selected proposals and amount of EU support granted

Call for proposals*	Country	Organisation	Proposal title	EU support
EAC/S20/2013	FR	Association Europa Cinemas	<i>Europa Cinemas</i>	€10 500 000
EACEA-10-2016 (Selection year 2016)	FR	Association Europa Cinemas	<i>Cinema Networks 2017-2018</i>	€10 460 000
EACEA/10/2016 (Selection year 2018)	FR	Europa Cinemas	<i>Cinema networks – Support to operate and create a network of cinemas</i>	€10 854 880
Total:				€31 814 880

Source: EPRS, based on EACEA data. * All calls were financed within the Creative Europe programme (2014-2020).

The Commission underlines that 'the Europa Cinemas network, the MEDIA sub-programme's biggest single beneficiary, focuses on exhibition of non-national European films in 33 countries that would otherwise have found it more difficult to travel'.²⁸ Through the network, MEDIA supports over 1 000 cinemas and over 2 500 screens.

2.2.6. International co-production funds

The EU provides support for international co-production funds with the aim 'to facilitate international co-productions and to strengthen the circulation and distribution of audio-visual works supported at the production stage'. It supports the production and/or distribution of international co-productions including at least one country participating in the MEDIA sub-programme, and a third country.

Support is provided for co-production funds that have been legally constituted and have been active for at least 12 months prior to the deadlines of the call for applications. This support is in the

²⁶ [Call for proposals EACEA/06/2018: Support to Cinema Networks](#), EACEA.

²⁷ [Financial Regulation: What's new for beneficiaries of EU funds?](#), Memo of 27 June 2012, European Commission.

²⁸ Report from the Commission to the European Parliament and the Council, [Mid-term evaluation of the Creative Europe programme \(2014-2020\)](#), COM(2018) 248 final.

form of cascading grants, whereby the supported funds select projects on the basis of agreed criteria.

Support is offered for a) the production of feature films, animations and documentaries having a minimum length of 60 minutes, intended for cinema release; and b) the implementation of a concrete distribution strategy to improve the circulation of the supported works.²⁹

The EU's financial contribution to a project cannot exceed 80 % of its total eligible costs. The maximum duration of actions has been extended from 28 months in the 2014-2017 calls, to 34 months in the 2018 call.

In the 2014-2018 period, the EACEA published five calls for proposals. Five projects were selected each year, with the exception of 2016, when six projects were selected. The EU supported two organisations from the Netherlands and one from, respectively, Bosnia and Herzegovina, France, Germany, Italy and Norway. All five EU Member State funds received EU support for their projects four or five times. Among the most unsuccessful applicants were organisations from the United Kingdom; none of the six proposals submitted by them was selected for financing.³⁰

EU support for the selected proposals varied from €205 000 to €400 000. The success rate for all five calls stood at 62.5 %; the success rate of individual calls stood at: 56 % in 2014, 63 % in 2015, 86 % in 2016, 45 % in 2017 and 63 % in 2018. The higher success rate is predominantly related to the lower number of applications submitted as part of the call.³¹

For more details on support to selected organisations, see Table 12; for more details on applicants and selected organisations by country of origin, see Table 13 (in the Annex).

As announced by the Creative Europe Desk UK, each of the selected funds has different eligibility criteria and deadlines, so a producer looking for co-production funding should consult the funds (or their websites) for appropriate information.³²

2.3. Culture sub-programme

2.3.1. Budget spent in the 2014-2016 period

In the 2014-2016 period, total spending on the activities within the Culture sub-programme amounted to almost €179 million, with the biggest share in the budget occupied by support to cooperation projects (64.3 % of total spending within the Culture sub-programme), followed by networks and platforms (accounting together for 21.7 % of the spending). Spending for special actions, including EU prizes, amounted to €13 million (7.4 % of the spending). More details on spending within the Culture sub-programme in the 2014-2016 period can be found in Table 5.

²⁹ [International co-production funds](#), European Commission website.

³⁰ Co-production funds – lists of selected projects in the following calls for proposals: [EAC/S29/2013](#), [EACEA 43-2014](#), [EACEA-11-2015](#), [EACEA-24-2016](#), [EACEA 16/2017](#), EACEA.

³¹ Ibid.

³² [International Co-Production Funds](#), Creative Europe Desk, UK.

Table 5: Budget spent on Culture sub-programme actions (2014-2016)

Culture sub-programme	Total spent	% of total budget
Cooperation projects (larger- and smaller-scale)	€115 094 654	64.3 %
Networks & platforms	€38 794 443	21.7 %
Literary translation (annual; multi-annual; projects; two-year projects)	€11 719 337	6.6 %
Special actions (cooperation with international organisations; European Capitals of Culture; European Heritage Label, EU prizes)	€13 292 983	7.4 %
TOTAL	€178 901 417	100 %

Source: [SWD\(2018\) 159 final](#), European Commission.

According to Commission data, EU support under the Culture sub-programme in the 2014-2017 period was provided, *inter alia*, to:³³

- 292 cross-border international cooperation projects between cultural and creative organisations within the EU and beyond;
- 51 pan-European networks offering a stable and long-term base for professionals to develop their international skills and strengthen their competitiveness;
- 205 translations and promotions of European literary works;
- 23 innovative platforms for promoting emerging artists and fostering a truly European programme of cultural and artistic works; and
- the European Capitals of Culture prize, the European Heritage Label, and four EU prizes, including one for literature and one for architecture.

2.3.2. European cooperation projects

In the 2014-2016 period, a total of €115 billion (64.3 % of the spending within the Culture sub-programme) was provided in support of European cooperation projects (smaller- and larger-scale). European cooperation projects are transnational (cross-border) cooperation projects involving cultural and creative organisations from different countries, with the aim to promote innovation and creativity.

Small-scale cooperation projects involve a project leader and at least two partners, while large-scale cooperation projects involve a project leader and at least five partners. Neither type of projects may exceed 48 months in length.³⁴

Between 2014 and 2018, the number of submitted proposals has varied. For larger-scale proposals, it varied from 72 in 2014 to 127 in 2015, and for smaller-scale proposals from 337 in 2015 to 476 in 2015. The biggest number of larger-scale proposals – 21 – was selected in 2014; the biggest number of smaller scale proposals – 84 – was selected in 2018. The success rate for larger-scale proposals

³³ [Creative Europe Networks](#) – 28 pan-European organisations connecting and strengthening Europe’s cultural sectors, European Commission, April 2018.

³⁴ [European cooperation projects](#), European Commission website.

stood at 29.2 % in 2014 and at 17.2 % in 2018, while for smaller-scale proposals it stood at 12.5 % in 2014 and at 19.5 % in 2018. For more details, see Table 6.

Table 6: European cooperation projects: number of proposals submitted and selected, 2014-2018

Call year	Number of larger-scale proposals		Success rate	Number of smaller-scale proposals		Success rate
	Submitted	Selected*		Submitted	Selected*	
2018	99	17	17.2 %	431	84	19.5 %
2017	118	15	12.7 %	430	66	15.3 %
2016	125	15	12.0 %	404	49	12.1 %
2015	127	17	13.4 %	476	67	14.1 %
2014	72	21	29.2 %	337	42	12.5 %
Total:	541	85	--	2078	308	--

Source: EPRS, based on EACEA data.

* Revised data.

In the 2018 call, a total of €41.45 million was awarded in the form of grants, of which €25.45 million to 21 selected larger-scale proposals and €16 million to 84 selected smaller-scale proposals. The grants varied from €419 805 to €2 million for a larger-scale proposal and €41 472 to €200 000 for a smaller-scale proposal.³⁵

According to the rules, the maximum grant for larger-scale projects is €2 million, representing up to 50 % of the total eligible costs, and for smaller-scale projects – €200 000 representing up to 60 % of the total eligible costs. The total budget estimated for the 2018 call was €40 million.³⁶

There were 352 registered cooperation projects (2014-2018) in the Commission database as of 2 October 2018,³⁷ with the biggest number of projects (both larger and smaller) coordinated by organisations from Italy (51), France (49), the UK (39), Belgium (29), Germany (27), Spain (25) and Slovenia (21). The participating organisations represented the UK (100), Spain (99), Italy (97), Germany (88), France (81), the Netherlands (66), Belgium (65), Poland (63) and others. It is worth pointing out the participation of non-EU countries in the cooperation projects. For instance, Serbia was represented four times by coordinators and 47 times by participating organisations, while Macedonia, although having had no coordinating organisation, was represented 14 times by partner organisations (see also Table 14 in the Annex).

According to the Commission's mid-term report, in the 2014-2016 period cooperation projects 'delivered an estimated 4 200 activities, 89 % of which focused on common creation of artworks' and 'reached an estimated 8.83 million people'. They contributed strongly 'to transnational mobility of creative and cultural players' as well as enabled cooperation between EU and third-country cultural organisations and in a few cases, and also 'contributed to activities in the field of cultural diplomacy'.

³⁵ [Support for European cooperation projects 2018 – EACEA 32/2017](#), EACEA.

³⁶ [Call for Proposals EACEA 32/2017: Support for European cooperation projects 2018](#), EACEA.

³⁷ [Creative Europe project results platform](#), European Commission [access: 26 September 2018].

The Commission's report also underlines that, according to the results of the survey, 90 % of Culture sub-programme respondents and 75 % of Creative Europe programme respondents described the cooperation projects as effective or very effective in 'developing skills and competences'.³⁸ The implementation of the 2017 and 2018 cooperation projects is still ongoing, so the results are not yet known.

The Commission stresses that 'given the continuous societal relevance of the issue social inclusion and intercultural dialogue will remain a focus area in particular under the European cooperation projects implemented under the Cultural sub-Programme'.³⁹

2.3.3. European Heritage Label



The legal basis for the European Heritage Label (EHL) is provided by Decision No 1194/2011/EU.⁴⁰ It is worth adding that the origin of the EHL lies in an intergovernmental initiative from 2006.

The EHL is awarded to sites celebrating and symbolising European ideals, values, history and integration. Its general objective is to strengthen European citizens' sense of belonging to the EU and to strengthen intercultural dialogue.⁴¹

So far, 24 EU Member States have confirmed their participation in the initiative: Austria, Belgium, Bulgaria, Czech Republic, Croatia, Denmark, Germany, Estonia, Greece, Spain, France, Italy, Cyprus, Latvia, Lithuania, Luxembourg, Hungary, Malta, the Netherlands, Poland, Portugal, Romania, Slovenia and Slovakia.

The European Heritage Label may be awarded to three types of sites:

- single 'site' – monuments, natural, underwater, archaeological, industrial or urban sites, cultural landscapes, places of remembrance, cultural goods and objects and intangible heritage associated with a place, including contemporary heritage from one Member State;
- 'national thematic site' – several sites from one Member State, which focus on one specific theme;
- 'transnational site': a) several sites, located in different Member States, which focus on one specific theme; or b) one site located on the territory of at least two Member States.

The European Heritage Label is awarded on the basis of three criteria: a) the symbolic European value of a site; b) the project proposes to promote the site's European dimension; and c) the operational capacity to implement the project or work plan.⁴²

There is a two-stage procedure for awarding the EHL. First, at the national level, a maximum of two candidate sites are pre-selected every two years. Second, out of those sites and based on

³⁸ Op.cit., [SWD\(2018\) 159 final](#), European Commission.

³⁹ [Draft general budget of the European Union for the financial year 2018](#), European Commission.

⁴⁰ [Decision No 1194/2011/EU](#) of the European Parliament and of the Council of 16 November 2011 establishing a European Union action for the European Heritage Label, OJ L 303 of 22.11.2011.

⁴¹ European Heritage Label, [Panel Report on Monitoring](#), 19 December 2016, European Commission.

⁴² European Heritage Label, [Guidelines for candidate sites](#), European Commission.

recommendations of the European panel of independent experts,⁴³ the Commission awards the EHL to a maximum of one site per participating Member State per year.⁴⁴ The EHL is awarded without a time limit.

So far, 38 sites have been awarded the European Heritage Label (the list of the sites is presented in Table 15 in the Annex).⁴⁵ The labelled sites are diverse in character, and this diversity 'embraces not only tangible cultural and natural heritage sites but also social and cultural practices linked to the sites'.⁴⁶ They also differ, e.g., by the number of visitors they attract – from around 10 000 a year to over a million a year (in the case of the Ancient Heart of Athens, Greece).⁴⁷

Member States are responsible for both the pre-selection of their candidate sites and for monitoring those sites in their territory that have been awarded the EHL. At EU level, both the selection and the monitoring of the EHL are carried out by a panel of independent experts. The main aim of the monitoring (Article 18 of Regulation 1295/2013) is to ensure that 'they continue to meet the criteria and respects the plans to which it committed'. The Commission can decide, on the basis of a negative assessment by the panel, to withdraw the EHL.

The panel of experts' first monitoring report, prepared in 2016, showed that 'most labelled sites started to convey their message locally, but the ultimate goal is to spread their message across Europe, across generations and language groups, and to reach younger generations and policy makers alike'. The panel of experts has already identified the added value of spreading the message internationally. What is more, the panel of experts has discovered that 'the majority of the labelled sites have a good understanding of their European significance and that it is well-articulated in their narratives'. The next round of monitoring by the panel of experts is foreseen in 2020.⁴⁸

In its implementation report, the European Parliament recognised, *inter alia*, the potential of the EHL for sustainable local development and for cultural tourism and cultural dialogue. The Parliament recommended that the EHL 'be given greater visibility', and stressed 'the significance of the (material and immaterial) sites concerned as regards European identity and promoting a common feeling of belonging to Europe, building the EU and learning about diverse heritage for a better future'.⁴⁹

It is also worth adding that Recital 16 of Decision (EU) 2017/864 on a European Year of Cultural Heritage⁵⁰ states that 'Cultural heritage plays an important role for community cohesion at a time when cultural diversity is increasing in European societies. Sites that have been awarded the European Heritage Label have a strong European dimension, as they have been selected for their role in European history. Together with the European Capitals of Culture, those sites reinforce a sense of belonging to a common European space. (...)'

The panel of experts has announced its plan for the future of the European Heritage Label – Vision 2030 – which says that more than 100 sites should have been awarded the EHL by the year 2030. In

⁴³ The European panel of independent experts consists of 13 persons appointed by the European Parliament, the Council, the Commission and the Committee of the Regions, European Heritage Label, [Guidelines for candidate sites](#), European Commission.

⁴⁴ European Heritage Label, [2017 Panel Report](#), 5 December 2017, European Commission.

⁴⁵ At previous, intergovernmental initiative stage created in 2006, 68 sites in 19 countries received the Label.

⁴⁶ European Heritage Label, [2017 Panel Report](#), 5 December 2017, European Commission.

⁴⁷ European Heritage Label, [Panel Report on Monitoring](#), 19 December 2016, European Commission.

⁴⁸ Ibid.

⁴⁹ Summary of the European Parliament's implementation report.

⁵⁰ [Decision \(EU\) 2017/864](#) of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018), OJ L 131 of 20 May 2017.

this plan, the experts pointed out 'the willingness of the EHL sites to "meet the past and walk to the future" and their strong commitment to present the European values of human dignity, freedom, equality, solidarity, and the principles of democracy and the rule of law'. The planned achievements, objectives and Vision 2030 roadmap are presented in Table 7.⁵¹

Table 7: The European Heritage Label (EHL) – Vision 2030

<p>The achievements of the European Heritage Label by 2030</p>	<ol style="list-style-type: none"> 1. EHL sites create convincing new perceptions and narratives reflecting the European significance of our heritage and link the levels of understanding from local, regional and national to a fundamental European perspective. 2. EHL sites present a kaleidoscope of cultural heritage integrated in a dynamic network. 3. EHL sites offer emotional and intellectual heritage experiences in Europe. 4. EHL sites extend across the European Union and its surroundings.
<p>The objectives of the European Heritage Label</p>	<ol style="list-style-type: none"> 1. EHL sites remind us of our shared responsibility for Europe's future. 2. EHL sites facilitate understanding of our societies. 3. EHL sites generate a quality shift in the appreciation of European values. 4. EHL sites construct a dynamic model of heritage governance.
<p>A roadmap to achieve the European Heritage Label objectives</p>	<ol style="list-style-type: none"> 1. EHL sites and their network receive sufficient funding and official acknowledgment. 2. EHL sites and their projects are well-known by a substantial number of European audiences and especially popular among young people. 3. EHL sites and their projects strategically integrate new technology into heritage preservation. 4. EHL sites are supported by researchers.

Source: European Heritage Label, [2017 Panel Report](#), European Commission.

2.3.4. European Union Prize for Literature



In 2018, the European Union Prize for Literature (EUPL), the annual initiative financed by the Creative Europe programme, is celebrating its 10th anniversary. On this occasion, between February and November 2018, the EUPL is visiting 11 European cities (in alphabetical order: Antwerp, Brussels, Bucharest, Frankfurt, Lisbon, London, Milan, Riga,

Thessaloniki, Vienna, Vilnius), to showcase the awarded authors and 'the unique diversity of European literature'.⁵²

The EUPL puts 'the spotlight on the creativity and diverse wealth of Europe's contemporary literature in the field of fiction', promotes the circulation of literature within Europe and encourages greater interest in non-national literary works.⁵³

The winning author receives €5 000 and the awarded book benefits from 'greater international visibility and cross-border promotion, starting at the awards ceremony in Brussels and continuing

⁵¹ European Heritage Label, [2017 Panel Report](#), European Commission, 5 December 2017.

⁵² [The European Union Prize for Literature](#) website.

⁵³ [Ibid.](#)

at Europe's major book fairs'.⁵⁴ What is more, the translation of awarded books is encouraged within the literary translation action of the Culture sub-programme.

The EUPL is awarded in 37 countries participating in the Creative Europe programme.

The EUPL covers the European book market. In 2016, the total annual sales revenue of book publishers in the EU and the EEA was estimated at €22.3 billion, with the largest markets in terms of publishers' turnover being Germany, the UK, France, Spain and Italy. The German and UK book markets are also, respectively, the third and fourth biggest in the world, after those of the US and China. In the same year, the total market value of the EU and European Economic Area (EEA) book market was estimated at €36-38 billion and their total full-time employment at 125 000 people.⁵⁵

Each year, 11-12 countries nominate their winning authors. The nomination is made based on the decision of the national jury, comprised of three to five members.⁵⁶ The Commission has established the following criteria:⁵⁷

- for authors: a) must be a citizen one of the 12 selected countries; b) should have published between two and four contemporary fiction books;
- for books: a) must be the latest work of the author; b) must have been published in the last 18 months and must still be commercially available; c) must not exceed the maximum number of four translations.

So far, the European Union Prize for Literature has been awarded to 108 books and their authors from 37 European countries (the list of books and authors awarded in the 2014-2017 period is presented in Table 16 in the Annex).

The visibility of the action needs improvement. Despite the fact that there is a EUPL website and that one can look up awarded books on the Goodreads website,⁵⁸ there is nothing on a book's cover to suggest that it was awarded the EU Prize for Literature.

The participants in the survey undertaken by the Culture Action Europe pointed out that 'the stakeholders in the sector report difficulties in convincing publishing houses to acquire licences based on prizes, rather than on the sector's judgement of quality'. At the same time, they underlined that 'literary translation projects encourage the translation and promotion of books awarded with the EU Prize for Literature'.⁵⁹

The Commission has entrusted a consortium of the European and International Booksellers Federation (EIBF), the European Writers' Council (EWC) and the Federation of European Publishers (FEP) with the task of coordinating the prize-awarding procedure. Accordingly, the consortium is responsible for setting up the national juries and the practical organisation of the award ceremonies. The consortium was chosen on the basis of a call for proposals organised by the Commission.

⁵⁴ [EU Prize for Literature 2017 winners announced](#), European Commission website.

⁵⁵ [European Book Publishing Statistics 2016](#) and [The book sector in Europe: Facts and figures 2017](#), Federation of European Publishers.

⁵⁶ According to the prize rules, each country sets up a jury reflecting the national peculiarities of the book industry. The juries are appointed by the EIBF, the EWC and the FEP, which also coordinate the organisation and selection procedures, [The European Union Prize for Literature](#) website.

⁵⁷ [The European Union Prize for Literature](#) website.

⁵⁸ According to information published on the website, '[Goodreads](#) is the world's largest site for readers and book recommendations. Our mission is to help people find and share books they love'.

The website was launched by Otis Chandler in 2007 and is owned by Amazon since 2013.

⁵⁹ [Creative Europe. Programme analysis and recommendations](#), Culture Action Europe, 2017.

The Commission has launched a new call for proposals with the aim 'to select an organisation/consortium capable of organising the EUPL for the three annual prize editions in 2019, 2020 and 2021'; the deadline for applications was 14 September 2018 and the one for the selection procedure – October 2018. The Commission will sign a three-year framework partnership agreement with the winning applicant. The Commission has allocated a budget of €500 000 for the grant to co-finance (up to 80 % of eligible costs) the 2019 edition of the prize.⁶⁰

According to Eurostat data,⁶¹ EU households spent over €90 billion (1.1 % of their total consumption expenditure) on books, newspapers and stationery in 2016, which means 0.6 % of EU GDP (compared to 1.8 % in 1995⁶²), or about €200 per EU inhabitant.

2.3.5. European Union Prize for Contemporary Architecture – EU Mies Award



The EU Prize for Contemporary Architecture – EU Mies Award⁶³ is a biennial prize highlighting outstanding architectural works made in Europe, with a main prize of €60 000 and an Emerging Architect Prize of €20 000.⁶⁴

Since 2001, the prize has been co-organised by the Commission and the Fundació Mies van der Rohe (Barcelona, Spain) every uneven year.⁶⁵ Most recently, the EU Mies Award was bestowed in 2017 and the next round is planned for 2019. The award ceremony is held in May in the Mies van der Rohe Pavilion in Barcelona.⁶⁶

The EU Mies Award is granted to one or more European authors of architectural works constructed in participating European countries, which demonstrate 'excellence in conceptual, social, cultural, technical and constructive terms'. The prize is open to all works completed within the two-year period prior to the prize-granting ceremony.⁶⁷

According to the rules, the prize is awarded by the Member of the European Commission responsible for Education and Culture based on the decisions of a jury composed of acknowledged specialists representing diverse schools and trends in the field of architecture and architectural criticism.⁶⁸

⁶⁰ [Call for proposals EAC/S12/2018, Creative Europe programme, Organisation and implementation of an annual European Union Prize for Literature](#), European Commission.

⁶¹ [World Book Day](#), 24 April 2018, Eurostat website.

⁶² Ibid.

⁶³ The prize bore the name Mies van der Rohe Award from 1988, when it was created, to 1998. The joint (short) name is now the EU Mies Award.

⁶⁴ 'The Prize will consist of the sum of 60.000€ and a sculpture evoking the Mies van der Rohe Pavilion. The Emerging Architect Winner will receive 20.000€ and a sculpture evoking the Pavilion', [Prize Rules. EU Mies Award 2017](#), Fundació Mies van der Rohe, Barcelona, May 2016.

⁶⁵ Uneven years are those ending in 1, 3, 5, 7 and 9, while even years are those ending in 0, 2, 4, 6 and 8.

⁶⁶ [EU Prize for Contemporary Architecture - Mies van der Rohe Award](#), European Commission website and EU Mies Award rules 2017, op.cit.

⁶⁷ Ibid.

⁶⁸ EU Mies Award rules 2017, op.cit.

Fundació Mies van der Rohe⁶⁹ underlines that the EU Mies Award 'highlights the achievements of European architects in the development of new concepts and technologies and provides citizens as well as public institutions with the opportunity to reach a better understanding of the importance of architecture in the construction of sustainable cities and communities where the essential relationship between the quality of life and the quality of the environment is a key priority'.⁷⁰

The EU Mies Award is known locally, but its visibility should be extended beyond Barcelona to also cover Spain and other EU Member States and participating countries. The website and different publications on the prize as well as the application (app for Android and iOS) launched by Fundació Mies van der Rohe on the works nominated in this year's edition and the previous editions of the prize are good steps in this direction.⁷¹ What is more, information on the prize could be presented, for instance, on the awarded works and on the websites of the winners, finalists, (architectural) studios and national architectural associations

The winners and the finalists in the 2015 and 2017 contests are presented in Table 8.

Table 8: Winners and finalists of the EU Mies Award for 2015 and 2017

	Winners and finalists	Location
2017		
Winner	deFlat Keilburg	Amsterdam, the Netherlands
Finalist	Ely Court	London, United Kingdom
Finalist	Kannikegård	Ribe, Denmark
Finalist	Katyń Museum	Warsaw, Poland
Finalist	Rivesaltes Memorial Museum	Rivesaltes/Ribesaltes, France
2015		
Winner	Philharmonic Hall	Szczecin, Poland
Finalist	Danish Maritime Museum from an Industrial to a Cultural Harbour	Helsingør, Denmark
Finalist	Ravensburg Art Museum	Ravensburg, Germany
Finalist	Saw Swee Hock Student Centre, London School of Economics	London, United Kingdom
Finalist	Antinori Winery	Firenze, Italy

Source: EPRS, based on data of the Fundació Mies van der Rohe.

⁶⁹ Ludwig Mies van der Rohe (1886-1969) was a German-American architect, one of the pioneers of modernist architecture. His last work was the National Gallery in Berlin.

⁷⁰ [Prize Rules – Barcelona, June 2018](#), Fundació Mies van der Rohe website.

⁷¹ [APP EUMiesAward](#), Fundació Mies van der Rohe website.

2.4. Cross-sectoral strand

2.4.1. Budget spent in the 2014-2016 period

In 2014-2016, spending for the actions within in the Cross-sectoral strand amounted to €37.7 million. The biggest part of the budget was spent on the Creative Europe Desks (40.1 % of total spending) and the Cultural and Creative Sector Guarantee Facility (39.2 %) (see Table 9).

Table 9: Budget spent on activities within the Cross-sectoral strand (2014-2016)

Cross-sectoral strand	Total spent	% of total budget
Communication and valorisation activities	€610 000	1.6 %
Creative Europe Desks	€15 156 378	40.1 %
Cultural and Creative Sector Guarantee Facility	€14 800 000	39.2 %
European Audiovisual Observatory	€1 114 886	3.0 %
Organising the STARTS Prize	€200 000	0.5 %
Policy development activities (peer learning, structured dialogue, support to innovation in the CCS)	€2 304 299	6.1 %
Studies and evaluations	€635 031	1.7 %
Support for refugee integration projects	€2 352 965	6.2 %
Support to presidency conferences	€593 211	1.6 %
TOTAL	€37 766 771	100 %

Source: [SWD\(2018\) 159 final](#), European Commission.

2.4.2. Creative Europe Desks

Creative Europe Desks (CEDs) have been established in all participating countries, 'in order to reach out to stakeholders'.⁷² Their number and structure in each participating country is decided at the national level.

The tasks of the CEDs are described in Article 16.3 of the regulation. CEDs provide information and promote the programme; furthermore, they assist potential applicants, foster cross-border cooperation and support the Commission. They also ensure the communication and dissemination of funding awarded and results obtained in their respective country.⁷³

⁷² Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, the former Yugoslav Republic of Macedonia, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Kosovo, Latvia, Lithuania, Luxembourg, Malta, Moldova, Montenegro, the Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Tunisia, the United Kingdom, Ukraine, Creative Europe Desks [contacts](#), European Commission.

⁷³ [2018 annual work programme for the implementation of the Creative Europe Programme](#), C(2017)6002, European Commission, 6 September 2017.

The Commission plans to encourage the CEDs 'to develop their role, by sharing success stories not just from their own country but rather on a pan-European level, to raise the visibility of co-productions and collaborative distribution strategies'.⁷⁴

In the 2014-2016 period, the support for the CEDs amounted to €15.15 million; the budgeted support for 2018 amounts to €5.2 million.⁷⁵

According to the survey launched by the Commission as part of its mid-term evaluation of Creative Europe, 'overall stakeholders are strongly satisfied with CEDs' support and the way they reached out to potential applicants, although some smaller stakeholders (e.g. small culture organisations or micro companies in the audiovisual sector) feel that not enough efforts are done in order to reach them'.⁷⁶

Strengthening the CEDs' role could be considered, *inter alia*, as a way to encourage and help (potential) applicants, particularly in countries that are less represented and/or less successful in receiving EU support in different calls for proposals launched within the programme. However, CED assistance should not aim to merely increase the number of applications as such, but to increase the number of high-quality applications.

2.4.3. Modules for master's degrees in arts and sciences⁷⁷

In 2017, the Commission launched a €1.5 million experimental call for proposals to design innovative interdisciplinary modules for master's degrees, which combine arts and ICT with entrepreneurial skills and business exposure. The call was launched by DG CONNECT of the European Commission.

The aim of the call was to 'promote an interdisciplinary approach in masters and university courses by fostering cross-sectoral curricula combining technology with Arts'. The action was to be implemented 'through the design and implementation of innovative modules that will be included in existing arts, culture, science, engineering, technology and/or other relevant masters'. The stated expectations were that the modules 'will bring positive and long-lasting effects in the development of cross-sectoral approaches bringing arts, audiovisual, entrepreneurship and ICT together and thus foster the innovation capacity of the higher education institutions'.⁷⁸

The call for proposals on modules for master's degrees in arts and sciences complements: the [Knowledge Alliances](#) under the Erasmus+ programme; the [Erasmus Mundus Joint Master Degrees](#) under the Erasmus+ programme; the [STARTS initiative](#) under the Horizon 2020 programme, and activities of the [European Institute of Innovation and Technology](#) (EIT).⁷⁹

The call for proposals was open to organisations from the EU Member States, Iceland and Norway. The eligible coordinators were higher education institutions (HEIs) and the eligible consortia were

⁷⁴ Report from the Commission to the European Parliament and the Council, [Mid-term evaluation of the Creative Europe programme \(2014-2020\)](#), COM(2018) 248 final.

⁷⁵ [Draft general budget of the European Union for the financial year 2018](#), European Commission.

⁷⁶ [SWD\(2018\) 159 final](#), European Commission.

⁷⁷ [Call for Proposals: Modules for Master Degrees in Arts and Science](#) and the European Commission website.

⁷⁸ Ibid.

⁷⁹ Ibid.

composed of a coordinator and two partner organisations representing among themselves three different countries.

The Commission planned to select four proposals with a maximum EU support of €500 000 per proposal. The EU contribution could not exceed 80 % of the total estimated eligible costs per proposal. The activities foreseen in proposals could last up to 28 months and be completed by 31 July 2020. The activities could 'run for a longer period', but would not receive EU co-financing after that date. The deadline for submitting proposals was for October 2017.

The results of the selection process were announced in March 2018. Four proposals were selected for financing from among four EU Member States: Ireland, Italy, Slovenia and the UK. The EU contribution varies from €201 818 to €400 000 for the individual proposals, and totals €1.4 million. The Commission did not publish any information on the number of submitted proposals or on the country of origin of the coordinators.

2.4.4. Cultural and Creative Sector Guarantee Facility

The Cultural and Creative Sector Guarantee Facility (CCS GF)⁸⁰ is an EU financial instrument launched in July 2016. The CCS GF is managed by the European Investment Fund (EIF)⁸¹ on behalf of the Commission.

The aim of the CCS FG is to facilitate the access of (around 10 000) CCS SMEs and organisations to financial support in the form of loans. According to Commission observations, the cultural and creative sectors often face difficulties due to 'the intangible nature of their assets' as well as 'the limited size of the market, demand uncertainty, and lack of financial intermediary expertise in addressing sector specificities'.⁸²

That is why the CCS FG aims to provide the financial intermediaries (banks, guarantee institutions, leasing companies, etc.) with guarantees and counter-guarantees, but also to build their capacity (e.g. training on the CCS or specific business models and credit risk assessment in the CCS).⁸³

The CCS GF initial budget of €121 million (2014-2020) was increased by 50 % to €181 million, with the additional €60 million coming from the European Fund for Strategic Investments (EFSI). According to the Commission's estimates, it should leverage €692 million in loans and other financial products through a catalyst effect. In other words, the projected leverage effect is 5.7.⁸⁴

The CCS Guarantee Facility builds upon the experience of the Media Production Guarantee Fund (a loan guarantee mechanism operating in the framework of the previous MEDIA programme, launched in 2010).⁸⁵

⁸⁰ Cultural and Creative Sector Guarantee Facility, European Commission [website](#).

⁸¹ Cultural and Creative Sectors Guarantee Facility (CCS GF), European Investment Fund [website](#).

⁸² Ibid.

⁸³ [Finance providers in the Cultural and Creative Sectors to benefit from Capacity Building](#), European Investment Fund, 13 June 2018.

⁸⁴ [Good practice report towards more efficient financial ecosystems: innovative instruments to facilitate access to finance for the cultural and creative sectors \(CCS\)](#), European Commission, November 2015.

⁸⁵ [Creative Europe – Towards the Next Generation Programme](#), Policy Department for Structural and Cohesion Policies, Directorate-General for Internal Policies, European Parliament, June 2018.

According to the European Investment Fund report,⁸⁶ nine guarantee contracts have been signed with six countries (Belgium, the Czech Republic, France, Italy, Romania and Spain) so far, for a total guarantee amount of €50.2 million. They should provide over €630.4 million of financing to culture-and-creative-sector SMEs. So far, €76 million has been committed to final recipients (75.4 % to final recipients from Spain and 14.1 % to final recipients from France (see Tables 17-19 in the Annex).

According to Commission data, the audiovisual and multimedia sub-sectors remain the most active final recipients within the facility, both in terms of interested SMEs and finance provided. However, the CCS GF has already reached out to all eligible sub-sectors (performing arts, books and press, visual arts, etc.). As of end-December 2017, approximately 47 % of SMEs were from the audiovisual sector, 15 % from the books and press sector, 12 % from the performing arts sector, 7 % from the visual arts sector, and around 19 % from remaining eligible sectors.

The EIF report reveals that with regard to the size of the SMEs covered, 75.9 % of funds were committed to SMEs with less than 10 employees, 21.6 % to SMEs with 10-50 employees and 2.5 % to SMEs with 50-250 employees. The statistics shows that while experienced SMEs received more funds, new SMEs also performed well – 60 % of the funds were committed to SMEs that had been operating for five or more years, and 22.2 % to SMEs that had been operating for less than a year.⁸⁷

On 27 September 2018, the Commission announced the signing of the 10th guarantee contract, this time with Bank Gospodarstwa Krajowego in Poland. The support amounts to PLN525 million (roughly €125 million).⁸⁸

According to the Commission's 2018 mid-term evaluation report, three guarantee agreements were signed in January 2017. At the end of the first six months of 2017, all budgetary allocations had been committed for the year.⁸⁹

The Commission underlined that the strong market response to the CCS GF launch in 2016 'shows the relevance of this instrument to the needs of the market'.⁹⁰ What is more, 80 % of respondents in the public consultation undertaken by the Commission 'believed that the Guarantee Facility has the potential to strengthen the coherence of Creative Europe'.⁹¹

The Commission also stressed that the CCS GF 'has high potential EU added value because it fills a gap in Member State support policies which do not have a dedicated instrument to address the financing gap of the cultural and creative sectors. Moreover, the Guarantee Facility will allow for sharing of knowledge and data across territories as well as the diversification of risk'.⁹²

The Parliament, in its implementation report on the Creative Europe programme, asked the Commission to 'seek to achieve a geographic and sectoral balance in the Guarantee Facility, to ensure equal access for small-scale organisations and grassroots initiatives and projects from all Member States'.⁹³

⁸⁶ [Cultural and Creative Sectors Guarantee Facility. Implementation Update](#), European Investment Fund, reporting date: 30 June 2018.

⁸⁷ Ibid.

⁸⁸ [EU backs more than half a billion zloty of loans for creative and cultural SMEs in Poland](#), European Commission website.

⁸⁹ Op.cit., COM(2018) 248 final and SWD(2018) 159 final.

⁹⁰ [Report from the Commission to the European Parliament and the Council, Mid-term evaluation of the Creative Europe programme \(2014-2020\)](#), COM(2018) 248 final.

⁹¹ Commission staff working document accompanying COM(2018) 248 final, SWD(2018) 159 final.

⁹² Op. cit., SWD(2018) 159 final.

⁹³ Implementation report on the Creative Europe programme, (2015/2328(INI)), European Parliament.

2.4.5. Support for refugee integration projects

A new initiative involving support for refugee integration projects was launched in 2016. Its general objective is 'to support cultural, audio-visual and cross-sectoral projects aiming at facilitating the integration of refugees in the European environment, enhancing mutual cultural understanding and fostering intercultural and inter-religious dialogue, tolerance and respect for other cultures'.⁹⁴

The expected output of the new call for proposals was to ensure support for 'a limited number of high quality consortia formed by bodies working in the creative and cultural sectors that will create and test initiatives designed to support the integration of refugees in the participating countries and share their results'.⁹⁵

The Commission's plan was to finance 8-12 projects with a total EU support of €1.6 million. According to the call's rules, the EU grant for a single proposal could range between €100 000 and €200 000 (up to 80 % of eligible costs) and could be awarded to consortia of 'at least three partners in at least two countries and consist of a lead applicant and partners'. The maximum duration of projects was established at 24 months.

According to the Commission's database,⁹⁶ 12 proposals were selected from among 274 proposals submitted,⁹⁷ and started receiving EU support. The individual EU grants awarded to selected projects varied between €174 312 and €200 000. The total EU support granted to all 12 projects amounted to €2.35 million.

The coordinating organisations of the selected proposals represent eight countries: the UK (three projects), Italy and Sweden (two projects each) and Croatia, Denmark, France, Poland, Spain (one project each). The partner organisations represent 18 countries. Overall, 20 countries are represented in the selected proposals (see Table 10).⁹⁸

According to the Commission, the 12 selected projects cover 'a whole range of sectors including creative writing, publishing, libraries and museums, dance, music, theatre, digital arts, film, video, graphic arts, painting, drawing and photography'.⁹⁹

Only one of the selected projects has been finalised thus far; the remaining 11 ones are ongoing. The finalised project's aim was to support the integration of refugees through art on a local level, with events taking place in 2017 in seven cities: Budapest, Hamburg, Leicester, Manchester, Palermo, Portsmouth and Rome. The project gathered, *inter alia*, 525 refugee participants and a total audience of 383 145; furthermore, it involved 50 artists and 60 local cultural and community partners.¹⁰⁰

⁹⁴ [Creative Europe \(2014-2020\), Cross-sectoral call for proposals, EACEA/12/2016](#), EACEA.

⁹⁵ Ibid.

⁹⁶ [Creative Europe project results platform](#), European Commission website [access: 26 September 2018] and [2016 - Support to Refugee Integration Projects – Selected Applications including partners](#), EACEA.

⁹⁸ [2016 – Support to Refugee Integration Projects – Selected Applications including partners](#), EACEA.

⁹⁹ [What can culture do for the social inclusion of migrants and refugees?](#), European Commission website.

¹⁰⁰ [Refugee Journeys International](#), website.

Table 10: Number of organisations from participating countries involved in selected refugee integration projects (2016 – ongoing)

	Coordinators	Partner organisations		Coordinators	Partner organisations
Austria	-	1	Malta	-	1
Belgium	-	2	Netherlands	-	1
Croatia	1	-	Norway	-	1
Denmark	1	1	Poland	1	3
Finland	-	1	Romania	-	1
France	1	2	Slovenia	-	2
Germany	-	5	Spain	1	2
Greece	-	3	Sweden	2	7
Italy	2	15	Turkey	-	1
Latvia	-	1	United Kingdom	3	-

Source: EPRS, based on EACEA data.

3. Selected reports on the implementation

3.1. European Commission

Mid-term evaluation report. In April 2018, the Commission published its mid-term evaluation report on the Creative Europe programme (2014-2020).¹⁰¹ Due to the limited number of projects finalised at the time when the report was being prepared (e.g. 1.5 % for culture), the Commission could not assess the impact of the programme, but concentrated on the following six elements:

- relevance – 'overall, the programme's rationale for intervention and objectives remain relevant to EU policy priorities and key challenges of the cultural and creative sectors', but 'more needs to be done to fully reap the opportunities that the digital shift presents, taking into account new audience and consumption patterns and how cultural and creative works are made, produced, accessed and monetised in the digital economy';
- coherence – the programme 'is internally coherent across the MEDIA and the Culture sub-programmes', but the coherence of a programme 'as a whole could be improved through greater support for cross-sectoral work under the Cross-sectoral strand'. The programme is also coherent with national policies and programmes as well as with the Europe 2020 strategy and the Digital Single Market strategy;
- effectiveness – from 2014 to 2016, the programme fostered 'investment for the purpose of job creation' by channelling '€544 million in funding to 2,580 entities in the cultural and creative sectors' and generating 'an estimated 3,000 jobs';
- efficiency – the programme 'is not sufficient to bring about a major impact at European scale and /or sectoral level' due to 'the huge size and range of the audiovisual and cultural sectors at European level and the geographical areas covered by the programmes'. The 'cost effectiveness of the programmes has been satisfactory and overall improved from one programming period to another';
- sustainability – 'the results lie primarily in the continuation of partnerships started under Creative Europe and the predecessor programmes';
- EU added value – the programme 'has delivered EU added value, in particular by focusing on transnational cooperation while building on national support programmes'. The Commission added that Creative Europe 'is complementary to actions at national level in the field of culture and the audiovisual sector, reflecting the policy priorities the EU is following in the cultural and creative field.' The Commission further underlined that most of the Culture sub-programme activities are 'very unlikely to have taken place without the EU funding'.

Draft EU budget for 2018.¹⁰² According to the information accompanying the 2018 draft budget, 'in the period 2014-2016, the Creative Europe programme was successfully implemented in terms of results achieved and use of resources. The level of 'appropriations implemented reached nearly 100 %, on the final budget both in commitments and payments'.

¹⁰¹ [Report from the Commission to the European Parliament and the Council, Mid-term evaluation of the Creative Europe programme \(2014-2020\)](#), COM(2018) 248 final and the accompanying Commission staff working document, [SWD\(2018\) 159 final](#).

¹⁰² [Draft general budget of the European Union for the financial year 2018](#), European Commission.

As for the number of applications and proposals selected:

- in 2015, a total of 5 030 applications were submitted (4 093 under MEDIA and 937 under Culture), of which 2 054 were selected for funding (1 870 for MEDIA and 184 for Culture);
- in 2016, a total of 5 408 applications were submitted (4 363 under MEDIA, 771 under Culture, and 274 under the Cross-sectoral strand call focused on refugees), of which 2 097 were selected for funding (1 983 for MEDIA, 102 for Culture, and 12 under the Cross-sectoral strand call focused on refugees).

In the 2014-2016 period, the MEDIA sub-programme registered a total success rate of 45 % in 2016, which varied from 90 % in cinema automatic to 15 % in development schemes. In the Culture sub-programme, the success rate stood at 17 % over the same period, but at 13 % in 2016 alone.

The Commission identified five key achievements of the implementation of Creative Europe: a) positive societal benefits for European citizens; b) economic benefits for the European cultural and creative sectors; c) support to innovative projects of artistic quality and economic value; d) ensured European added value; e) involvement of third countries in the programme.

3.2. European Parliament

Implementation report. On 2 March 2017, the Parliament adopted its resolution on the implementation of Regulation (EU) No 1295/2013 ([2015/2328\(INI\)](#)).¹⁰³

With regard to the whole programme, the Parliament, *inter alia*, urged the Member States to increase the Creative Europe budget; asked the Commission to enhance the programme's consistency with all relevant EU policies and other funding sources and called upon the Commission to retain the present structure of Creative Europe (but examining and better defining the specificities of the two sub-programmes, strengthening the potential of the Cross-sectoral strand, and verifying whether the Guarantee Fund is effective in its implementation).

The Parliament called upon the Commission to improve the programme's evaluation procedure, to further simplify its application and reporting procedures and its financial aspects. The Parliament also urged the Commission to improve the cooperation between the DGs involved, EACEA and the Creative Europe Desks (CEDs), and to improve the implementation of the programme with the help of the CEDs.

With regard to the MEDIA sub-programme, the Parliament recommended, *inter alia*, to: a) increase the financing of subtitling and dubbing; b) extend the scope of training; c) support independent TV producers; d) support cinema networks, such as Europa Cinemas; e) raise the funding ceiling for European video games, in order to include projects with a transnational distribution potential.¹⁰⁴

With regard to the Culture sub-programme, the Parliament, *inter alia*: a) 'called on the Commission to balance the weight of the economic dimension with the intrinsic value of arts and culture per se, and to focus more on artists and creators'; b) 'recommended that European cooperation projects take into account innovation, mobility and extended co-productions'; c) called for introducing possible measures to limit the disproportion between the number of beneficiaries and the number of applicants; d) called for 'more adequate representation of all cultural and creative sectors, and

¹⁰³ European Parliament resolution of 2 March 2017 on the implementation of Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC ([2015/2328\(INI\)](#)).

¹⁰⁴ [Summary](#) of the Implementation report, European Parliament.

more support for smaller-scale projects'; e) welcomed 'the creation of "hubs" (European platform projects) to support and enable emerging artists and creators to exchange and work together' f) recommended the introduction of a European Theatre Prize, with the appropriate funding allocated; g) underlined the success and significance of the European Capitals of Culture (ECOC) scheme; and h) recommended giving the European Heritage Label greater visibility.¹⁰⁵

With regard to the Cross-sectoral strand, the Parliament urged the Commission to develop and fully use the potential of the strand by introducing three new support measures: a) Creative Europe Mundus for transnational cooperation; b) social inclusion; and c) innovative crossover and cross-sectoral projects. The Parliament also asked the Commission, *inter alia*, 'to seek to achieve a geographic and sectoral balance in the Guarantee Facility and to ensure equal access for small-scale organisations and grassroots initiatives and projects from all Member States'.

The Parliament also asked the Commission 'to assess whether it would make sense to create a European observatory on culture and creativity comparable to the European Audiovisual Observatory'.

¹⁰⁵ [Summary](#) of the Implementation report, European Parliament.

4. Perception of and participation in culture in the EU

*'Cultural participation has a significant impact on people's quality of life: it contributes greatly to their well-being and boosts their sense of belonging to society.'*¹⁰⁶

2017 Eurobarometer survey on cultural heritage

In December 2017, Eurobarometer published the results of the survey on culture heritage prepared on the request of the Commission on the occasion of the 2018 European Year of Cultural Heritage.¹⁰⁷

According to the survey, nine out of 10 (91 %) respondents think that cultural heritage is important for their country, and 80 % think that cultural heritage is important for the EU. For 84 % of respondents, cultural heritage is important personally. What is more, 82 % of them 'feel pride in a historical monument or site, work of art or tradition from their region or country'.

Cultural heritage is an everyday experience for the majority of respondents. More than seven out of 10 (73 %) respondents declared living near some form of cultural heritage, in particular historical monuments or sites (60 %), traditional events or festivals (37 %) and works of art, e.g., in museums or galleries (32 %).

More than half (51 %) of respondents declared they were having a personal involvement in cultural heritage, in particular through regular visits to sites, monuments, museums or to events such as festivals, concerts, etc. (31 %). Almost two out of 10 (17 %) live in a historic environment, area, city or building that is considered as having cultural heritage value. The presence of cultural heritage may influence the choice of a holiday destination of more than two-thirds (68 %) of respondents.

Almost nine out of 10 (88 %) respondents think that Europe's cultural heritage should be taught in schools and almost three-quarters (74 %) think that public authorities should allocate more resources to this heritage.

More than half (55 %) of respondents used the internet for cultural heritage purposes, particularly (31 %) to look up general information related to cultural heritage (the accessibility, facilities and main features of a museum, historical monument, or traditional event in preparation for a visit or a trip). Almost a quarter (23 %) used the internet to buy or book services for events or activities, such as tickets, guided tours, etc., and 21 % to view cultural heritage-related content, such as the description of a work of art or a historical monument during a visit, historical information about a traditional event they plan to attend, etc.

2013 Eurobarometer survey on cultural access and participation

In November 2013 the Eurobarometer published its results on a survey on cultural access and participation¹⁰⁸ prepared on the Commission's request.

According to the survey, the preferred activities of respondents were relatively inexpensive and could be done at home: watching a cultural programme on TV or listening to the radio (72 %), followed by reading a book (68 %). Among the less popular activities were: visits to public libraries (31 %), going to the theatre (28 %) and watching a ballet, dance or opera performance (18 %).

¹⁰⁶ [Culture statistics - cultural participation by socioeconomic background](#), Eurostat.

¹⁰⁷ [Cultural Heritage](#), Special Eurobarometer 466 Report, Eurobarometer, December 2017.

¹⁰⁸ [Cultural access and participation](#), Special Eurobarometer 399 Report, Eurobarometer, November 2013.

Over half of the respondents used the internet for cultural purposes, the most popular being: reading newspaper articles (53 %), searching for cultural information (44 %) and listening to the radio or music (42 %).

According to the survey, the two main reasons for not participating or not participating more in cultural activities are 'lack of interest' and 'lack of time'. 'Too expensive' was a reason mentioned by respondents from several countries, particularly eastern and southern European ones. Other respondents pointed out that cultural activities were of 'limited choice or poor quality'.

According to the 2015 Eurostat survey, the main reasons EU citizens gave for not participating in cultural activities were: a) financial constraints ('I cannot afford it'); b) lack of interest; c) lack of proximity ('nothing in the neighbourhood', e.g. no cinema or museum nearby); and d) other reasons. Regarding the third reason, Eurostat specifies that 'lack of proximity' does not only mean physical distance but also things such as accessibility by public transport (if it is not easily accessible it can be 'quite far away').¹⁰⁹

¹⁰⁹ [Culture statistics – frequency and obstacles in participation](#), Eurostat, September 2017.

5. Conclusions

1) General observation

The analysis of selected smaller and bigger elements of the three parts of the Creative Europe programme allows to see the progress in the implementation of the programme, both from an organisational and a financial point of view. The new schemes have also been launched successfully.

2) European added value

The programme contributes to developing cross-border cooperation and its European added value is visible. However, the dominance of several Member States among the main beneficiaries (coordinators of projects) is noticeable, e.g. in TV programming, international co-production funds or European cooperation projects. At the same time, considering the mix of coordinators and partners taking part in the projects implemented with EU support, one observes a more balanced involvement of the countries participating in Creative Europe.¹¹⁰

In some cases, the predominance of some countries in the coordination of projects can be explained by their well-functioning systems of (co-)funding at the national level. Nevertheless, to strengthen the European added value of the programme, steps should be taken to ensure broader representation of the participating countries. This can be achieved, *inter alia*, by offering focused information and assistance to (potential) applicants. Rather than seeking to increase the mere volume of applications, such assistance should focus on attracting high-quality ones.

3) Visibility of actions

The visibility of selected actions, e.g., EU prizes, is not very high and does not afford proper promotion of EU activities in the field of creativity and culture. Therefore, visibility should be strengthened. In the case of the two EU prizes that were evaluated in the study, this could be achieved, among other things, by displaying the prize at the awarded architectural sites, on the covers of the awarded books and on awarded authors' websites (especially in the case of awarded architecture). The Commission has already undertaken steps to strengthen the visibility of the EU prizes and the European Heritage Label starting from 2019.

4) Results and impact

At this stage, evaluating the results and impact of the projects that have received EU support is difficult, because only a few of them have been finalised and because the final reports on those finalised are often not yet available on the Commission website. It is therefore recommended to regularly update the information on the results of the finalised projects.

¹¹⁰ Other elements, such as the country of origin of the participants or the events organised within the selected projects, were not examined.

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Annex

Table 11: Promotion of European audiovisual works online – proposals submitted and selected by country of applicant/coordinator

Country	2017						2017 success rate	2018						2018 success rate	
	Action 1		Action 2		Action 3			Action 1		Action 2		Action 3			
	Submitted	Selected	Submitted	Selected	Submitted	Selected		Submitted	Selected	Submitted	Selected	Submitted	Selected		
Albania	-	-	-	-	-	-	-	-	-	-	-	-	1	0	0 %
Austria	1	1	-	-	2	0	33.4 %	-	-	-	-	-	1	0	0 %
Belgium	1	1	-	-	1	1	100 %	2	2	-	-	-	1	1	100 %
Bulgaria	1	0	-	-	-	-	0 %	1	1	-	-	-	-	-	100 %
Croatia	-	-	-	-	3	0	0 %	-	-	-	-	-	-	-	-
Czech Republic	1	1	-	-	1	0	50 %	2	0	-	-	-	2	1	25 %
Denmark	-	-	-	-	5	3	60 %	1	0	1	0	-	-	-	0 %
Estonia	-	-	-	-	1	0	0 %	-	-	-	-	-	-	-	-
Germany	2	1	-	-	5	4	71 %	1	0	-	-	-	9	4	40 %
France	4	4	3	2	15	4	45 %	6	5	3	1	-	13	4	45 %
Hungary	1	0	-	-	2	0	0 %	-	-	1	0	-	1	0	0 %
Ireland	1	0	-	-	-	-	0 %	1	0	-	-	-	-	-	0 %
Italy	-	-	-	-	4	0	0 %	1	0	-	-	-	5	0	0 %

Lithuania	1	0	-	-	3	1	25 %	-	-	1	0	1	1	50 %
Luxembourg	-	-	-	-	1	0	0 %	-	-	-	-	-	-	-
The former Yugoslav Republic of Macedonia	-	-	-	-	1	1	100 %	1	1	-	-	-	-	100 %
The Netherlands	3	2	-	-	2	1	60 %	3	1	-	-	2	0	20 %
Norway	-	-	-	-	-	-	-	-	-	-	-	1	0	0 %
Poland	1	1	-	-	-	-	100 %	-	-	-	-	3	0	0 %
Serbia	1	0	-	-	-	-	0 %	-	-	-	-	-	-	-
Spain	1	1	-	-	-	-	100 %	2	1	-	-	1	1	66.7 %
Sweden	2	0	-	-	1	1	33.4 %	2	1	-	-	-	-	50 %
Slovenia	-	-	-	-	-	-	-	-	-	-	-	1	0	0 %
The United Kingdom	7	1	-	-	-	-	14 %	6	3	1	0	6	2	45 %

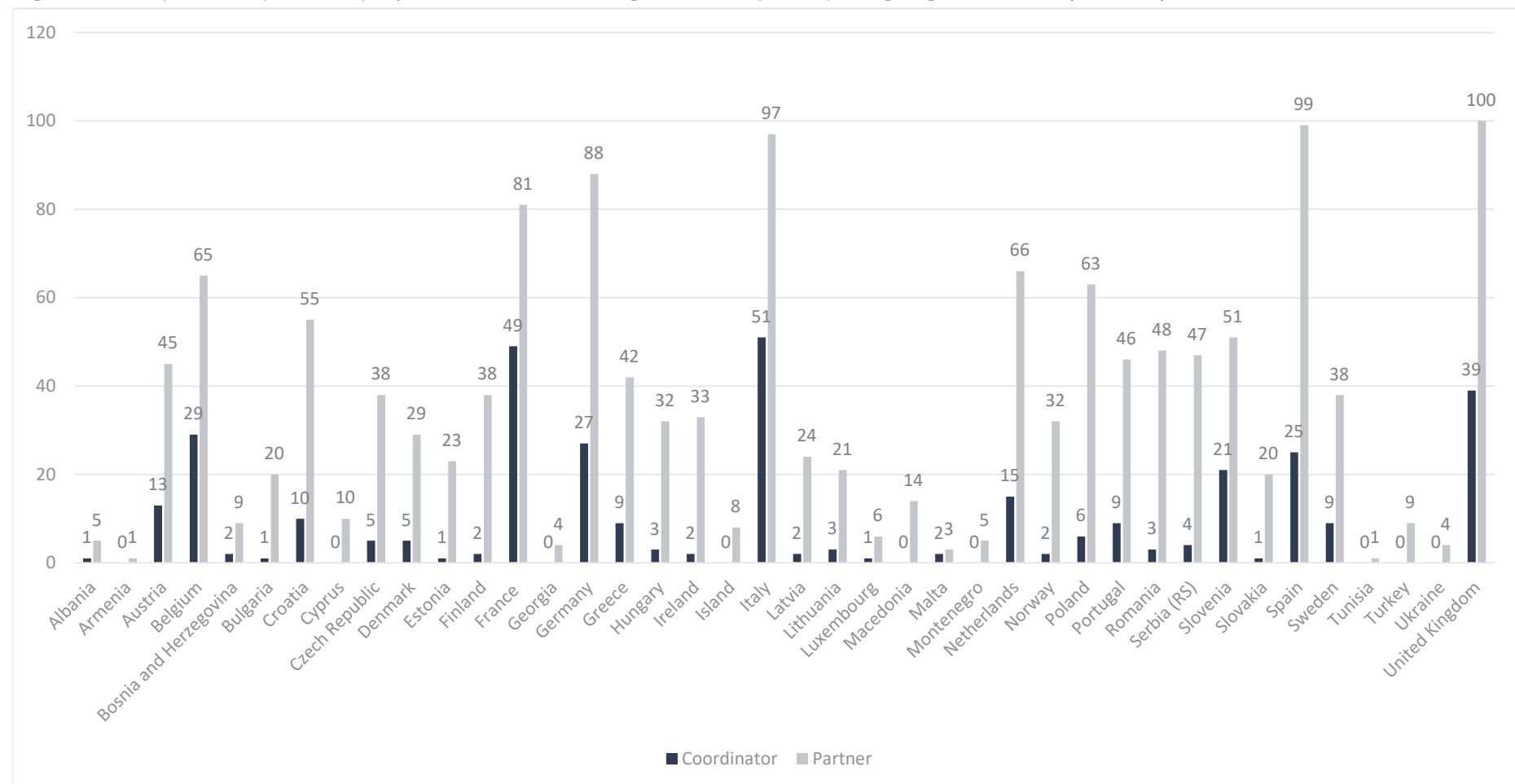
Source: EPRS, based on EACEA data.

Table 12: International co-production funds, EU support received by organisation (2014-2018)

Name of organisation	Country of origin	Support in 2014	Support in 2015	Support in 2016	Support in 2017	Support in 2018	Total support
Centre National du Cinema et de l'Image Animée	FR	---	€280 000	€297 000	€400 000	€400 000	€1 377 000
Stichting Jan Vrijman Fonds/ Stichting Idfa Fonds	NL	€300 000	€320 000	€320 000	€320 000	€320 000	€1 580 000
Museo Nazionale del Cinema – Fondazione Maria Adriana Prolo – Archivi di Cinema, Fotografia e d'Immagine	IT	€170 000	€308 000	€313 000	€315 000	€324 800	€1 430 800
Stichting International Film Festival, Rotterdam	NL	€300 000	€300 000	€270 000	€260 000	€300 000	€1 430 000
Kulturveranstaltungen des Bundes in Berlin (KBB) GMBH	DE	€300 000	€300 000	€300 000	€205 000	€205 000	€1 310 000
Udruzenje Obala Art Centar	BA	€240 000	--	--	--	--	€240 000
Norsk Filminstitutt	NO	--	--	€213 000	--	--	€213 000
<i>Total:</i>	--	€1 310 000	€1 508 000	€1 713 000	€1 500 000	€1 549 800	€7 580 800

Source: EPRS, based on EACEA data.

Figure 3: European cooperation projects (smaller- and larger-scale) – participating organisations by country (2014-2018)



Source: EPRS, based on data from the [Creative Europe project results platform](#), European Commission [accessed: 2 October 2018].

Table 14: European cooperation projects (2014-2018) – countries represented by coordinators and partners in 352 smaller- and larger-scale projects

Country	Coordinators						Partners					
	2014	2015	2016	2017	2018	Total	2014	2015	2016	2017	2018	Total
Albania	-	-	1	-	-	1	1	1	1	1	1	5
Armenia	-	-	-	-	-	0	-	-	-	-	1	1
Austria	4	2	4	2	1	13	9	7	10	14	5	45
Belgium	4	8	3	9	5	29	10	15	19	9	12	65
Bosnia and Herzegovina	-	-	-	2	-	2	1	1	2	4	1	9
Bulgaria	-	-	-	1	-	1	1	5	3	5	6	20
Croatia	2	1	2	2	3	10	13	7	10	14	11	55
Cyprus	-	-	-	-	-	0	4	-	2	3	1	10
Czech Republic	2	1	-	-	2	5	9	12	3	8	6	38
Denmark	1	1	1	1	1	5	4	7	7	5	6	29
Estonia	-	-	-	1	-	1	4	5	5	6	3	23
Finland	-	2	-	-	1	2	13	7	7	7	4	38
France	10	12	14	6	7	49	16	20	15	23	7	81
Georgia	-	-	-	-	-	0	-	-	1	1	2	4
Germany	5	7	6	5	4	27	17	28	15	18	10	88
Greece	-	3	2	1	3	9	9	8	8	8	9	42
Hungary	1	-	-	1	1	3	10	9	5	3	5	32
Ireland	1	-	1	-	-	2	4	10	2	8	9	33
Island	-	-	-	-	-	0	2	2	1	1	2	8
Italy	9	12	8	13	9	51	21	23	23	17	13	97
Latvia	-	2	-	-	-	2	6	4	9	3	2	24
Lithuania	-	2	-	1	-	3	4	4	5	5	3	21
Luxembourg	-	-	-	-	1	1	-	2	2	2	-	6
Macedonia	-	-	-	-	-	0	2	3	1	4	4	14
Malta	1	-	-	1	-	2	-	2	-	1	-	3
Montenegro	-	-	-	-	-	0	1	1	2	1	-	5
The Netherlands	5	2	2	4	2	15	7	19	13	17	10	66
Norway	-	-	-	1	1	2	7	6	9	5	5	32
Poland	1	2	1	1	1	6	16	13	7	17	10	63

Portugal	1	2	3	2	1	9	8	7	8	14	9	46
Romania	-	2	-	1	-	3	7	6	10	10	15	48
Serbia (RS)	-	1	-	-	3	4	12	8	7	9	11	47
Slovenia	4	4	3	7	3	21	21	9	7	9	5	51
Slovakia	-	-	-	1	-	1	8	6	2	4	-	20
Spain	4	6	3	8	4	25	25	25	12	24	13	99
Sweden	2	1	2	3	1	9	7	6	7	9	9	38
Tunisia	-	-	-	-	-	0	-	-	-	-	1	1
Turkey	-	-	-	-	-	0	-	6	3	-	-	9
Ukraine	-	-	-	-	-	0	-	-	-	4	-	4
The United Kingdom	6	11	8	8	6	39	24	28	16	21	11	100
Total:	63	84	64	81	60	352	303	322	259	314	222	1420

Source: EPRS, based on data from the [Creative Europe project results platform](#), European Commission [accessed: 2 October 2018].

Table 15: 38 sites carrying the European Heritage Label¹¹¹

Year	Sites awarded European Heritage Label
2018 ¹¹²	Leipzig's Musical Heritage Sites, Germany Dohány Street Synagogue Complex, Budapest, Hungary Fort Cadine, Trento, Italy Javorca Memorial Church and its cultural landscape, Tolmin, Slovenia Former Natzweiler concentration camp and its satellite camps, France – Germany Sighet Memorial, Romania Bois du Cazier, Marcinelle, Belgium Village of Schengen, Schengen, Luxembourg Maastricht Treaty, the Netherlands
2016 ¹¹³	Krapina Neanderthal Site, Croatia Olomouc Premyslid Castle and Archdiocesan Museum, Czech Republic Sagres Promontory, Portugal The Imperial Palace, Vienna, Austria Historic Ensemble of the University of Tartu, Estonia Liszt Ferenc Academy of Music, Budapest, Hungary Mundaneum, Mons, Belgium World War I Eastern Front Cemetery No 123, Łużna – Pustki, Poland European District of Strasbourg, France
2015 ¹¹⁴	The Heart of Ancient Athens, Greece Abbey of Cluny, France Archive of the Crown of Aragon, Barcelona, Spain Union of Lublin, Poland Münster and Osnabrück – Sites of the Peace of Westphalia, Germany General Library of the University of Coimbra, Portugal The May 3, 1791 Constitution, Warsaw, Poland Hambach Castle, Germany Charter of Law of Abolition of the Death Penalty, Lisbon, Portugal Residencia de Estudiantes, Madrid, Spain Kaunas of 1919-1940, Lithuania Franja Partisan Hospital, Slovenia Robert Schuman's House, Scy-Chazelles, France Museo Casa Alcide De Gasperi, Pieve Tesino, Italy The historic Gdańsk Shipyard, Poland Pan-European Picnic Memorial Park, Sopron, Hungary

¹¹¹ The links to the awarded sites have been taken from the European Commission' website on the [European Heritage Label](#).

¹¹² The European Commission awarded the labels on 1 March 2018, based on the panel recommendations included in the European Heritage Label, [2017 Panel Report](#), European Commission, 5 December 2017.

¹¹³ European Heritage Label, [2015 Panel Report](#), 2 December 2015, European Commission.

¹¹⁴ European Heritage Label, [2014 Panel Report](#), 19 December 2014, European Commission.

2014 ¹¹⁵	Peace Palace, The Hague, the Netherlands Great Guild Hall, Tallinn, Estonia Archaeological Park Carnuntum, Austria Camp Westerbork, the Netherlands
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Source: EPRS, based on European Commissions data.

¹¹⁵ European Heritage Label, [2013 Panel Report](#), European Commission.

Table 16: Winners of the European Union Prize for Literature (2014-2017)

Year	Author	Title of the book awarded (in English)	Country
2017	Rudi Erebara	The Epic of the Morning Stars	Albania
	Ina Vultchanova	The Crack-Up Island	Bulgaria
	Bianca Bellová	The Lake	Czech Republic
	Kallia Papadaki	Dendrites	Greece
	Halldóra K. Thoroddsen	Double Glazing	Iceland
	Osvalds Zebris	In the Shadow of Rooster Hill	Latvia
	Walid Nabhan	Exodus of Storks	Malta
	Aleksandar Bečanović	Arcueil	Montenegro
	Jamal Ouariachi	A hunger	The Netherlands
	Darko Tuševljaković	The Chasm	Serbia
	Sine Ergün	Chickadee	Turkey
	Sunjeev Sahota	The Year of the Runaways	The United Kingdom
2016	Christophe Van Gerrewey	Up to date	Belgium
	Tanja Stupar-Trifunović	Clocks in my mother's room	Bosnia and Herzegovina
	Antonis Georgiou	An Album of Stories	Cyprus
	Bjørn Rasmussen	<i>Huden er det elastiske hylster der omgiver hele legemet*</i>	Denmark
	Selja Ahava	Things that Fall from the Sky	Finland
	Benedict Wells	On the End of Loneliness	Germany
	Gast Groeber	One Day Hides Another	Luxembourg
	Claudiu M. Florian	The Ages of the Game – Citadel Street	Romania
	Jasmin B. Frelih	In/Half	Slovenia
	Jesús Carrasco	The Earth We Tread	Spain
	Nenad Joldeski	Each with their own lake	The former Yugoslav Republic of Macedonia
Paavo Matsin	The Gogol Disco	Estonia	
2015	Carolina Schutti	Once I must have trodden soft grass	Austria
	Luka Bekavac	<i>Viljevo*</i>	Croatia
	Gaëlle Josse	The Last Guardian of Ellis Island	France
	Edina Szvoren	There Is None, Nor Let There Be	Hungary
	Donal Ryan	The Spinning Heart	Ireland
	Lorenzo Amurri	Apnea	Italy
	Undinė Radzevičiūtė	Fishes and Dragons	Lithuania

	Ida Hegazi Høyer	Forgive me	Norway
	Magdalena Parys	Magician	Poland
	David Machado	Average Happiness Index	Portugal
	Svetlana Zuchova	Scenes from the Life of M.	Slovakia
	Sara Stridsberg	The Gravity of Love	Sweden
2014	Ben Blushi	Othello, the Moor of Vlora	Albania
	Milen Ruskov	Summit	Bulgaria
	Jan Němec	A History of Light	Czech Republic
	Makis Tsitas	God Is My Witness	Greece
	Oddný Eir	Land of love; plan of ruins	Iceland
	Janis Jonevs	<i>Jelgava '94</i>	Latvia
	Armin Öhri	The Dark Muse	Liechtenstein
	Pierre J. Mejlak	What the Night Lets You Say	Malta
	Ognjen Spahic	Head Full of Joy	Montenegro
	Marente de Moor	The Dutch Maiden	The Netherlands
	Uglješa Šajtinac	Quite Modest Gifts	Serbia
	Birgül Oğuz,	Aha	Turkey
	Evie Wyld	All the Birds, Singing	The United Kingdom

Source: [The European Union Prize for Literature](#) website.

* The title in English is not available; the book has not been translated into English

Table 17: CCS Guarantee Facility – selected financial intermediary

Country	Selected financial intermediary	Type of support	(Counter-) Guarantee amount (EUR/EUR eq.)
Belgium	Participatiefonds Vlaanderen (Flemish Participation Fund)	Portfolio – Direct Guarantee	€2 625 000.00
Belgium	Start SA	Portfolio – Direct Guarantee	€1 750 000.00
Czech Republic	Komerční Banka a.s.	Portfolio – Direct Guarantee	€ 1 782 775.00
France	Bpifrance Financement	Portfolio – Guarantee	€5 250 000.00
France	Institut pour le Financement du Cinema et des Industries - IFCIC	Portfolio – Counter Guarantee*	€6 300 000.00
France	Institut pour le Financement du Cinema et des Industries - IFCIC	Portfolio – Guarantee	€7 000 000.00
Italy	Cassa Depositi e Prestiti S.p.A.	Portfolio – Counter Guarantee	€11 200 000.00
Romania	Libra Internet Bank S.A.	Portfolio – Guarantee	€1 738 608.59
Spain	Compañía Española de Reafianzamiento S.A.	Portfolio – Counter Guarantee*	€12 600 000.00
Total	---	---	€50 246 383.59

Source: CCS GF intermediaries as of 31 September 2018, the European Investment Fund.

* Within the section including counter guarantees, two financial sub-intermediaries from France and 17 from Spain have been selected.

Table 18: List of final recipients of CCS Guarantee Facility loans/guarantees *

Country	Town	Beneficiary name	Type of support
Italy	Rome	CITRULLO INTERNATIONAL	Loan / Guarantee
Luxembourg	Differdange	A_BAHN	Loan / Guarantee
Luxembourg	Kehlen	FABRIQUE D'IMAGES	Loan / Guarantee
Spain	Madrid	ANIMALES SIN COLLAR, A.I.E.	Loan / Guarantee
Spain	Madrid	ATOMIS MEDIA S.L.	Loan / Guarantee
Spain	Donostia-San Sebastian	BAJO LA PIEL DE LOBO A.I.E	Loan / Guarantee
Spain	Barcelona	BCN VISIONA TV, S.L.	Loan / Guarantee
Spain	Madrid	BOXFISH TV, S.L	Loan / Guarantee
Spain	Barcelona	BRUTAL MEDIA S.L.	Loan / Guarantee
Spain	Madrid	DE LORENZO PRODUCCIONES E INVERSIONES S.L.	Loan / Guarantee
Spain	Barcelona	FOCUSPENTA TEATROS SL	Loan / Guarantee
Spain	Barcelona	FUNWOOD IBERICA, S.L.	Loan / Guarantee
Spain	Santiago de Vicalvaro	GOSSIP EVENTS & PRODUCTIONS, S.L.	Loan / Guarantee
Spain	Barcelona	INOPIA FILMS	Loan / Guarantee
Spain	Madrid	LOS FUTBOLISIMOS, A.I.E.	Loan / Guarantee
Spain	Madrid	MORENA FILMS, S.L.	Loan / Guarantee
Spain	Bilbao	OPERACION CONCHA, A.I.E.	Loan / Guarantee
Spain	Madrid	PRODUCCIONES AUDIOVISUALES INTEGRADAS, A.I.E.	Loan / Guarantee
Spain	Madrid	VERTIGO FILMS S.L.	Loan / Guarantee

Source: The CCS Guaranty Facility final recipients as of 31 December 2017, European Investment Fund and the [EIF4SMEs](#) website.

* The publication only pertains to final recipients which receive financing above the threshold of €500 000 or an equivalent amount in a local currency. Each final recipient features with their name, address, country of establishment (in the case of natural persons, the address is replaced by NUTS2 level codes) and type of financing received under the CCS GF.

Table 19: CCS Guarantee Facility - list of capacity-building providers*

Country	Beneficiary Name
Luxembourg	The consortium of Deloitte Tax & Consulting and KEA European Affairs (represented by Deloitte Tax & Consulting)

Source: [List of capacity-building provider\(s\)](#) as of 30 June 2018, the European Investment Fund.

** The publication on capacity-building provider(s) contains only providers that have not declared in writing that the publication requirements set out in this Article 19 risk harming their commercial interests or risk threatening the rights and freedoms of individuals concerned as protected by the Charter of Fundamental Rights of the European Union.*

This study evaluates the implementation of the Creative Europe programme (2014 to 2020) to date, focusing on selected smaller- and larger-scale (from the financial point of view) actions, with a predominance of the former.

The study supplements the European implementation assessment of Creative Europe, prepared by the European Parliamentary Research Service in June 2016, and other related studies carried out by the European Parliament, while also taking into account the documents published since then (European Parliament implementation report and the European Commission mid-term evaluation, among others) and the Commission proposal for a new Creative Europe programme, adopted in May 2018.

This is a publication of the Ex-Post Evaluation Unit
EPRS | European Parliamentary Research Service

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ISBN 978-92-846-3360-9
doi:10.2861/31352
QA-03-18-363-EN-N-C