



creative europe

MONITORING REPORT

2019

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CREATIVE EUROPE

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INTRODUCTION

“We are not creating a coalition of States, we are uniting people.”

Jean Monnet, one of Europe's founding fathers

The Cultural and Creative Sectors (CCS) contribute directly to the European project, as summarised so clearly in this fundamental quote from Jean Monnet, one of Europe's founding fathers. The CCS are important economic sectors in their own right, but their value is also social and cultural. They represent and express our shared identity, values and image. When people around the world think of Europe, they think of our culture.

The Creative Europe programme aims to enhance the economic, social and international dimensions of the European Culture and Creative Sectors, promote its diversity and boost its competitiveness.

This 2019 Monitoring Report describes how the Programme was fully deployed and highlights its main achievements. The report reflects the vitality of the sectors, which enthusiastically come together at the European level, scale up and innovate, and achieve international critical acclaim. It shows that the value of the financial support provided by Creative Europe lies in the creative relationships and networks which make up our European cultural space, which can then fully bring European cultural diversity to all Europeans.

Europe can be rightly proud of its talents and creativity, of its films, theatre, concerts and festivals, of its heritage, of its artists. But they should not be taken for granted. European CCS face many challenges in this changing and uncertain world, as competition from the US and Asia intensifies and digitisation changes audience expectations, especially those of the younger generations.

The coronavirus crisis has accelerated these trends.

In the lockdown, cinemas, public performance venues and theatres had zero revenues, and production companies lost half their turnover. Advertising revenues dropped by 40-80% and book sales by 35%. Museums and galleries were closed whilst concerts and festivals were cancelled and the two European Capitals of Culture 2020, Rijeka and Galway, came to a standstill.

The European Commission responded by taking immediate measures to allow Creative Europe beneficiaries to adapt their activities to the new circumstances and by adapting the timing of calls for proposals. On a longer term, the Commission has suggested that **the Culture and Creative Sectors should become an essential part of the Recovery Plan for Europe** proposed on 27 May 2020, identifying the sector as one of 14 priority ecosystems. The Recovery Plan, financed by the new Next Generation EU combined with the EU budget, includes a mix of instruments that can support the CSS such as Member States' national recovery plans, Structural Funds, InvestEU, Horizon Europe and other EU programmes. The challenge now is to mobilise this unprecedented package of measures to build a shared vision with professionals and the Member States on how to recover from the coronavirus crisis, transform the cultural and creative ecosystem to be more competitive and resilient, and ensure Europe's cultural sovereignty.

The new Creative Europe, which is expected to enter into force in January 2021, **will play a key role** in the recovery and long term development of the CCS by bringing our creative talents together, across borders and between sectors, to create and to distribute their productions to audiences in Europe and beyond. Now more than ever, it is important to adopt a Programme which is equipped with the objectives and the budget commensurate with the challenges faced by Europe's Cultural and Creative Sectors.

EXECUTIVE SUMMARY

The Report begins by looking at how Creative Europe in 2019 accompanied the development of policy in the cultural and creative sectors. The Programme has further developed specific measures in close dialogue with stakeholders and experimented with new forms of support in key areas such as circulation of audiovisual content, music diversity, mobility of artists, international cultural relations, greening and gender equality.

The second chapter illustrates how policy was translated into practice through the effective implementation of Creative Europe. The Programme spent up to the limit of the money available to it and has thus shown that it can easily absorb additional funds. Although improving, selection rates are still low due to the high demand from the sector. Many very good-quality projects are not funded due to the lack of budget. Statistics shows that micro and small companies are the main beneficiaries of the programme and therefore we are always striving to improve the experience of applicants and beneficiaries, through simplification measures in grant management or the advice and information provided by the network of Creative Europe Desks established in the 41 countries participating in the programme.

Progress in meeting the overall objectives of Creative Europe, i.e. safeguarding and promoting cultural diversity and strengthening competitiveness, is presented in chapter 3. The measurement through key performance indicators shows in particular how diversity was strengthened by helping European content (films, music, books...) reach wider audiences. The chapter also highlights the economic perspective through the role Creative Europe plays in leveraging investment by acting as a guarantee of quality.

Creative Europe is organised into the MEDIA and Culture Sub-programmes and a Cross-sectoral Strand. Chapters 4-7 look in more detail at how each part has performed. MEDIA is active in key parts of the audiovisual industry's value chain. In 2019 MEDIA continued to provide support to training programmes benefiting 2 216 audiovisual professionals, development of almost 500 films and

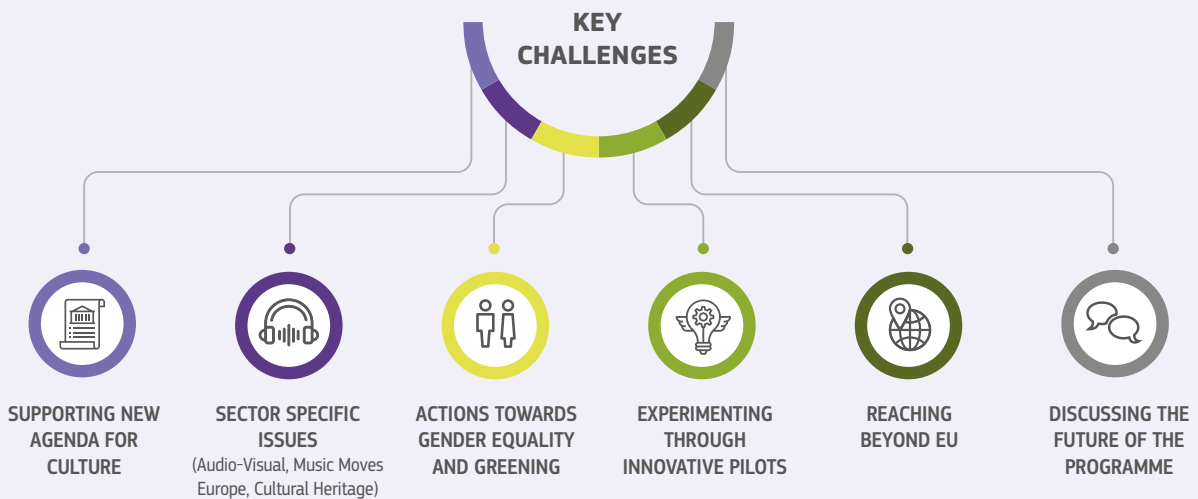
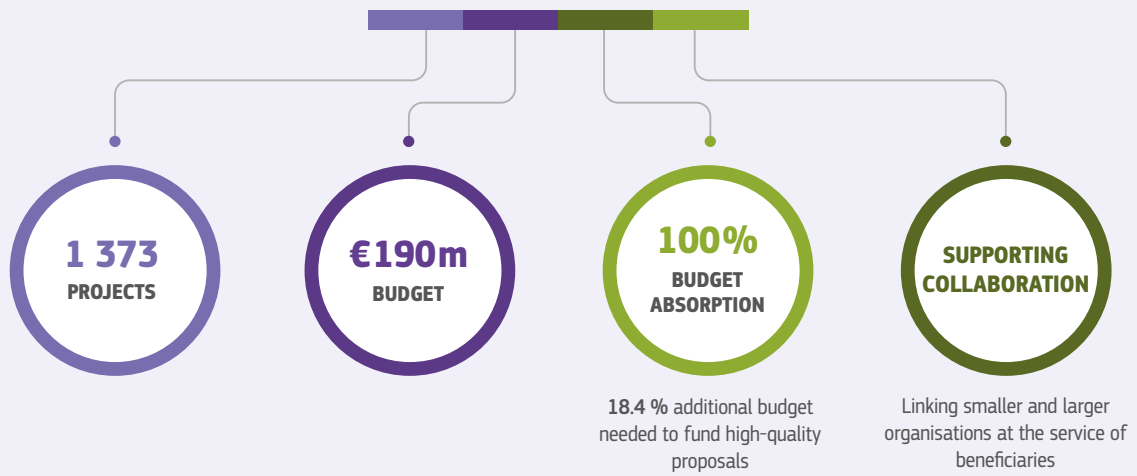
high-quality TV content, and contributing to the distribution of another at least 290 films. MEDIA also helped professionals access audiovisual markets and promoted European cinema, in particular by supporting film festivals and audience development as well as a European network of cinemas and promoting European works on-line.

The Culture Sub-programme covers a wide diversity of cultural and creative sectors from performing arts, books and publishing to architecture, design, fashion or visual arts. Its guiding principle is to foster collaboration and cooperation in Europe. Through its funding, more than 3 100 organisations have worked together through 501 projects, giving rise to many co-creations and coproductions, and bringing European creativity and talents to a wider audience. Cooperation also facilitates innovation, for instance in the digital field, social integration or inclusion of disadvantaged groups. Cooperation is also a good tool to level up some sectors or regions of Europe and build a stronger and more resilient Culture and Creative Sector (CCS).

The results of the Cultural and Creative Sectors Guarantee Facility (CCS GF) are presented in chapter 8. This market instrument managed by the European Investment Fund (EIF) on behalf of the Creative Europe programme complements grant funding by encouraging financial intermediaries (banks) to lend to cultural and creative companies. In 2019, the fourth year of operation of this new instrument, the total number of guarantee agreements signed by the EIF with banks rose to 15. At the end of 2019, debt financing of EUR 424.4 million was made available to 1 547 CCS SMEs to finance projects worth EUR 1.08 billion.

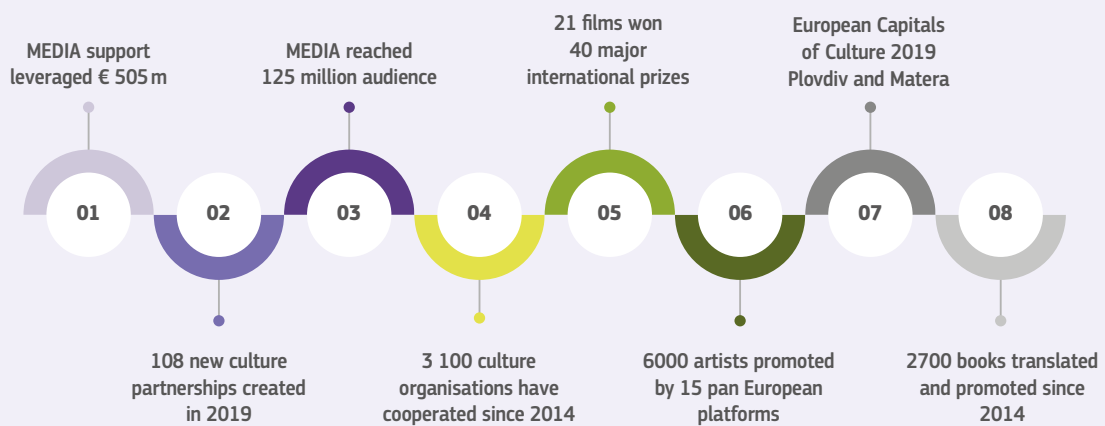
Finally, Chapter 9 presents initiatives funded under the cross-sectoral strand of Creative Europe. For instance, the innovative action "Bridging culture and audiovisual through digital" demonstrates that the different CCS have great potential to innovate through collaboration on common challenges. The cross-sectoral approach can also address social issues such as the integration of refugees, as demonstrated by the projects launched in 2016 in response to the refugee crisis.

CREATIVE EUROPE IN 2019



ACHIEVEMENTS

STRENGTHENING COMPETITIVENESS & PROMOTING DIVERSITY
CREATIVE EUROPE ACTS AS A GUARANTEE FOR QUALITY AND LEVERAGES WIDER INVESTMENT



01.

THE CREATIVE AND CULTURAL SECTORS

The covid crisis has emphasised the vital -social and economic- importance of Culture for Europe but the crisis has also exacerbated the long-term challenges facing the European cultural and creative sectors and which have been at the heart of the Creative Europe programme.



^ iStock.com/ DrAfter123

Culture and creativity play a crucial role in our societies today and in shaping our European future, because of their dual cultural and economic role, triggering a positive impact in other sectors of society, such as education, innovation or healthcare. Audiovisual content, such as films and television series, as well as music, literature, theatre and other forms of cultural expression, **connect people across borders** through powerful human stories and narratives. Thus, Europe's rich and diverse cultures manifest themselves strongly in the daily life of the Union's citizens and enrich their lives as well as strengthening mutual understanding. Furthermore, Europe's culture and creativity are recognised throughout the world and contribute **to strengthening the image of Europe as a creative continent** and promote our values.

The cultural and creative sectors fully contribute to the Union's economic development, generating jobs and growth, and are thus key for Europe's future. The insights gained through the Cultural and Creative Sectors Guarantee Facility (which is discussed in a dedicated chapter in this report) reveal several positive trends. The cultural and creative sectors (CCS) represent a **significant share of the EU economy – over 4% of EU GDP** – and provide quality jobs (6.7 million), especially for young people. In fact, the sectors' share of EU GDP is comparable to those of the ICT and the Accommodation and Food Services sectors.

Before being impacted by the crisis the number of CCS companies had been growing by 4.3% annually since 2008, and they now account for at least 10% of the service sector in most countries. Overall, employment has been stable since 2008, with an annual growth of 1%, but with some sectors, such as audiovisual and media, growing by 3% annually. Moreover, the shift to a EUR 1.85 billion surplus in the EU trade balance for cultural goods indicates an increase in global demand for EU cultural goods ⁽¹⁾. European companies are amongst the leading world brands. At the same time, the cultural and creative sectors have a positive impact on other industries that depend on their creative content, such as consumer electronics, telecoms services and tourism.

Creative Europe supports the CCS in helping them address the challenges they face and take advantage of great opportunities. The European CCS are highly diverse, reflecting Europe's unique cultural diversity. As a consequence, cultural markets have tended to be fragmented along national and linguistic lines, and this is in particular reflected in the fabric of the audiovisual industry or the music industry, which are made up of small independent companies. It is therefore challenging for Eu-

⁽¹⁾ Market Analysis of the CCS in Europe, European Investment Fund, 2019

European companies to compete with Hollywood studios or online global players which enjoy economies of scale and network effects. At the same time, diversity is part of Europe's cultural richness and gives the CCS a distinctive appeal. Therefore, there is **an opportunity to increase collaboration across borders to produce unique content**, for example through co-production of works for cinema, TV, music, theatre or publishing. This will also create new opportunities for the CCS to play a greater social role, as a catalyst for greater mutual understanding and a shared sense of belonging amongst European citizens.

Globalisation and the digital shift have transformed the economic and social landscape, and the Covid crisis has accelerated the transformation of the way cultural content is created and disseminated. Thus, whilst cinema is a favourite cultural activity for Europeans, European films account on average for only one third of audiences. The box office remains dominated by US productions. In addition, whilst the share of EU films available on VOD is increasing, they are available in fewer countries compared to US productions ⁽²⁾. With the closing of venues and booksellers during the lockdown the performing art sector or the book industry have realised that they have to accelerate their digital and technological evolution. Digital is not a threat: the digital shift is creating new opportunities for growth, e.g. new subscription models for music and audiovisual streaming services, and new types

of storytelling such as virtual reality. Technology such as artificial intelligence can also be an enabler to address key challenges for the CCS, such as reaching wider and younger audiences, and enriching their experience. Thus, support is needed to create content which appeals to audiences across borders and to disseminate it through different channels.

More than ever, access to sustainable and **diversified funding** remains a key issue. Before the crisis, public funding for culture had been dropping in recent years in most EU Member States. Access to private funds remains a challenge as commercial financial institutions have traditionally viewed cultural projects as excessively risky because their assets are intangible, i.e. talent and creativity. For example, debt financing represents only a marginal share of film financing, accounting for 1.3% of the budgets of European films ⁽³⁾. However, the experience gained through the implementation of the Cultural and Creative Sectors Guarantee Facility shows there is great potential for bridging the financing gap. A key factor will be changing the perception of the financial sector about the CCS, through targeted, up-to-date business information about the new opportunities. This could create a virtuous circle of investment and renewed growth.

2 European Audiovisual Observatory

⁽³⁾ Fiction film financing in Europe: A sample analysis of films released in 2017, EAO, 2019.

THE CREATIVE EUROPE PROGRAMME

Creative Europe is the European Union's framework programme for support to the cultural and creative sectors, with a total budget of EUR 1.46 billion for the period 2014-2020. It brought together three earlier programmes (MEDIA, Culture and MEDIA Mundus) to create a single comprehensive instrument to increase efficiency, more effectively seize the opportunities of the digital shift and address market fragmentation.

The architecture of the Programme recognises the heterogeneity of the cultural and creative sectors, their different target groups and the need for tailor-made approaches. This is why the Programme is structured around two independent Sub-programmes (MEDIA and Culture) and a Cross-sectoral Strand.

- Created in 1991 as a complement to the Television Without Frontiers Directive, MEDIA, as it is now known, targets the audiovisual sector, fosters the creation of audiovisual content (films, TV series, video games) and its access to European and global audiences through all distribution channels.
- The Culture Sub-programme covers cultural sector initiatives, such as those promoting cross-border cooperation, platforms, networking, literary translation, and special actions such as the European Capitals of Culture or prizes in the fields of architecture, cultural heritage, popular and contemporary music, and literature.
- A Cross-sectoral Strand for all cultural and creative sectors includes a Guarantee Facility and supports transnational policy cooperation. This strand also provides support for Creative Europe Desks in all participating countries, which reach out to stakeholders.

The Programme complements actions at national level in the field of culture and the audiovisual sector, reflecting the policy priorities of the EU in the cultural and creative fields.

Creative Europe is open to cultural and creative organisations from EU Member States, as well as, under certain conditions, to some non-EU Member States. Currently, Creative Europe includes EU countries and 13 non-EU participating countries. Participation in MEDIA is subject, in particular, to alignment with Directive 2010/13/EU (Audiovisual Media Services Directive – AVMSD).



03.

TAKING CULTURE AND AUDIOVISUAL FORWARD

As a funding programme, the full value of Creative Europe is achieved by integrating its support measures and funding opportunities within a policy framework. This section highlights the role of Creative Europe in accompanying the European Union's policies on the cultural and creative sector.

FULLY ENGAGED ON KEY CHALLENGES

In 2019 the Commission deployed Creative Europe to its fullest extent, deepening and widening its engagement with the key challenges for Europe's cultural and creative sectors, in a context of a changing economic and cultural landscape.

Policy was taken forward in several ways:

- Creative Europe continued to play a direct role in supporting the 2018 New Agenda for Culture and the Work Plan for Culture 2019-2022, in particular to harness the power of culture for social cohesion, to support jobs and growth and international cultural relations.
- The Commission proposal on the new Creative Europe programme (2021-2027) was discussed through an active dialogue between Council and Parliament.
- Sector-specific issues, in particular on strengthening the cross-border circulation of European audiovisual works and defining the priorities for the future MEDIA Sub-programme; launching Music Moves Europe to promote a sustainable European music ecosystem; coordination of the European Framework for Action on Cultural Heritage.

- New ways to strengthen transnational capacity and collaboration, through innovative projects which may be incorporated into Creative Europe in future.
- Pursuing gender equality, where the audiovisual sector has been leading the way, to achieve equality through a coherent agenda of monitoring and projects, in partnership with stakeholders.
- Supporting greening, by integrating sustainability in EU cultural policy.
- International cooperation and promotion, beyond the EU's borders, both with neighbouring countries and globally, in particular in Asia, Latin America and the US.

Several tools were used to contribute to the policy areas mentioned above, such as the Commission's dialogue with stakeholders, the Open Method of Coordination (OMC) between Member States, which is supported by the Commission, and Preparatory Actions and Pilot Projects initiated by the European Parliament and implemented by the Commission.

The results achieved in these areas are presented in this chapter.

SECTOR-SPECIFIC POLICY ACTIVITIES

AUDIOVISUAL

In a year marked by the successful adoption of the new Copyright Directive, making copyright rules fit for the digital age, the Member States also concluded the Open Method of Coordination on distribution and at the same time the Council set up a new OMC Group to work on solutions to foster co-productions. The Commission provided valuable support to these OMC groups.



- The recommendations of the Group on improving distribution of European films were collected in a publication entitled **European movies on the move**. The overarching priority is audience-building by reaching and attracting new and broader international audiences. The practical recommendations for concrete action relate to ten areas – including promotion through festivals, cinemas and the internet, as well as activating co-productions and the whole value chain, not just the distributors.
- A Group on co-productions was set up because it is recognised that, while co-productions are on average more successful in other countries than purely national films, at the same time they face a number of challenges: from increased international competition to administrative difficulties in receiving funding. The Expert Group convened twice in 2019. It is expected that its work will be finalised in 2021.

The Commission also supported the **development of tools increasing the transparency** of audiovisual markets to foster the availability of and access to audiovisual works across borders. 2019 saw significant achievements in this field: the launch of the beta version of Lumière VOD, the European directory of films available through video on demand (VOD), and the introduction of interoperable identifiers of audiovisual works.

- **Lumière VOD shows which European films are available on online services.** This directory supports the requirement of the AVMS Directive for platforms to offer, and display prominently, 30% of European films in their catalogues. The project – a collaboration between the Commission and the European Audiovisual Observatory

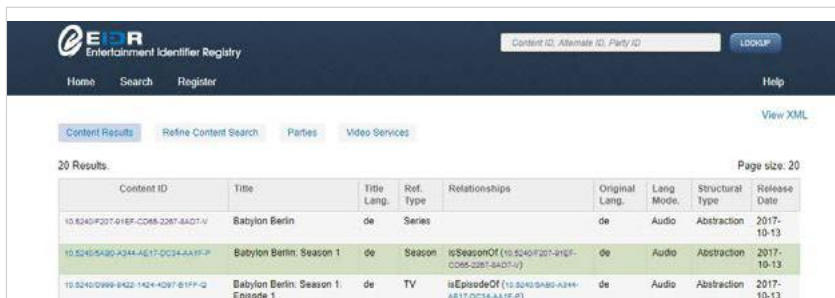


The screenshot shows the Lumière VOD website interface. At the top, there's a header with the 'LUMIERE VOD' logo, the 'European Audiovisual Observatory' logo, and a 'CONNECT' button. Below the header is a navigation bar with 'HOME', 'ABOUT', and 'CONTACT'. The main section is titled 'The European film directory'. A search bar contains the text 'portrait of a lady on fire' with a magnifying glass icon and a 'Quick search' button. Below the search bar, there's a 'REFINE BY' section with checkboxes for 'TITLE' and 'NAME OF DIRECTOR'. To the right, a table displays the search results for '1 title(s) found'.

TITLE	COUNTRY	TYPE	YEAR	DIRECTOR	SERVICE	AVAILABILITY
Portrait de la jeune fille en feu	France	Film	2019	Cécile Sciamma	Aerovod CZ	06/2020
Portrait de la jeune fille en feu	France	Film	2019	Cécile Sciamma	Amazon TVOD AT	05/2020

– started in 2017. The beta version was launched in April 2019 at a ceremony at the European Parliament in Strasbourg – by then the Directory included information from **305 different VOD catalogues** available in 32 European countries. In total, **37 000 European films have been listed**. This was made possible by the participation of key VOD services **Amazon Prime Video, EuroVOD, JustWatch and Netflix** who have volunteered to share their data.

- **Interoperable identifiers:** An identifier (ID) is a unique number assigned to each audiovisual work. It enables easy identification, for example, of two films with the same title in English. It also helps track the unique piece from the initial concept in the script, through development and production, where the title might have been changed. This in turn greatly **simplifies rights management, digital distribution and discoverability**, which can then be performed automatically. However, the audiovisual industry has been using different identifier standards. The Commission, as part of the Audiovisual Standard ID promotion policy, has identified the International Standard Audiovisual Number (**ISAN**) and Entertainment ID Registry (**EIDR**) as important players. The two organisations agreed to collaborate, creating an interoperable ID. It allows the content creators and distributors to work with either organisation, while enjoying the benefits of both. **The joint dual registration service went live on 16 April 2019.**



The screenshot shows the EIDR website interface. At the top, there's a search bar with the text 'Content ID, Alternate ID, Party ID' and a 'LOOKUP' button. Below the search bar are navigation links: 'Home', 'Search', 'Register', and 'Help'. A 'View XML' link is also present. The main content area displays '20 Results' and 'Page size: 20'. A table lists search results with columns: Content ID, Title, Title Lang., Ref. Type, Relationships, Original Lang., Lang. Mode, Structural Type, and Release Date. Three results are visible, all for 'Babylon Berlin'.

Content ID	Title	Title Lang.	Ref. Type	Relationships	Original Lang.	Lang. Mode	Structural Type	Release Date
10.5240/P207-91EF-C065-2287-8A07-U	Babylon Berlin	de	Series		de	Audio	Abstraction	2017-10-13
10.5240/5A30-A344-AE17-0C34-AA1F-P	Babylon Berlin: Season 1	de	Season	isSeasonOf (10.5240/P207-91EF-C065-2287-8A07-U)	de	Audio	Abstraction	2017-10-13
10.5240/D999-8432-1A24-4297-61FF-Q	Babylon Berlin: Season 1: Episode 1	de	TV	isEpisodeOf (10.5240/5A30-A344-AE17-0C34-AA1F-P)	de	Audio	Abstraction	2017-10-13

◀ Example of an entry in EIDR base

The strategic challenges of the audiovisual industry are discussed between the Commission and the stakeholders through the **European Film Forum** structured dialogue. The meetings take place throughout the year, taking advantage of festivals which bring the industry together. The participants include representatives from across the value chain, as well as Members of the European Parliament and Member State film funding bodies.

The discussions in 2019 were an examination through 360 degrees of priorities for action under the MEDIA successor programme post-2020, from nurturing our European talents to reaching new audiences, harnessing digital technology and tapping into world markets. Overall, the discussions showed strong support for a more ambitious programme, commensurate with the challenges and opportunities of this ubiquitous, growing industry.

THE EU CONTINUED TO ADDRESS THE STRENGTHENING OF CROSS-BORDER CIRCULATION OF CONTENT

Table 1: European Film Forum meetings in 2019

Occasion	Title	Conclusions/Takeaways
BERLINALE 11 February 2019	Subtitling and Dubbing: Using Technology to Help European Films Travel	The challenges of a multicultural market go beyond different languages. They also include different traditions and audience preferences. Although machine translation and subtitling can help bring costs down, the human factor remains essential to translating and editing. Moreover, attitudes to dubbing and subtitling are changing. Younger generations are more accustomed to subtitling and older audiences more and more value the authenticity of a subtitled film.
LILLE 27 March 2019	Independent Production and Industry Concentration	The rise of global VOD platforms has led to a growth in consumption, in particular of TV series. Independent producers have benefited from these increased opportunities. However, there is a concern that the increased market power of platforms may reduce cultural diversity. In this new landscape producers will need to broaden their activities in order to maintain their independence: they need to cultivate audiences through more marketing and consumer relations, working with the distributors from the earliest days of the project. There is also a need for collaboration between independent producers to create works which can be successful internationally: this will allow them to control the project and not be relegated to executive production. Most importantly, the retention of IP rights is a strategic asset which grows the company and provides financial independence.
CANNES 20 May 2019	European Talents: Empowering the Creative Force	Talent and creativity remain the most important factor for success. Therefore, mentoring, empowering, training and networking will be key points for MEDIA 2021-2027. To accommodate a growing demand for training, it is proposed to increase support to reach 5,000 professionals per year. Scriptwriting talents from different countries will be brought together, for example through "writers' rooms": young writers should dare as their work is in demand. MEDIA will also strengthen mentoring opportunities, especially for women.
ANNECY 13 June 2019	The Creative Innovation Lab: Bringing the Cultural and Creative Sectors together through Digital	Industry showed strong interest in the Commission's proposal to launch a Creative Innovation Lab to stimulate innovative projects between audiovisual and other cultural sectors. A common theme was discoverability in the age of streaming when audiences are shifting online. Alternative business models, such as live performances and events, are key. Increased collaboration is necessary between the tech and creative communities, for example through artistic platforms, incubators and residential programmes. Potential areas for innovation are immersive experiences, live streaming and monetisation of digital content. The Lab could support two types of activity: i) new content creation by bringing creatives and tech together; ii) developing "industry services" such as data analytics and blockchain.
BARCELONA 17 June 2019	Untapped Audiences, Opportunities for Growth of Cinemas	Cinema operators are facing multiple challenges and opportunities at a time of change. Half of all adults in the EU have not visited a cinema in the last 12 months. This represents a massive potential for new audiences for cinemas. Meanwhile, it is critical to build a community of the most frequent cinema goers, who are in the 13-18 year old age group. Audiences can also be broadened by tapping into the interests of women and older generations, who are seriously underrepresented in film narratives. Overall, just as audiences are heterogeneous, so there needs to be more targeting through customised concepts, formats and pricing strategies.
VENICE 31 August 2019	European Stories go Global: promoting European Audiovisual Works beyond Europe	International markets are changing fast and unpredictably, requiring adaptation and experimentation. In fact, industry explained that local industry is not sustainable if it does not reach to other markets. Creation should focus on ideas that work locally and have global ambitions. Latin America and Asia, especially China, were seen as key markets. Cooperation is essential but teaming up to reach global audiences does not necessarily require cumbersome structures. European broadcasters are increasingly investing in international productions, recognising that the boom in TV series is an opportunity. However, fierce competition means that understanding markets, including through data, and ensuring the discoverability of works is critical. MEDIA is helping promote audiovisual works beyond Europe, for example through ambitious distribution strategies and training for producers. The EU Film Days, the European film festival sponsored by the Commission in Japan, was highlighted as a model.

Occasion	Title	Conclusions/Takeaways
SAN SEBASTIAN 23 September 2019	New Financing and Collaboration Models: Promoting European Works	The increasingly competitive environment requires European players to scale up through more collaboration. Co-production funds play an essential role in enabling joint projects, as it is demonstrable that co-productions tend to reach wider audiences across borders. The role of cooperation is increasing across the whole value chain – from financing to promotion. At the same time, budgets should combine public and private sources in an agile way in order to fund competitive productions.
TALLINN 27 November 2019	Industry (r)evolution: Debating Tech, Streaming and Future Talent for European Cinema	Artificial intelligence can potentially free creativity by helping with laborious tasks, from script development to editing. But there are ethical risks, such as reducing diversity through the repetition of “successful” formulas. The EU needs to provide an ethical framework. Tech companies are tying content to other markets, such as IT devices (Apple TV), retail (Amazon Prime) and general entertainment (Disney+). These different business models are competing for high growth. As younger audiences shift online, the European industry needs to adapt to ensure its content reaches them.

MUSIC

Music has strong economic value. The EU music sector is the **third largest employer within the cultural and creative sectors**, with 1,168,000 employees and a turnover of more than EUR 25 billion ⁽⁴⁾. The European music sector is dynamic and is expected to grow. Europe is the **world leader in terms of royalties collected**, accounting for 56.4% of the global collection of royalties (2018) ⁽⁵⁾.

Music Moves Europe (MME) promotes a sustainable European music ecosystem and supports the sector's main assets: diversity, competitiveness and innovation. The Commission carries out action along four strands: funding, policy cooperation, regulatory measures (e.g. copyright), and dialogue with the sector.

The European Parliament has been a strong supporter from the start and gave decisive momentum to the MME initiative by backing a **Preparatory Action, “MME: Boosting European diversity and talent”** ⁽⁶⁾, which received three consecutive years of funding 2018–2020 for a total of EUR 7 million to prepare future EU support.

The first results, studies and projects, are now becoming available. These include a study on a European Music Export Strategy, published in January 2020, and support to start-ups for online distribution.

To implement the second phase of this Preparatory Action (EUR 3 million), DG EAC launched six calls for tender:

- Professionalisation and training
- Cooperation of small music venues
- Co-creation and co-production
- Music education and learning
- Study on the health and wellbeing of music creators.
- Implementing steps to develop and promote European music export published in July 2020.

For 2020, the Parliament suggested another extension of this Preparatory Action, earmarking a budget of EUR 2.5 million for it. A call for proposals was published in July 2020, focusing on the sustainability of the European music ecosystem. The outcomes of these three years will help further develop the Music Moves Europe initiative as an integrated strategy for music, including in the new Creative Europe programmes from 2021 onwards.

⁽⁴⁾ Ernst & Young, Creating Growth. Measuring cultural and creative markets in the EU, December 2014, based on 2013 figures. More recent data exists but is based on NACE codes, so it includes only labels and some music publishers; this excludes a significant part of the music sector.

⁽⁵⁾ CISAC, Global Collections Report 2019.

⁽⁶⁾ MEPs or former MEPs behind this PA: Bogdan Wenta (EPP), Christian Ehler (EPP), Javier Lopez (SD), Eider Gardiazábal (SD), José Blanco (SD), Bogdan Zdrojewski (EPP), Marc Joulaud (EPP), Sabine Verheyen (EPP), Silvia Costa (SD), Helga Trüpel (Greens), Bogusław Sonik (EPP), Tomasz Frankowski (EPP).



CULTURAL HERITAGE

In the field of cultural heritage, 2019 was devoted to the implementation of the **European Framework for Action on Cultural Heritage** published in December 2018. The Framework secures the long-term policy impact of the 2018 European Year of Cultural Heritage, building on its success; it sets a common direction for heritage-related activities in EU policies and programmes, through a set of well-defined concrete actions.

DG EAC published a report on the implementation, results and overall assessment of the **European Year of Cultural Heritage** to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions ⁽⁷⁾. **The Report highlights that the European Year of Cultural Heritage has had a positive impact** on the perception of Europe's cultural heritage as a powerful resource for Europe. Key success factors include an appropriate multi-stakeholder governance framework, a clear thematic focus, the engagement of different parts of our societies and cross-border cooperation.

⁽⁷⁾ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2019:548:FIN>

Several projects were implemented in this context in 2019, including:

- **Engaging Youth for an Inclusive and Sustainable Europe** - A project implemented jointly with UNESCO, aimed at empowering schools and young professionals to protect and safeguard cultural heritage;
- **Protecting the Jewish cemeteries of Europe** - This pilot project aims at surveying Jewish burial sites in selected European countries, flagging best practices for their preservation and involving teachers and educators in awareness-raising actions.

A call for proposals for a sectoral skills alliances in the field of cultural heritage was also launched under Erasmus+. In addition, calls for proposals for a peer-learning programme Cultural Heritage in Action and a pilot project on provenance research for looted cultural heritage (Jewish Digital Cultural Recovery Project) were launched. Both projects started in early 2020.

Building on the momentum created by the European Year of Cultural Heritage and in the framework of the Digital Day held on 9 April 2019, DG EAC and DG CNECT launched a Declaration on the digitalisation of cultural heritage, endorsed by 26 EU Member States.



^ European Jewish Cemeteries Initiative mapping project funded under Protecting the Jewish Cemeteries of Europe, Old Jewish Cemetery in Kos, Greece.

TESTING NEW APPROACHES

The sector is in permanent evolution and the Programme has constantly adapted its support schemes or tested new approaches to reach our stakeholders differently.

I-PORTUNUS, THE EU'S FIRST DEDICATED MOBILITY SCHEME FOR CULTURE

Whilst Creative Europe schemes are quasi exclusively addressed to organisations, a new scheme i-Portunus has been launched in 2019 reaching out directly to the artists and professionals and offering them an opportunity to carry out a personal project intended to internationalise their careers. Between April and September 2019, i-Portunus supported the cross-border mobility of 337 people active in the fields of the performing or visual arts. With an 11% successful applicant rate, the pilot confirmed the demand for a European mobility scheme on the part of artists and culture professionals. 94% of the selected individuals developed new audiences/outlets and 49% received a job offer. i-Portunus trials will continue in 2020 with a view to become a new permanent action under the post-2020 Creative Europe programme.



PREPARATORY ACTIONS AND PILOT PROJECTS SUPPORTED BY THE EUROPEAN PARLIAMENT

In parallel to Creative Europe, **the Commission also collaborates with the European Parliament** to undertake innovative projects which test new approaches with the potential to help Europe's creative sectors address key challenges and opportunities. In 2019 the European Parliament recommended testing the following new pilot projects or preparatory actions (while at the same time the pilot projects and Preparatory Actions launched in previous years were being implemented). The results of these projects will be taken into account for the design of measures under the next Creative Europe programme.

Table 2: List of pilot projects and preparatory actions

Title	Description
Makers' Mobility	Supports the sharing of experiences between the cultural and creative industries through creative hubs, maker spaces, fab labs, and formal and non-formal learning and skills development systems.
Europe for Festivals, Festivals for Europe	Successfully introduced the 'festivalfinder.eu' tool, allowing decision-makers, audiences and festival makers alike to have an overview of the prestigious festival scene across Europe.
Finance, Learning, Innovation and Patenting for CCI	Supports cross-sectoral benefits and spill-overs in the different areas and sectors cultural and creative industries interface with, such as tourism and digital technology. A second edition will focus on cultural heritage skills and CCIs.
Measuring the cultural and creative sectors in the EU	Is designed to fill the existing gaps at Eurostat level and consider the feasibility of creating a statistical framework that would enable regular statistical analysis of the economic, cultural and social value of the cultural and creative sector in Europe.
Cinemas as Innovation Hubs for Local Communities	Supports the creation of innovative cultural venues, empowering cinemas to innovate by diversifying their activities into other cultural spheres and play a more important role in their local communities, at the same time internationalising their operations.
Platforms for cultural content innovation	Brings together players from different content industries to instil an innovation mindset through the sharing of knowledge. The projects supported are expected to test and develop new approaches for content creation and circulation, taking advantage of digital technologies and new consumer preferences.

ACTION ON COMMON CHALLENGES: GENDER EQUALITY AND GREENING

TOWARDS GENDER EQUALITY

Gender equality is a fundamental EU value and a driver of more diversity. The Commission recognises that creative industries, and in particular the media, have a considerable influence on our values. Gender balance in the creative sectors is key to achieving more open and inclusive societies as well as richer, more competitive, cultural and creative sectors.

The Council's Work Plan for Culture 2019-2022 (WP) ⁽⁸⁾, implemented jointly by the EU Member States and the Commission, includes gender equality among its five priorities. It recommends corresponding actions in this field:

› Mapping the situation of women artists and cultural professionals in the EU

The Commission has financed an EU-wide study on gender gaps in the cultural and creative sectors. It aims to analyse the specific challenges faced by women in the cultural and creative sectors and support policy making.

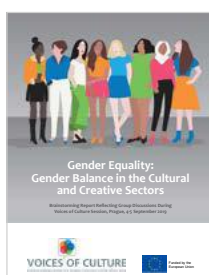
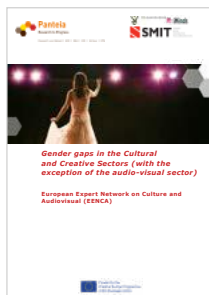
› Exchange of experience between the Member States

The OMC experts' group on gender equality convened under the WP met twice in 2019 and discussed gender gaps and their drivers in the CCS in the Member States. The report due by mid 2020 will include a set of policy recommendations and concrete actions under the Creative Europe programme.

› Dialogue with the sector

Key issues for gender equality were addressed in the Voices of Culture structured dialogue in 2019 as well as through an action plan with the audiovisual industry.

Voices of Culture brought together more than 30 participants in September who focused on four main areas that concern and directly affect women in the CCS: (i) representation and role models, and equal access for women to the labour market and leadership positions; (ii) gender stereotypes; (iii) sexual violence; (iv) systemic discrimination. As reflected in the Brainstorming Report, which was discussed with the Commission and the experts of the OMC group on gender equality in the CCS, the participants found that although discrimination and inequality are holding women back throughout Europe and CCS subsectors, the means available to fight discrimination and inequality efficiently vary by country and subsection. Patriarchal societies and culture as a whole have to change if gender balance is to be achieved. The report proposed targeted measures and initiatives.



⁽⁸⁾ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221(01)&from=EN)

› Projects

Several projects promoting gender equality have received co-funding under Creative Europe, and the new Creative Europe programme envisages strengthening the aspect of gender equality across the programme. In 2019 the Live DMA network published a Diversity Roadmap ⁽⁹⁾ which makes recommendations on diversity and gender equality in live music venues, clubs and festivals. Moreover, gender equality will inter alia be addressed when implementing targeted action to help the cultural and creative sectors become more sustainable, i.e. in the context of a new call in 2020 in the field of Music Moves Europe.

Gender-related issues have been addressed by several other projects supported by Creative Europe. For example, the contribution of children's literature to promoting gender-positive perspectives was the focus of a project led by the University of Bologna, Italy.

⁽⁹⁾ <http://www.live-dma.eu/the-diversity-roadmap/>

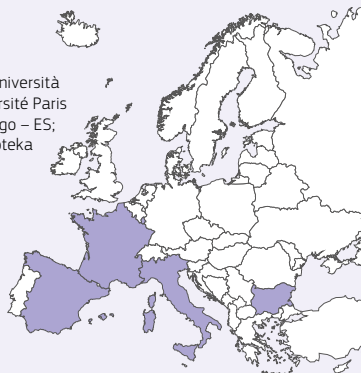
GENDER IDENTITY: CHILD READERS AND LIBRARY COLLECTIONS

ALMA MATER STUDIORUM - UNIVERSITÀ DI BOLOGNA

The Gender Identity: Child Readers and Library Collections project aimed to promote gender-positive children's literature in terms of roles and models, a literature that is open-minded, plural, varied, free from stereotypes, that encourages respect and diversity. It supported the dissemination of gender-positive children's books at EU level; encouraged local libraries to enrich their offer of gender-positive children's literature and raised awareness within local communities on the importance and benefits of gender-positive children's literature. The main result was the creation of the first European bibliography on gender identity in the field of literary texts for children. The G-BOOK bibliography is available online at <https://g-book.eu/>

PARTNERS:

Alma Mater Studiorum - Università di Bologna (LP) – IT; Université Paris 13 – FR; Universidad de Vigo – ES; Regionalna Narodna Biblioteka Petko P Slaveykov – BG



▲ Paper dolls © G-BOOK



"Above all, G-BOOK underlined the importance of gender-positive children's books, stressing their key role in letting girls and boys make their own choices in play, study, and life."

Donatella Caione, Mammeonline Comunicazione snc.

PERFORMING GENDER – DANCE MAKES DIFFERENCES // PG-DMD

ARCIGAY IL CASSERO (BOLOGNA, ITALY)

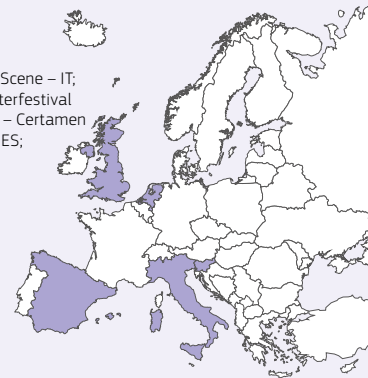
Performing Gender - Dance Makes Differences was a two-year capacity building programme, addressed to a new generation of European dance artists and professionals. The objective of the project was to provide them with a set of knowledge, skills and tools, that will be useful in developing a new form of narrative for LGBTI identities in Europe, given that the contexts of social recognition in which Europeans live vary dramatically when it comes to differences in gender and sexual orientation.



With this project, the partnership strengthened the European professional field of dance, intended as an art form, helping it to take full responsibility for this challenge, increasing its capacity to interpret and represent a constantly changing European context.

PARTNERS:

Center for Contemporary Scene – IT;
City of Women – SI; Theaterfestival
Boulevard – NL; Paso a 2 – Certamen
Coreográfico de Madrid – ES;
Yorkshire Dance – UK



In 2019 a rich agenda was implemented in the audiovisual field, building on the first steps taken in 2018. In close cooperation with 25 European audiovisual stakeholder organisations, an action plan was defined with a set of concrete measures. This focused on awareness-raising, collecting data, highlighting talented women, combating stereotypes, collecting and promoting good practices.

In particular, on 19 May 2019, on the occasion of the 72nd Cannes Film Festival, the European Commission launched the first edition of the Women on the Move day. European institutions, private and public organisations, and stakeholders from the audiovisual and film industries came together to put the spotlight on talented women and to take stock of the representation of women in the film sector. Collectif 50/50 – an organisation bringing together more than 800 key players – presented the Gender Parity Pledge which had already been signed by 47 festivals.



◀ Launch of the Women on the Move annual platform for discussion, Cannes, May 2019.
See recording at: https://youtu.be/fft2rqgLN_4

The European Commission, represented by Creative Europe MEDIA, presented its new publication featuring an overview of good practices on gender implemented by the audiovisual industry and policy makers in the EU. This brochure was the first tangible result of several exchanges with stakeholders organised to achieve greater gender balance in the sector.

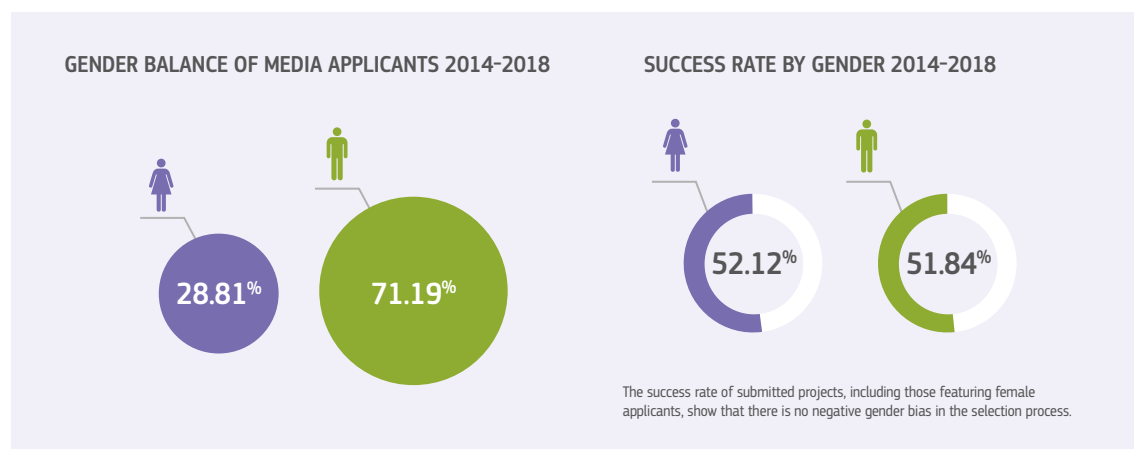
Furthermore, in 2019 research and studies were supported to target key issues. The European Audiovisual Observatory enriched the LUMIERE database of theatrical film releases by tagging the film director's gender, thus giving visibility to the gender balance behind the camera. In addition, Collective 50/50 undertook a study on gender disparity among film critics, who play an influential role on audiences and in shaping the careers of women professionals. The study was released at the 2020 Berlinale.

In MEDIA support, the figures show that between 2014 and 2018, only 30% of applicants were women whereas the success rate was above average. This shows there is no discrimination in the award of support, but that more can be done to encourage applications from women. The participation of women in MEDIA schemes is also uneven: over 50% of participants in training are women, but of 20 films chosen in the selective distribution support scheme, only six were directed by women.



^ Read at: <https://ec.europa.eu/digital-single-market/en/news/women-move-overview-good-practices-audiovisual-industry-and-policy-makers-eu>

Figure 1: MEDIA - statistics of female applicants and beneficiaries 2014-2018



^ Read at: <https://ec.europa.eu/digital-single-market/en/news/media-brings-gender-fore>

Table 3: Participation of women in selected schemes in 2019

Scheme	Share of applicants	Share of results
TV - Scriptwriters	37%	47%
TV - Directors	28%	37%
Development - Scriptwriters	39%	39%
Development - Directors	30%	31%
Selective Distribution – Scriptwriters	29%	30%
Selective Distribution – Directors	26%	27%
Training	n.a.	52%

TOWARDS GREENER AND MORE SUSTAINABLE CREATIVE SECTORS

Sustainability has become an integral part of EU cultural policy. One of the guiding principles of the Work Plan for Culture is that culture contributes to sustainable social and economic development. Sustainability in cultural heritage is for instance one of the five key priorities of the Work Plan and an OMC group on High-quality architecture and built environment was launched in 2019 whilst an OMC expert group on Adaptation to climate change is planned for 2020.

In parallel, the creative and cultural stakeholders are increasingly aware of the role they can play in raising awareness on those issues. Within the different Culture Sub-programme's calls for proposals, the sector's increasing concern for climate change and environmental sustainability shows clearly. Funded projects foster the exchange of practices, ideas and solutions for decreasing the environmental impact of cultural activities. Be it in the performing arts, live events, architecture or in

the musicographic domains, cultural organisations are actively revisiting their working practices to adopt more environment-friendly solutions. More than this, they show a holistic approach to the topic by making clear that the ecological crisis cannot be tackled as a stand-alone issue. It needs to be confronted with a systemic approach that takes into consideration social, cultural and societal issues equally. Culture is becoming an essential pillar for reaching common sustainable development goals.

The contribution of Creative Europe to fighting climate change was recognised by a recent in-depth analysis by the European Parliament. The study found that **10.5%** of the Creative Europe budget has been granted to projects which were climate-related. The study found, on the basis of interviews with stakeholders and beneficiaries, that *"the programmes' main contribution to environment and climate action is to raise awareness on environmental issues amongst participants. As a programme facilitating learning and development (...) this will have a long-tail impact on environment."*



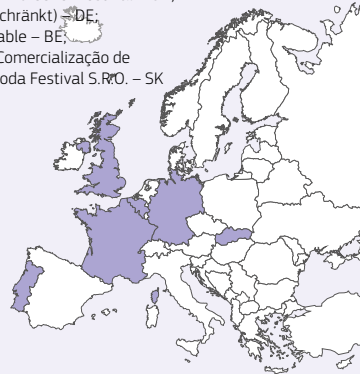
^ **FIETE SAVE THE WORLD** - An example of a climate-related project funded in 2019: a video game for children teaching about environmental protection.

GREEN EUROPE EXPERIENCE

GREEN EUROPE EXPERIENCE wants to build the festivals of tomorrow. This three-year-long living-lab project selected in 2019 works on circular economy in scenography and food. The consortium of major European festivals: We Love Green (FR), Dour Festival (BE), Boom Festival (PT) and Pohoda Festival (SK) applies the 7R model to reach the relevant United Nations Sustainable Development Goals for dealing with climate change, enhance biodiversity and support equality: rethink, reduce, re-use, repair, refurbish, recover, recycle. Their Motto? *"Think globally, act locally, change collectively"*.

PARTNERS:

Asso We Love Green – FR; A Greener Festival – UK;
Delta1 GUG (Haftungsbeschränkt) – DE;
Dour Développement Durable – BE;
Good Mood - Produção e Comercialização de
Audiovisuais Lda – PT; Pohoda Festival S.R.O. – SK



THE UNIVERSAL SEA - PURE OR PLASTIC!?

FOUNDATION FOR ENTREPRENEURSHIP (BERLIN, GERMANY)

The Universal Sea: Pure or Plastic!? explored new business models for artists and cultural actors by rediscovering the role of artists in our society, revealing opportunities arising from art meeting science and entrepreneurship, while fostering the co-creation of solutions to the plastic epidemic together with the public.

From 2017-2019 the project brought a vibrant series of events to different places in Europe and abroad. Each station focusing on local challenges consisted of an exhibition, artistic interventions, inspirational insights and success stories. Co-creation workshops united the diverse perspectives. By bringing together artists, scientists, entrepreneurs and other experts, the consortium explored new collaboration models, and exchanged knowledge and best practices. Art is at the core of the consortium joint efforts, as it can reach people emotionally, spark creativity and motivate people to get involved. The Universal Sea brought together more than 50 events with 70 institutions including 20 universities and 10 festivals. In less than two years the project attracted an audience of 7 million visitors offline and online globally.



^ White Death © Antoaneta Tica



PARTNERS:

Centre of Polish Sculpture
in Oronsko – PL; Hybridart
Management, Budapest – HU

"Art makes you perceive the unknown as known, the familiar as strange. It is like walking in someone else's shoes, like looking at the world through someone else's eyes. It was great to be part of the Universal Sea project that put the work of artists in the public focus. The interdisciplinary collaboration proved effectiveness to address important social-ecological issues to realise change and impact."

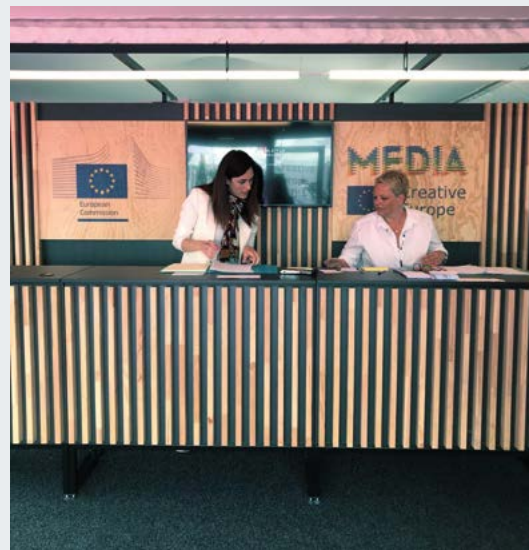
Liina Klauss, The Universal Sea - Artist in Residence

In 2019 the Commission engaged in a dialogue with the audiovisual industry on more eco-friendly strategies in preparation for the future Creative Europe MEDIA Programme. MEDIA is taking a gradual approach in this area, collaborating with organisations and institutions who are well placed to provide information and advice

on sustainability, and assisting with the mapping of good practices. As a result of these exchanges, in February 2020 at the Berlinale Film Festival, the European Film Forum was dedicated to sustainability for the first time. It was entitled Greener Pastures: Towards a Sustainable Audiovisual Industry.

GREENING MEDIA STANDS

MEDIA took some first steps in 2019 to reduce the programme's carbon footprint. This started with MEDIA umbrella Stands, which are present at the industry's most important international markets and festival events. These stands serve to open up new opportunities for independent producers and distributors by hosting them in these events, and providing facilities and dedicated spaces for them to meet new business partners. These stands were designed to reduce waste and increase sustainability – the materials used were natural, often recycled and reused (wood, rubber floors, glass flasks etc.) and ordered from local manufacturers. This way, the stands were a visible example of a shift towards more sustainability in the audiovisual industry.



▲ MEDIA umbrella stand at Cannes Film Festival

INTERNATIONAL DIMENSION

The international dimension of culture is one of the priorities of the New European Agenda for Culture.

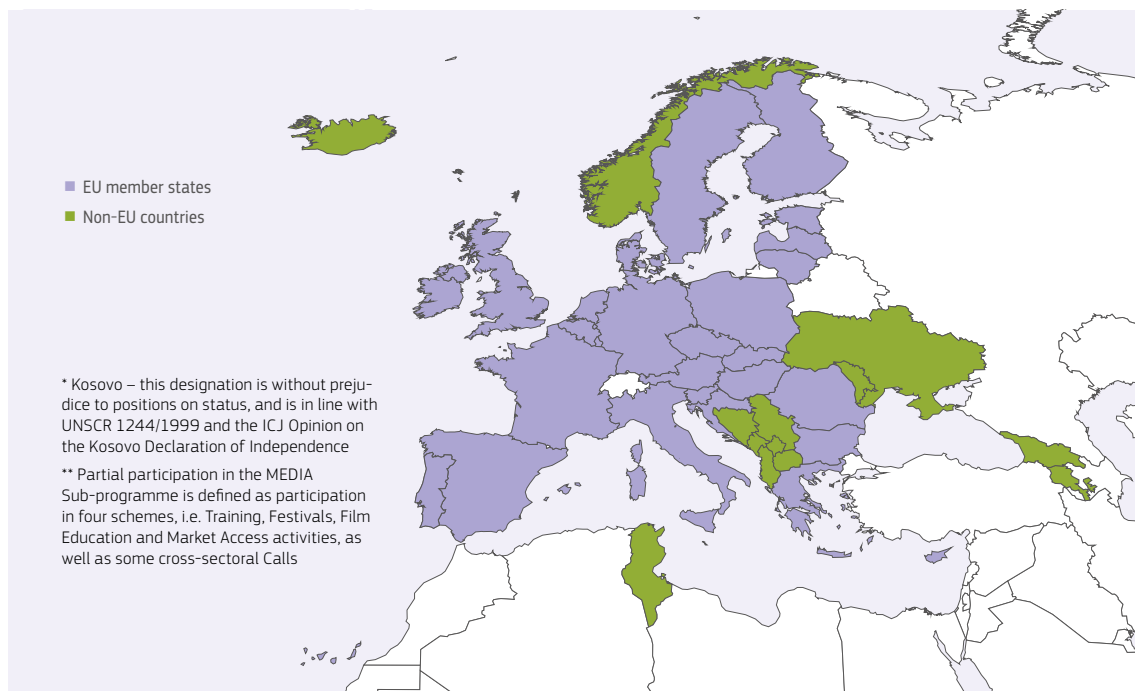
The Creative Europe Programme provides concrete opportunities for cooperation and dialogue with immediate neighbours of the EU: more than 13 non-EU countries participate fully or partially in the programme, including Armenia, Georgia and Tunisia which have recently joined the programme and which have seen many of their organisations actively participating in Creative Europe projects. For instance, the project 'Visa Pour La Danse' led by the Tunisian organisation Association Ness El Fen uses dance as a vehicle for intercultural exchanges and mutual understanding, aiming at professionalisation of dancers and choreographers from disadvantaged social backgrounds from Tunisia, Belgium and France.

In the audiovisual sector, the international dimension of Creative Europe MEDIA lies in cooperation, co-pro-

ductions and promotion of works across borders. MEDIA is open to participation from third countries, under certain conditions, notably alignment with the AVMS Directive. The Sarajevo Film Festival, for example, has been supported, helping it to become an important regional hub, providing opportunities to filmmakers to forge new partnerships and giving the region's films greater visibility.

The integration of the non-EU countries is facilitated **through synergies between Creative Europe and EU external policy instruments.** For instance, in 2019 EUR 5 million of support was given to cultural cooperation and the fight against trafficking of cultural goods with the Western Balkans, using the Instrument for Pre-Accession Assistance funds. The objectives of these actions are not only to increase cultural cooperation with the EU, but in this particular case also facilitate reconciliation within the Western Balkans.

Map 1: Countries participating in Creative Europe



Culture is also a powerful way to reinforce relations with third countries beyond Europe and its immediate neighbourhood. There are several examples of support for targeted actions to certain countries and regions, e.g.:

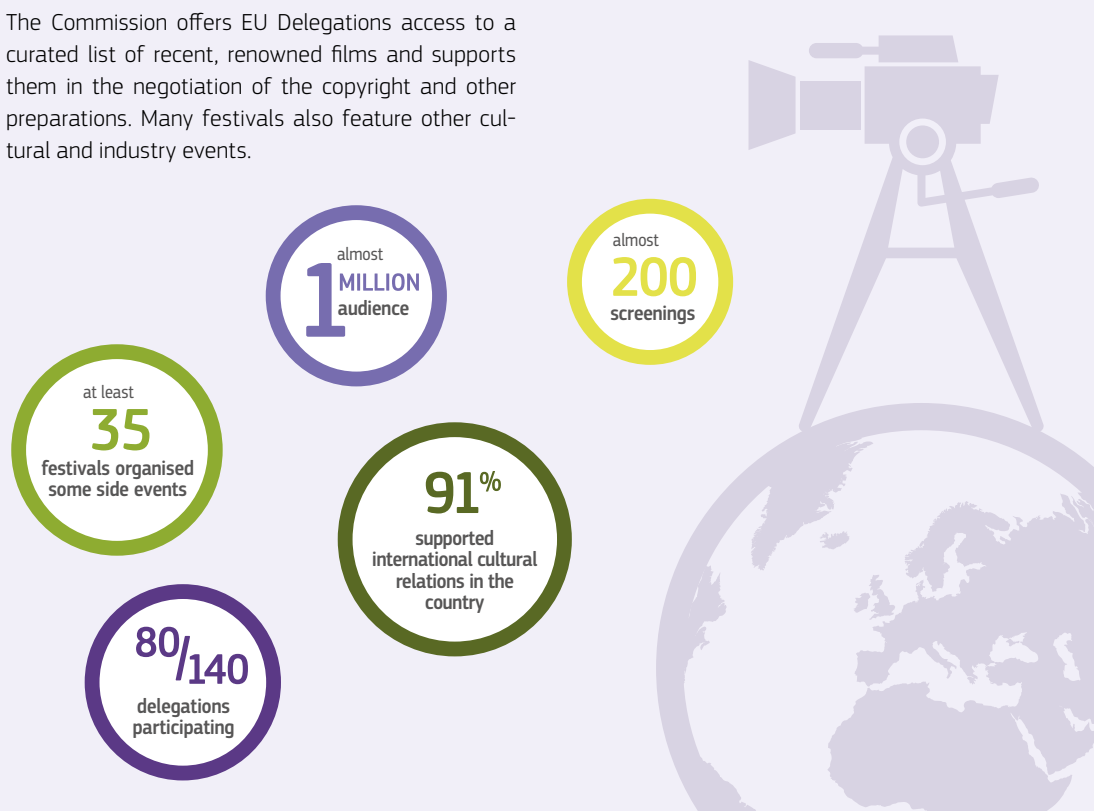
- Providing support to the preparation of two major regional programmes for culture in the Southern Mediterranean and Eastern Partnership countries;
- Facilitating the participation of cultural organisations from Eastern Partnership countries, Turkey and Russia in four EU-funded activities for the culture and creative sector;
- Increasing exports and strengthening collaboration through MEDIA's international activities. Whilst only one in five European films is exported outside Europe, these films account for half the total box-office of films outside their domestic markets. MEDIA supports the promotion of films in key international markets through business-to-business exchanges and promotion of works in markets and festivals, in the US (American Film Market, Toronto International Film Market), Asia (CineAsia, Busan Film Festival) and Latin America (Ventana Sur);
- Together with DG DEVCO and the EEAS, facilitating Film Festivals in EU Delegations throughout the world.

SHARING THE LOVE OF EUROPEAN FILMS WITH GLOBAL AUDIENCES

Film festivals in EU Delegations are a tool for strengthening the EU's engagement with citizens and stakeholders all over the world. The festivals are organised by consortia including EU Delegations and cultural institutes (e.g. Goethe-Institut, Institut Français, Cineuropa.)

The Commission offers EU Delegations access to a curated list of recent, renowned films and supports them in the negotiation of the copyright and other preparations. Many festivals also feature other cultural and industry events.

The potential of cinema to communicate about Europe's stories and values is currently used by 80 of the 140 EU Delegations in the world. 15% of the festivals reach audiences of more than 10 000, and the festival in China reached up to 30 000.



DELIVERING CREATIVE EUROPE

In 2019, the Creative Europe Programme supported a total of 1 375 projects (1 156 MEDIA projects and 219 Culture project), representing almost EUR 190 million of EU funding. This section provides a breakdown of how that budget was allocated and spent, giving an overview of the types of project supported, the rate of budget execution, the participation of Member States and measures taken to simplify the participation of beneficiaries.

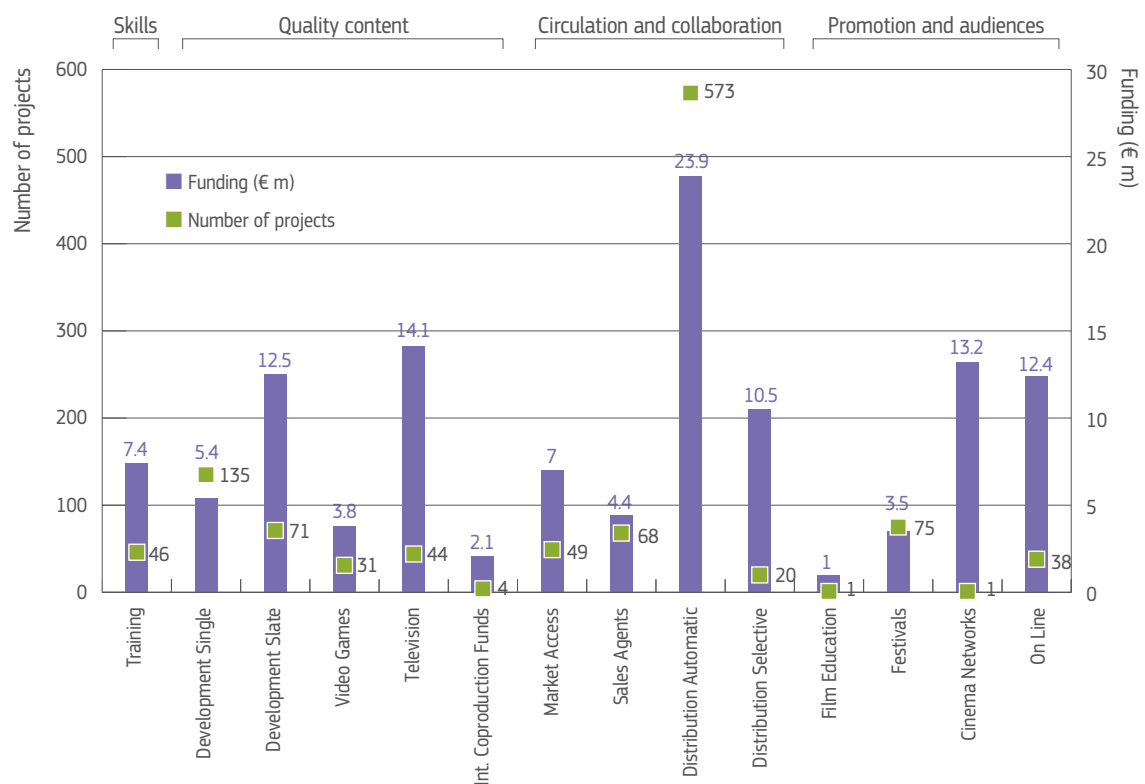
OVERVIEW OF APPLICATIONS AND GRANTS BY SCHEME

An overview of the Sub-programmes is given below, showing how the support was organised to respond to the needs of the sectors.

MEDIA provides support along the whole value chain and focused on four main areas:

- **Skills:** helping audiovisual professionals to develop creative, technical and business skills relevant to operating at the European level.
- **Quality content:** supporting content that can travel by developing new audiovisual works and supporting production of certain TV works.
- **Circulation and collaboration:** increasing the theatrical distribution of films across borders.
- **Promotion and audiences:** fostering access to European films through festivals, cinemas and online services.

Figure 2: Distribution of MEDIA budget by scheme, 2019



In 2019, CULTURE support was channelled through four main schemes

- **Cooperation projects** offering an opportunity for organisations in Europe to team up and develop tailor-made projects.
- **European networks of professionals** – an important building block for the structuring of the creative and culture sectors;
- **Platforms for the promotion of emerging artists** – an innovative mechanism to link emerging artists with new European audiences;
- **Literary translation** – support to European publishers to translate and promote European books.

Figure 3: Distribution of CULTURE budget by scheme, 2019



CONSISTENTLY HIGH ABSORPTION CAPACITY

The Creative Europe Programme has a consistently high absorption capacity. In 2019, under the Culture and MEDIA strands, the budget was fully committed and spent. The Programme could achieve more impact if it had a greater budget, as demonstrated by low success rates relative to potentially eligible applications and rising costs in others.

In the case of the MEDIA strand, the programme executed altogether some 103.5% of the budget originally foreseen of EUR 120.62 million, as it was granted an increase of EUR 3.07 million by the budget authority at the initiative of the European Parliament, and recovered EUR 1.12 million from reimbursement of recovery orders issued for MEDIA projects in previous years. Thus, the total MEDIA budget in 2019 was EUR 124.8 million. The additional funds allowed it to remedy the situation in the most severely underfunded area – the Europa Cinemas network, which had grown its member base by 23% in the years 2014-2018 without a parallel increase in funding, so that the actual funding received per cinema screen fell by 20% over this period. The top-up made it possible to align the support with the network's growth.

The success rate of applications is unfortunately low in several areas. The programme is widely recognised, which results in a high demand. In MEDIA in 2019 the selection rate was particularly low in schemes such as the devel-

opment of single film concepts (21%) and development of video games (22%). The cross-sectoral call on Bridging Audiovisual with Culture showed a very low success rate of 13% due to the limited budget.

A way of visualising the absorption capacity of the programme is to analyse the scale of applications of high quality, but which had to be rejected due to limited funds. In the MEDIA strand, the most competitive schemes, where the biggest share of applications scoring above the threshold of 75/100 points had to be rejected, were the schemes relating to the production stage of the value chain (development and TV content production) and festivals.

In the case of CULTURE the success rate under the 'cooperation projects' call has increased considerably thanks to the higher budget available and the increase in the quality of applications submitted in the different years. Only larger-scale projects remain underfunded when quality and the budget available are taken into account. Additional funding was made available in 2019, meaning that two larger scale projects on the reserve list could be funded.

Table 4. illustrates how the budget would need to increase by 18.4 % to fund all the high-quality projects in the most competitive schemes.

Figure 4: Increase in success rate in 'Support for European cooperation projects' call

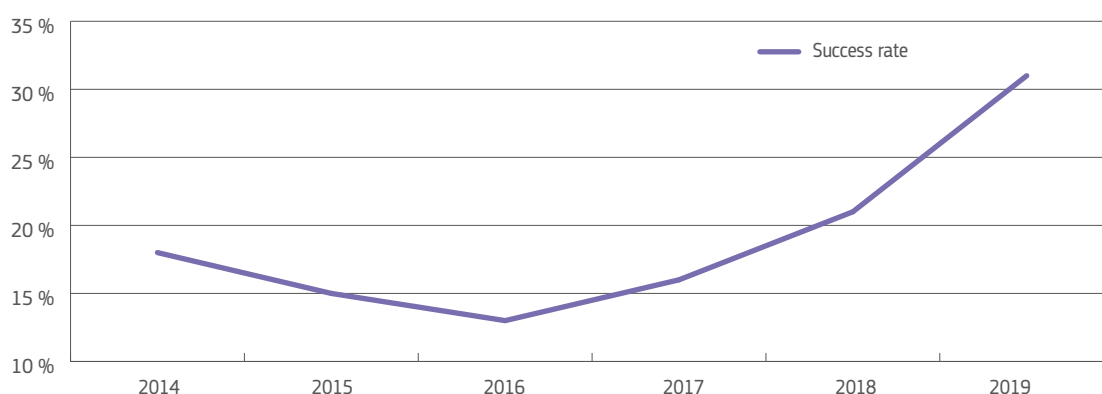


Table 4: Schemes with the highest shares of high-quality applications rejected due to insufficient budget, 2019

Schemes with the lowest selection rate of high-quality applications	High-quality projects rejected	Share of high-quality applications in total under the call (%)	Hypothetical budget required to finance them (€ m)	Increase in strand budget needed to finance them (%)
MEDIA:				
Development Single Project	170	27%	7.1	5.7%
Development Slate Funding	57	32%	9.4	7.5%
TV Programming	11	10%	5.4	4.3%
Festivals	33	16%	1.4	1.1%
SUB-TOTAL MEDIA	271		23.2	18.6%
CULTURE:				
Support for Cooperation projects (larger)	8	34%	11.6	27.0%
TOTAL CREATIVE EUROPE				18.4%

In other cases, the level of financial support has not kept up with the evolution of the market. This is the case of high-quality TV series. In 2014 MEDIA raised the limit of support to quality TV series production to EUR 1 million per project. This was a response to the market trend of growing popularity of this genre, which attracts big screen talents and expands the pool of audiences. This increase in support has proven to be the right step – MEDIA contributed to the creation of such quality titles as

Babylon Berlin, *The Bridge III* (Broen), *The Bureau* (Bureau des Légendes) or *My Brilliant Friend* (L'Amica Geniale). However, since 2014 production costs have been growing continuously and MEDIA has been unable to match this trend. This means that the relative contribution has been diminishing. In 2019 the most expensive first series was *We Children from Bahnhof Zoo* with a budget of EUR 25 million.



^ We Children from Bahnhof Zoo
MEDIA grant: EUR 1 mn = 4% of budget

A SMALL BUDGET IN COMPARISON TO THE SIZE OF THE SECTORS

The size of the cultural and creative sectors is estimated at 4% of EU GDP ⁽¹⁰⁾. The Creative Europe budget is relatively limited compared to the scale of the sector, as shown in Figure 5. In some subsectors, e.g. in video games, the disproportion is even more conspicuous. This

ratio emphasises the need to target support to those areas where it has most added value. Therefore, the budget is used in strategic areas which can have the biggest impact on shaping the market. However, only so much can be done with limited resources. **The mid-term evaluation of the Programme concluded that in order to have a structural effect on the sector a significant budget increase would be needed.**

⁽¹⁰⁾ Eurostat, EIB

Figure 5: Comparison of the budget of Creative Europe in selected sectors and their economic scale

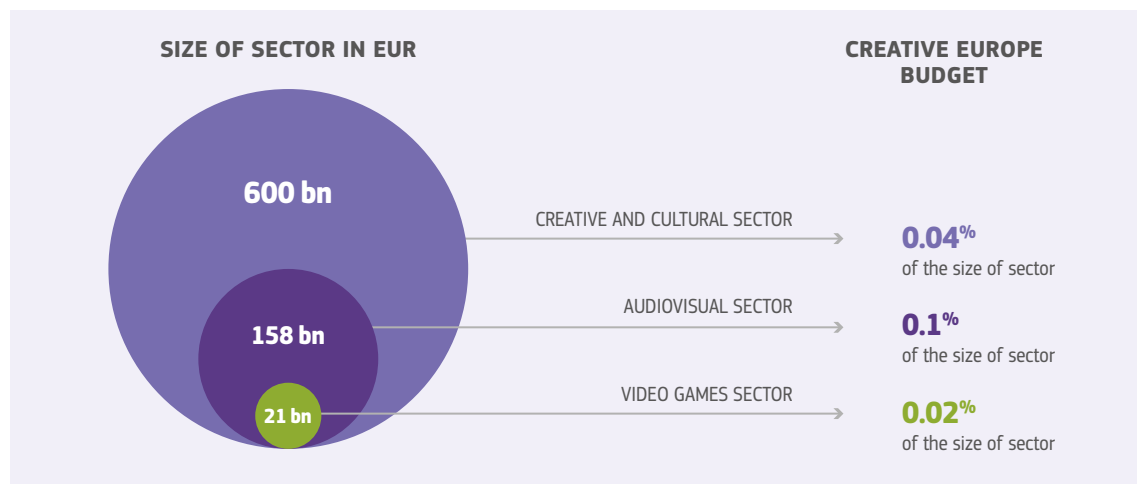
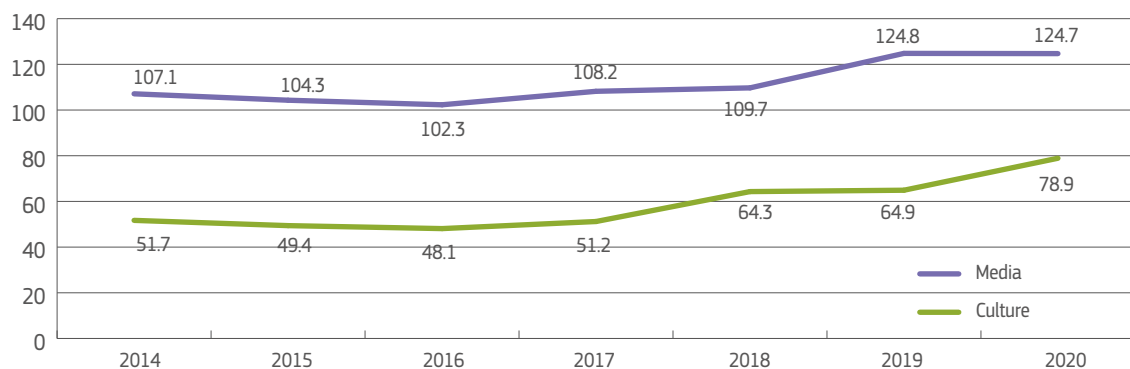


Figure 6: Annual budget of Creative Europe, 2014-2020 [€ million]



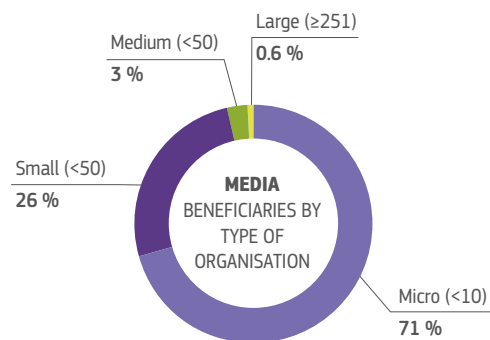
LINKING SMALLER AND LARGER ORGANISATIONS

The fabric of Europe's cultural and creative sectors consists mainly of small or medium-sized enterprises and cultural organisations. In the Culture Sub-programme, **small organisations are the main participants and beneficiaries** in cooperation projects. Over 82% of beneficiaries of CULTURE from 2014 to 2019 were micro- or small organisations. They took part in this scheme's co-operation, networking, exchange of good practice, mobility, co-production and capacity building opportunities. In MEDIA almost all beneficiaries in the last two years have met the definition of SMEs, including 71% which are micro-organisations.

These figures show that Creative Europe reaches out to smaller players. However, given the intense international competition and the emergence of a digital single market where content is increasingly accessible across borders, there is also a **need to develop collaboration and other business models which allow European players to scale up**. MEDIA strives to reach this goal by placing special attention on the collaborative dimension of the projects. Some schemes are fully organised around co-operation: this is the case of the Europa Cinemas network and the on-line distribution module for VOD platforms wanting to cooperate across borders. Throughout

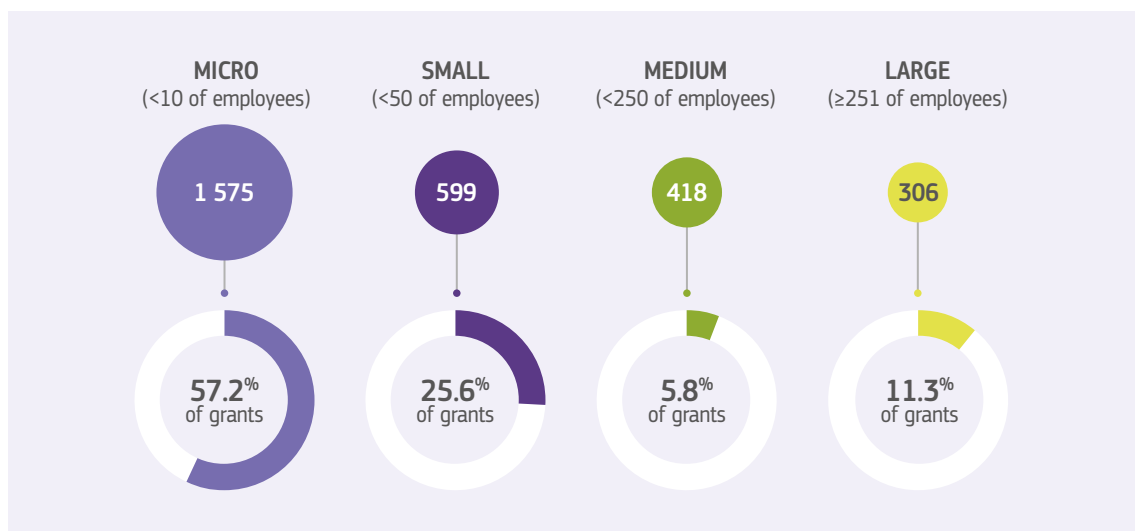
2019 a collaboration-based logic was strengthened in Distribution and preparations were made to apply this to festivals as well. Expanding the size of the business of small audiovisual companies is also enhanced by MEDIA by placing a focus on co-productions in schemes relating to the development and production stages in the audiovisual value chain – for details see page 57.

Figure 8: MEDIA beneficiaries by organisation size 2018-2019*



* Data available for almost 90% of projects.

Figure 7: Culture beneficiaries by organisation size 2018-2019



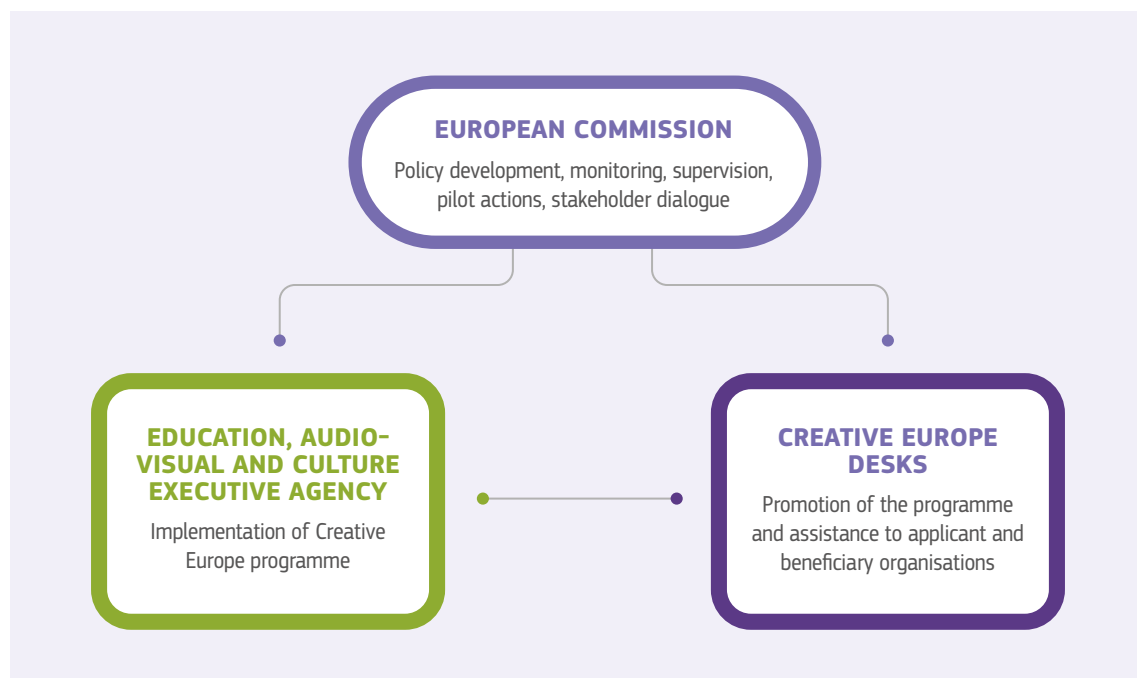
AT THE SERVICE OF BENEFICIARIES

A priority is to ensure wide and easy access to EU funds for European cultural organisations regardless of their size or location.

The Education, Audiovisual and Cultural Executive Agency (EACEA) is in charge of implementing the Creative Europe Programme, as well as other programmes such as Erasmus+, the European Solidarity Corps and Europe for Citizens. In 2019, EACEA published 22 calls under Creative Europe. Since 2014, it has managed almost 29 000 applications submitted under the different calls (4 000 under Culture and 25 000 under MEDIA) and monitors more than 12 000 funded projects (11 000 for MEDIA and 900 for Culture). EACEA supports Creative Europe projects and prepares publication material to highlight the value of funded projects (as https://eacea.ec.europa.eu/creative-europe/library/creative-europe-networks_en).

The Programme also has **a network of 42 Creative Europe Desks (CED) in all participating countries**. CEDs help the cultural and creative sectors access funding from Creative Europe (through advice and support to applicants), promote the Programme, help optimise the reach of funded projects through dissemination activities and organise events. As a network the CED have developed partner search tools and common activities. In 2019 the CED network meeting was organised in Cluj-Napoca in the context of the Romanian Presidency of the Council of the European Union. The meeting was held during the Transilvania International Film Festival with 126 participants (representatives of the CED, the European Commission, EACEA and the Romanian Ministry of Culture).

Figure 9: Creative Europe institutional roles





^ CE MEDIA Desks meeting in Brussels

ACTIVITIES OF THE SLOVENIAN DESK FOR CULTURE AND MEDIA

Mobility for Creativity, a two-day conference aimed at exploring the benefits and challenges of international mobility in the cultural and creative sectors, including its environmental impact, brought together more than 80 participants from more than 10 countries (from Portugal to Singapore). Established and new mobility opportunities for CCS (e.g. i-Portunus) as well as support systems implemented at different levels within and beyond the EU were presented. In organising the conference, the Motovila Institute (CED Slovenia) joined forces with six other Creative Europe Desks (Arts and Theatre Institute – CED CZ, DutchCulture – CED NL, Centro de Informação Europa Criativa – CED PT, CED Ireland – MEDIA Office Dublin, Ministry of Culture of the Republic of Croatia – CED HR, Federal Chancellery of Austria, Arts and Culture – CED AT as well as the Erasmus+ national agency (CMEPIUS) and other partners.



Cross-border promotion of documentary films 'Power of Documentary Cinema and Human Rights and MEDIA success stories' seminar: the programme focused on production and promotion of Hungarian documentary films with human rights topics (<https://ced-slovenia.eu/en/event/power-documentary-cinema-human-rights-media-success-stories/>). Organised in cooperation with Creative Europe Desk Hungary, Cankarjev dom, Amnesty International Slovenia and with the support of the Balassi Institute.



ALMOST ALL APPLICANTS (99% FOR MEDIA, 1 174 OUT OF 1 187, AND 97% FOR CULTURE, 516 OUT OF 531) WHO CONTACTED THE DESKS BEFORE APPLYING IN 2019 WERE SATISFIED WITH THE SERVICES PROVIDED.

SUPPORTING COLLABORATION ACROSS BORDERS

Creative Europe funds are awarded to projects on the basis of objective criteria, in order to identify the best high-quality applications regardless of their origin. Wherever possible, projects created in cross-border partnerships are preferred in order to ensure the highest European added value.

Member State participation rates in the MEDIA budget vary widely and reflect, in particular, the differences between countries in their size and the capacity of their audiovisual industries. However, whilst there is a tendency for the countries with bigger audiovisual sectors to participate more in MEDIA, there is also a tendency for “lower capacity” countries to participate above the level that their relative size would suggest. Therefore, MEDIA has an inclusive effect at the European level.

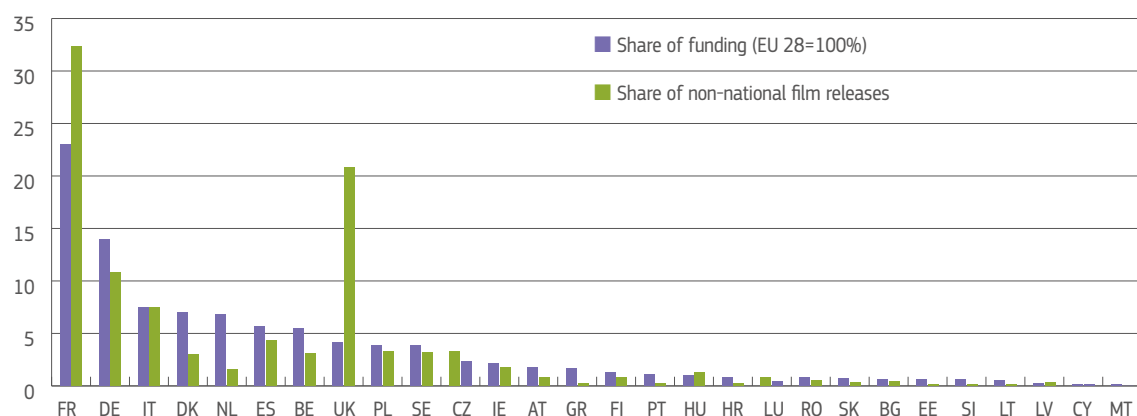
The distribution of the MEDIA budget per participating country is given in Figure 10 in relation to the share in the European audiovisual industry, measured by the share of films produced in one country which were distributed outside their country of origin.

In order to fully acknowledge the transnational value of MEDIA it is worth looking at the mechanism of grant allocation in the Distribution schemes. They support local distributors to distribute works from other countries and thus

the creators in one country are indirect beneficiaries of grants allocated to distributors from another country. For example in 2019, **Austrian distributors** of the **19 films** chosen for intensive distribution all over EU (the Selective Distribution scheme) received **EUR 205 995**, but the Austrian-majority film *Little Joe*, which was one of the 20 supported films, altogether benefited with **EUR 533 847** – this is the total sum granted to its sales agent and 23 distributors outside Austria. Therefore, the higher the grants for distributors in foreign markets, the better for the film's producer, because the film can achieve higher box office results thanks to the support to the promotion of the film.

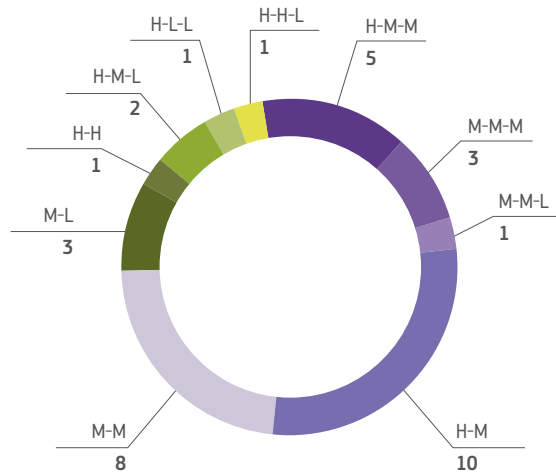
Also, MEDIA prioritises support to co-productions, which bring creatives together to collaborate across borders. Whilst the budgeting is accounted for according to the split of the grant between co-beneficiaries, it is important to remember that these are joint projects. In the field of high-quality TV content, especially TV series, where production costs are rising as competition for audiences stiffens, co-productions have added value as they can help bring together financing from different sources. Thus, co-productions help scale up productions and make them more competitive. MEDIA support is shared amongst the partners in line with their co-production agreements.

Figure 10. Member State shares of MEDIA support relative to share of non-national film releases *



The breakdown of budget distribution by countries includes the distribution of the grant to the Europa Cinemas network between its members, the split of grants between partners in the case of co-productions, and the split according to the film distributors participating in coordinated projects under Distribution Selective scheme.
Source: 2018, Lumiere Database, European Audiovisual Observatory.

Figure 11: Co-production in Television Programming scheme between partners from countries of various capacities



Of the 44 projects supported through TV Programming in 2019, **35 were co-productions**, including **22 projects with two partners** from different countries and **13 projects with co-producers from three countries**. Companies coming from countries regarded as Medium Capacity Countries were most active in the field of co-productions. They were engaged as a co-producing country in 32 of the 35 projects. Their participation share in all 35 projects was 63%. Companies from High Capacity Countries were present in 20 projects, while 27% of the co-production partners and companies came from Low Capacity Countries, i.e. they were present in 6 of 35 projects, accounting for 10% of all partners of all projects. This composition shows that collaboration between producers is not limited to the players originating in the largest markets, but includes diversified partners, thus helping the companies from countries with smaller markets to become visible internationally.

Figure 12: Examples of the scale of distribution of films selected for wide distribution (Selective Distribution scheme)

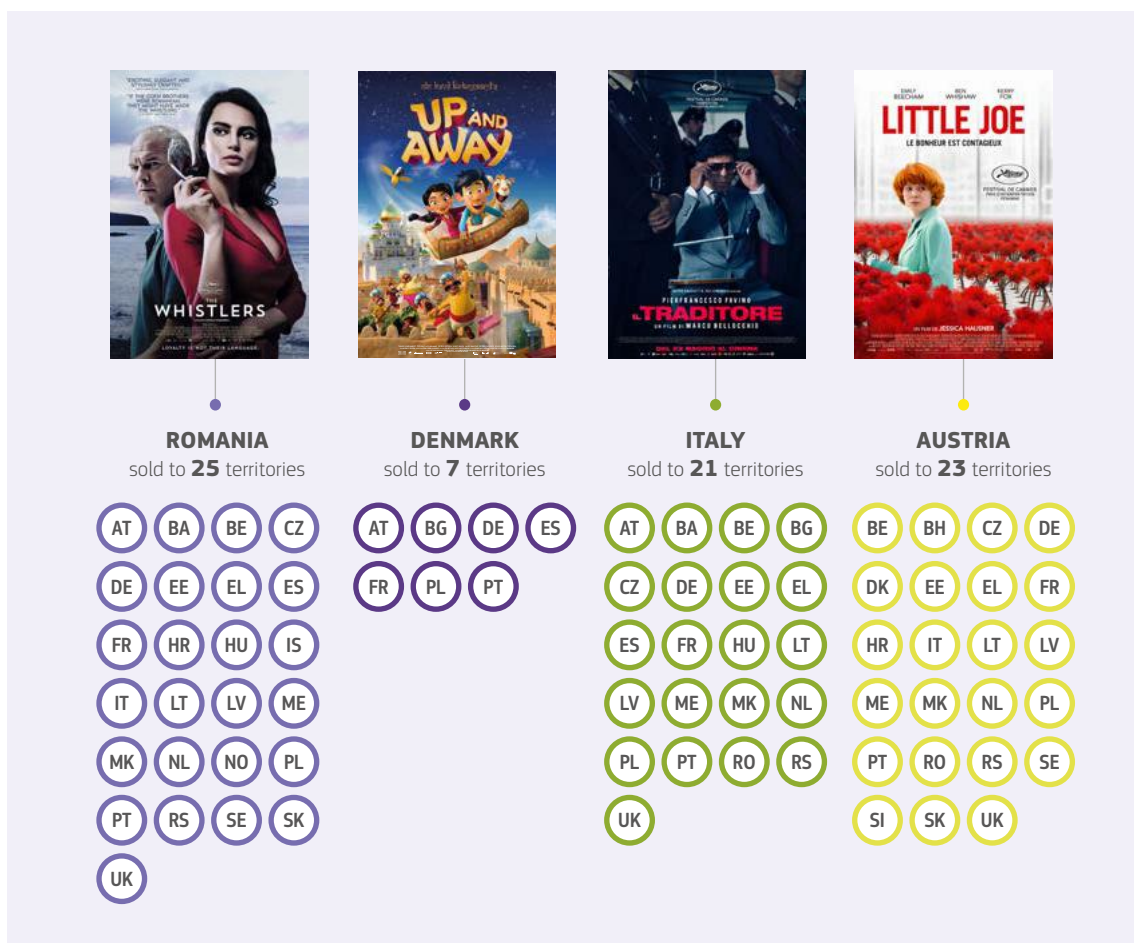
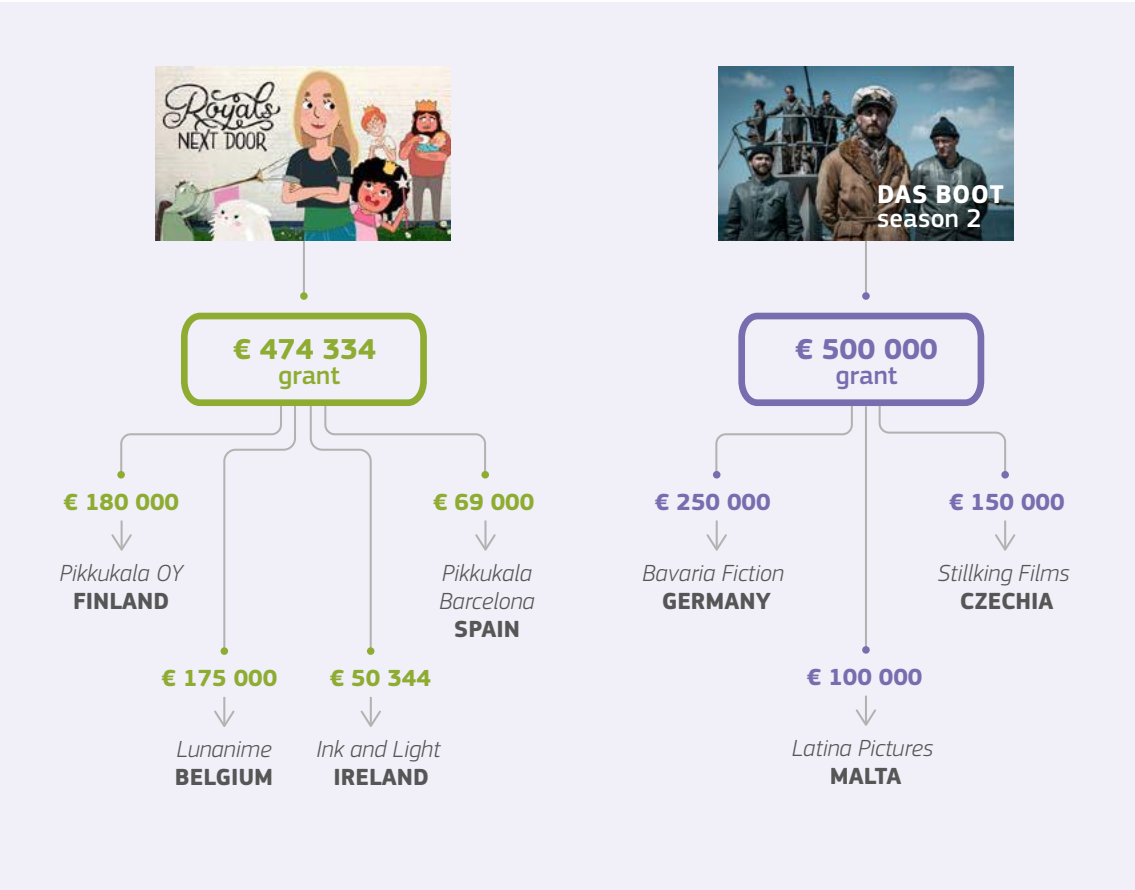


Figure 13: Examples of split of Television Programming grant between partners from different countries



SAFEGUARDING CULTURAL DIVERSITY, STRENGTHENING COMPETITIVENESS

Creative Europe support has two interlinked general objectives: to safeguard cultural and linguistic diversity and strengthen the competitiveness of the industries. European film and cultural expression reflect and represent the diversity of Europe while also showcasing commonalities. The quality and unique variety are recognised across the world. They thus help **bring people together** by strengthening mutual understanding of our differences whilst feeding a sense of shared European identity. At the international level, the Programme also contributes to **EU public diplomacy**.

At the same time, especially in the case of **cultural and creative industries**, economically robust industries are needed to face **global competition** for investment and for audiences in a market which continues to grow worldwide and is driven by creativity and innovation. Creative Europe's contribution to meeting these objectives can be indicatively measured in a number of ways, as explained in the next pages.

REACHING WIDER AUDIENCES

MEDIA helps European films and series find their audiences in competition with the dominance of Hollywood studios at the box office as well as the rise of global on-line platforms. The growing number of productions means that the competition for eyeballs is tougher than ever. Firstly, MEDIA supports distribution of content to people across different channels from cinema to TV and VOD. Secondly, it helps stimulate the demand and appreciation for the unique character of European films by supporting film festivals and film education activities, focusing on the young to help build the next generation of cinema lovers. In 2019, completed MEDIA projects reached an audience of **at least 125 million people** ⁽¹¹⁾.

⁽¹¹⁾ This number is only indicative of the full impact: the total size of audiences reached by MEDIA indirectly is certainly higher, but since audience tracking in the audiovisual industry is limited, the numbers are based only on MEDIA beneficiaries' reports according to their best knowledge.

MUSIC OR LITERATURE, supported by the Culture Sub-programme, are also good examples of sectors where Creative Europe can bring benefits by helping less represented genres or countries expand their audience outside their home country in Europe and beyond. European books for instance – especially from smaller territories – do not travel easily across borders and, when they do travel, need to be promoted to kindle the interest of potential new readers. The Culture Sub-programme supports European publishers in their relentless efforts to bring European books to diverse readerships. It supports around 60 publishers every year for the translation and promotion of European literature via traditional and digital channels. With more than 70% of all translations coming from smaller languages, the library of Creative Europe-supported books fully reflects the linguistic and creative diversity of European stories. See the spotlight on how creative Europe supports the book sector at the end of the chapter.

AUDIENCES ARE AT THE HEART OF CREATIVE EUROPE. ONE OF THE KEY OBJECTIVES OF THE PROGRAMME IS TO ENLARGE AND DIVERSIFY THE AUDIENCE FOR EUROPEAN CONTENT ACROSS BORDERS.



^ Stadtkino in Viena - Austria, ©Hendrik Wagner

HIGH QUALITY, INTERNATIONALLY RECOGNISED CONTENT

An indicator of the success of Creative Europe in safeguarding cultural diversity is the international critical acclaim which its supported works receive. In 2019 (Table 4), 21 films supported by MEDIA won 40 major international prizes ⁽¹²⁾. By comparison, in 2017 MEDIA-supported films won 50, and in 2018, 61 prizes.

⁽¹²⁾ The exact number of films supported in Distribution in 2019 will not be known until all final reports for activities carried out in 2019 have been received.

Table 5: MEDIA-supported films recognised with an award announced in 2019

Film (original title)	Country of production	No of awards	Ceremony	Category
THE FAVOURITE* *Also 2 awards at Venice 2018; nominated in 9 categories for the Oscars and in 4 categories for the Golden Globes 2019	UK, IE	8	European Film Awards	Film; Comedy; Director; Actress; Cinematography; Editing; Costume Design; Hair and make-up
		1	Oscar	Best Leading Actress
		1	Golden Globe	Best Leading Actress
PAIN AND GLORY (Dolor y Gloria)	ES	1	Cannes	Best Actor
		1	European Film Awards	Best Actor
			Golden Globe	Nomination - Foreign Language Film; Best Actor Drama
			Oscar	Nomination - International Feature Film
LES MISÉRABLES	FR	1	Cannes	Jury Award (ex-aequo)
		1	European Film Awards	Fipresci Prize - European Discovery
			Golden Globe	Nomination - Foreign Language
			Oscar	Nomination - International Feature Film
PORTRAIT OF A YOUNG LADY ON FIRE (Portrait de la jeune fille en feu)	FR	1	Cannes	Best Screenplay
		1	European Film Awards	Best Screenplay
			Golden Globe	Nomination - Foreign Language Film
ABOUT ENDLESSNESS (Om Det Oändliga)	SE, DE, NO	1	Venice	Best Director
		1	European Film Awards	Visual Effects

Film (original title)	Country of production	No of awards	Ceremony	Category
BUÑUEL IN THE LABYRINTH OF THE TURTLES (Buñuel en el Laberinto de las Tortugas)	ES, NL	1	European Film Awards	Animation
		1	Annecy	Original Music in a Feature Film - Jury Distinction
GOD EXISTS, HER NAME IS PETRUNIJA (Gospod postoji, imeto i' e Petrunija)	MK, BE, SI, HR, FR	2	Berlinale	Ecumenical Jury Prize; Independent Jury Guild Film Prize
THE AUDITION (Das Vorspiel)	DE, FR	2	San Sebastian	Best Actress; Ateneo Guipuzcoano Award
A WHITE, WHITE DAY (Hvítur, Hvítur Dagur)	IS, DK, SE	1	Cannes	Semaine de la Critique - Louis Roederer Foundation Rising Star Award
BABYLON BERLIN	DE	1	European Film Awards	Achievement in Fiction Series
BLANCO EN BLANCO	ES, FR, DE, Chile	1	Venice	Best Director in Orizzonti competition
BY THE GRACE OF GOD (Grâce à Dieu)	FR, BE	1	Berlinale	Silver Bear Grand Jury Prize
COLD WAR (Zimna Wojna)* *Also awarded 1 award in Cannes and 5 at EFA in 2018; nominated in 3 categories at the Oscars 2019	PL, UK, FR	1	European Film Awards	People's Choice
LITTLE JOE	UK, AT, DE	1	Cannes	Best Actress
MARTIN EDEN	IT, FR	1	Venice	Best Actor Coppa Volpi
MY EXTRAORDINARY SUMMER WITH TESS (Mijn bijzonder rare week met Tess)	NL, DE	1	Berlinale	Special Mention of the International Jury Generation Kplus
SORRY WE MISSED YOU	UK, FR, BE	1	San Sebastian	Audience Award - Best European Film
STUPID YOUNG HEART (Hölmö nuori sydän)	FI, NL, SE	1	Berlinale	Crystal Bear for the Best Film Youth Jury Generation 14plus
THE SPECIALS (Hors Normes)	FR	1	San Sebastian	Audience Award
YOUNG AHMED (Le Jeune Ahmed)	BE	1	Cannes	Best Director
VIVARIUM	IE, BE, DK	1	Cannes	Semaine de la Critique - Gan Foundation Award for Distribution

IN TOTAL 40 AWARDS IN 2019
AND 6 NOMINATIONS FOR THE 2020 AWARDS

A NEW LOOK AT A RECURRING STORY

LES MISÉRABLES is inspired by Victor Hugo's novel about social outcasts. Its concept grew from the director's first-hand experience of the violence of police against inhabitants with migrant backgrounds in a Parisian suburb which was one of the locations of Hugo's story.

EU-wide distribution was supported with **EUR 737 707** from MEDIA.



◀ **PAIN AND GLORY** - recognised with many awards, supported with **EUR 272 704** in distribution



- ◀ 1 Blanco en blanco;
2 By the grace of God;
3 Martin Eden
4 Vivarium
5 Jeune Ahmed
6 Bunuel in the Labyrinth
7 My extraordinary summer with Tess
8 A white white day
9 About endlessness
10 Sorry we missed you

The Programme also supports prizes and awards across the other cultural and creative sectors.

Table 6: Culture-supported awards

EU PRIZE FOR CONTEMPORARY ARCHITECTURE	Organised by the Mies van der Rohe Foundation with the support of Creative Europe, the 2019 Prize was awarded for the transformation of 530 dwellings in Grand Parc Bordeaux (FR) by Lacaton & Vassal architects, Frédéric Druot Architecture and Christophe Hutin Architecture. The project was rewarded for its innovative renovation of three very large social housing complexes. Extending the facade provide all the inhabitants extra space, light and comfort. The Emerging Architect Prize went to Toulouse studio BAST for the School Refectory in Montbrun-Bocage, near the French Pyrénées. The canteen, which is an extension of the existing school, was hailed as a sensitive and remarkably integrated piece of architecture. Both works illustrate the need to use the potential of existing buildings as well as the contribution of quality architecture to citizens' well-being https://vimeo.com/eumiesaward .
EUROPEAN UNION PRIZE FOR LITERATURE (EURL)	The EURL is organised by a consortium of the European Writers' Council, the Federation of European Publishers, and the European and International Booksellers Federation with the support of Creative Europe. Since its first edition in 2008, 135 emerging authors from 41 European countries have been translated into several languages and reached new markets thanks to this Prize.
MUSIC MOVES EUROPE TALENT AWARDS (MMETA)	The annual EU prize for popular and contemporary music recognises the success of emerging artists or groups who reached audiences outside their own countries, showcases Europe's vibrant and diverse music scene, and addresses more specifically the needs of those young talents, notably through a specific prize package. Meduza (IT), Fontaines D.C. (IE), NAAZ (NL), Anna Leone (SE), PONGO (PT), HARMED (HU), SK HD (AT) and Flohio (UK) were the winners of the 2020 Music Moves Europe Talent Awards. As well as being in the jury's selection, 21-year old NAAZ also won the Public Choice Award, mobilising her fan base through an online vote.
EUROPEAN HERITAGE AWARDS/ EUROPA NOSTRA AWARDS	The European Heritage Awards/Europa Nostra Awards are Europe's most prestigious heritage prize. In 2019, 25 laureates from 16 countries were recognised for their impressive accomplishments in conservation, research, dedicated service, and education, training and awareness-raising. Among them 7 Grand Prix were selected to receive EUR 10 000 each, including the Digital Archive of the Roma (DE), the National Trust of Norway (NO) and the Queen Louise Adit Complex in Zabrze (PL). In addition, the Paris Fire Brigade received a special European Heritage Award / Europa Nostra Award in recognition of their courageous fight against the flames that devastated Notre-Dame de Paris on the evening of 15 April 2019.



Mappa di Comunità delle Terre di Mezzo

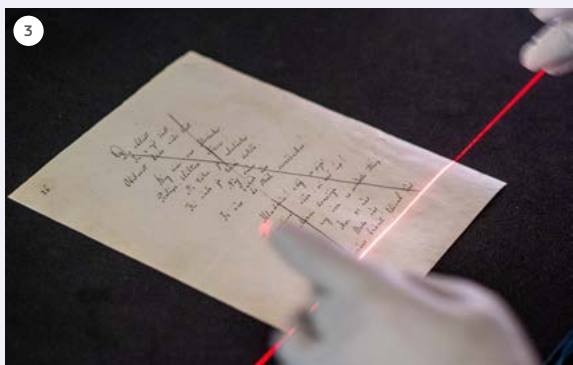
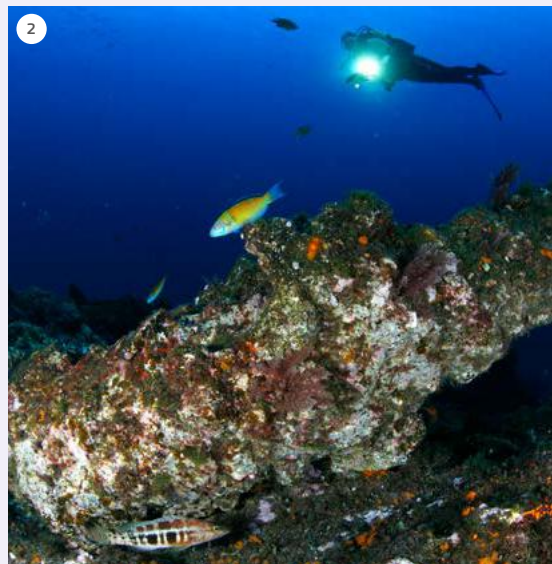
◀ **Commonlands:** Cultural Community Mapping in Alpine Areas, Italy. Winner of Europa Nostra Award in the category Education, Training and Awareness-Raising. © Francesca Perlo, 2018

EUROPEAN HERITAGE LABEL

The [European Heritage Label](#) is attributed to cultural sites with a symbolic European value and significant role in the history and culture of Europe and/or the building of the Union. The action aims to enhance people's, and especially young people's, understanding and appreciation of the European Union's shared and diverse heritage and contributes to strengthening European citizens' sense of belonging to the Union. Raising awareness of the European significance of the sites, and raising their profile and attractiveness on a European scale, can bring significant cultural, social and economic benefits.



Under the 2019 Selection at Union level, the European Commission awarded the European Heritage Label to ten sites from across Europe: Archaeological Area of Ostia Antica (Italy); Underwater Cultural Heritage of the Azores (Portugal); Living Heritage of Szentendre (Hungary); Colonies of Benevolence (Belgium and Netherlands); Kynžvart Chateau – Place of diplomatic meetings, Lázně Kynžvart (Czechia); Zdravljica – the Message of the European Spring of Nations, Ljubljana (Slovenia); Site of Remembrance in Łambinowice, (Poland); Werkbund Estates in Europe (Germany, Poland, Czech Republic, Austria); Lieu de Mémoire au Chambon-sur-Lignon, (France); and Three Brothers, Rīga (Latvia). These cultural heritage sites provide great opportunities for European citizens to connect with their cultural heritage and strengthen their sense of belonging to the European Union. The pre-selection of sites for the attribution of the label takes place at national level in the Member States taking part in this scheme. A European panel of independent experts chose the sites from candidates preselected by participating Member States. The 2019 Selection at Union level brought to 48 the total number of sites holding the European Heritage Label.



- ◀ 1 Ostia antica © Parco archeologico di Ostia antica, 2019
- 2 Azores © Nuno Sá, 2020
- 3 Zdravljica © National and University Library, 2020

LEVERAGING INVESTMENT, SUPPORTING GROWTH

MEDIA is active throughout the audiovisual ecosystem, from supporting cutting-edge training programmes to films which have won international recognition to supporting access to markets. Its track record of success has allowed it to become a quality mark and to leverage funds from other sources.

In 2019 total MEDIA support **leveraged EUR 505 million** from other funding sources. This represents a leverage ratio of more than five. This result is better than last year (3.2). It also shows that European-level financing constituted part of diversified project budgets.

MEDIA beneficiaries, which are in most cases audiovisual SMEs, report that the support has helped them to consolidate their position in a very competitive environment, with 97 % of beneficiaries reporting an improved market position due to MEDIA support by the end of the project ⁽¹³⁾.

Culture funding acts as guarantee of quality which helps organisations attract other investments, be they public or private. The 219 Culture projects selected in 2019 raised more than EUR 50 million of investments to match the Culture grants. Projects funded under Creative Europe Culture are selected for their ability to anticipate new cultural and creative trends or develop new business models and enhance cultural participation, as well as improve accessibility to cultural works and visibility of artists.

⁽¹³⁾ EACEA final reports



◀ Helium TV series

“The Creative Europe support has definitely improved our market position, both nationally and internationally. This is our first CE support for one of our larger productions, and we make sure to emphasize and benefit from this positive and most valuable project support in our dialogue with broadcasters, funds, the marketplace in general, as well as the internal boost such a support has given us for this particular project and will give us for more productions to be developed and produced.”

Fabelaktiv, producer of MEDIA supported TV series Helium

EUROPEAN CAPITALS OF CULTURE

The European Capitals of Culture (ECOC) play a vital role in strengthening the links between European citizens and their cultures. 2019 was another successful year of the initiative with two memorable ECOCs, launch of a new capacity building initiative, and an ex-post evaluation of the 2018 cities clearly indicating cultural, social and economic impact.

The two 2019 ECOCs, **Plovdiv** in Bulgaria and **Matera** in Italy, each received EUR 1.5 million from Creative Europe (the Melina Mercouri Prize), and early figures indicate that they have experienced significant benefits from their ECOC years. Plovdiv saw a 44% rise in revenue from foreign tourists, and the growth in accommodations in the city and the surrounding region was 90%. The city organised over 500 public events, reaching more than 1 million people. Through widespread international media coverage, an additional audience estimated at about 1.5 billion was reached. Matera saw similar effects. It experienced a 44% increase in foreign tourists, and the ECOC year boosted the diverse vibe of the city: 92% of residents now feel that Matera is more international than before.

In 2019, the commission received the **ex-post evaluation of the 2018 ECOCs**, Leeuwarden in the Friesland region of the Netherlands and Valletta in Malta. The evaluation reveals the impressive dimensions of the participatory approach in Leeuwarden. From a total of 800 projects 700 were carried out with the involvement

of 60 000 local inhabitants as performers or volunteers (roughly 10% of the total population in the Friesland region). That the ECOC initiative strengthens the sense of attachment to Europe amongst residents became clear in Malta. In a survey, 73% reported feeling “very attached” to Europe in 2018 compared to 34% in 2016. The full text of the ex-post evaluation is available at:

<https://op.europa.eu/en/publication-detail/-/publication/6312a17a-1b6a-11ea-8c1f-01aa75ed71a1/language-en>



October 2019 marked the start-up of the **ECOC capacity building** scheme. The purpose of this novelty is to map the needs of upcoming ECOCs and address these through capacity-building services and peer-learning activities. It will also provide knowledge to ECOC cities that would like to apply for the ECOC title to increase the quality of their applications. ECOC Academy training camps will be delivered together with online courses and training materials (brochures, toolkits) focusing on dedicated subjects. Through a call for experts, a multi-disciplinary EU-wide expert pool will be built up. This will offer the ECOCs a resource to turn to when in need of specific ECOC-related expertise. A consortium consisting of Interarts, Culture Action Europe, AEIDL and the European network on cultural management and policy (ENCATC) have been engaged through a tender (EAC 22/2018) to implement the activities.



© Schutterstock;
Logo: Matera 2019/Plovdiv 2019

SPOTLIGHT ON THE SUPPORT OF CREATIVE EUROPE TO THE BOOK AND PUBLISHING SECTOR

The publishing sector is one of the largest cultural industries in Europe with a total market value estimated at 36-38 €billion. The entire book value chain (including authors, booksellers, printers, designers, etc.) is estimated to employ more than half a million people. With more than 500 000 titles published annually the European book sector is incredibly rich and diverse. However, many of those books are not accessible to all Europeans due to language barriers and translation is the only solution for books to travel.

Creative Europe provides support to publishers not only to cover the costs of translation but also to promote translated books to a larger audience. Most promotion activities are organised in cooperation with booksellers, libraries or literature festivals, thus reinforcing the local/national book ecosystem.

Since the beginning of the programme more than 320 projects by European publishers have been selected for the translation and promotion of more than 2 700 books. The variety of source and target languages and genres fully reflects the languages and cultural diversity of literature in Europe.

NEW FACES OF EUROPEAN LITERATURE

TOP 6 AUTHORS TRANSLATED



GR – **MAKIS TSITAS**



HU – **EDINA SZVOREN**



DE – **MARICA BODROŽIĆ**



UK – **EVIE WYLD**



SI – **GABRIELA BABNIK**



NL – **MARENTE DE MOOR**

GR – ©Yiorgos Fermeletzis
HU – © Zoltán Kocsis
DE – © Peter von Felbert
UK – © Roelof Bakker
SI – © Duo Mattar Gueye
NL – © Eddo Hartmann

Figure 14: The diversity of translated languages



In parallel the programme co-finances a variety of cooperation and platform projects that address European book sector strategic issues:

TALENT DEVELOPMENT: After a successful pilot phase **CELA** (Connecting Emerging Literary Artists) grew significantly in 2019 with new partners to train and connect 30 emerging authors, 80 emerging translators and 6 emerging literary professionals offering a bigger opportunity to small languages and to drive change. <https://youtu.be/zH5ndEbH6s8>



ONLINE PROMOTION AND DISTRIBUTION: **Europe Comics** is a pan-European digital venture run by 13 European comics publishers from eight European countries. The purpose of the initiative is the development of a lesser known but ample European literary genre, [European comics](#), through the formation of a collective English-language digital catalogue, the organisation of author tours and events across Europe and North America, and the creation of a website meant for comics readers and professionals.



POETRY PROMOTION: The **Versopolis** platform created in 2017 has grown over the years to include 23 poetry and literary festivals in Europe. Together they have promoted more than 200 poets from 32 different European languages and over 1 800 of their poems have been published on the website.



BUSINESS TO BUSINESS NETWORKING: The project **ALDUS** (European Book Fairs' network) is an international network of the largest book fairs in the world (Frankfurt and Bologna), several national fairs and publishing associations, with the ultimate goal of further professionalising the fast-changing European landscape of publishing.



AUDIENCE ENGAGEMENT: **SILO** (Socially Inclusive Literature Operations) aims to make foreign European literature accessible for everyone. Organisations from seven countries work directly with citizens, engaging refugees, hospital patients, young adults, prisoners, secondary school students and the elderly to bring literature to the streets on the peripheries of cities, inside hospitals and wherever else a good story is needed



READING AND EDUCATION: The project **READ ON** (reading for Enjoyment, Achievement and Development of Young People) aims to increase young people's interest in literature and attract their attention by nurturing their joy of reading while using their digital skills. The project - made up of a partnership of six countries organises events in schools, teenager festivals, bars and informal venues, and offers web solutions to ensure young people are familiar with books. The fast changing digital society is not an enemy but a way to develop further the youngsters' reading skills which they will need for future success in their academic, social and working lives.



06.

MEDIA FOCUSING ON TALENT, CONTENT, CIRCULATION AND PROMOTION

Europe's audiovisual industry needs to adapt constantly in a very dynamic environment as digital technology transforms the way audiovisual content is created and disseminated whilst global players grow rapidly. MEDIA helps the industry face these challenges by building its capacity to operate at a transnational level, so that films and audiovisual works can be seen and find markets beyond national and European borders. MEDIA is active at key stages across the industry's value chain in order to build a European ecosystem which is able to reach wider audiences.

FOSTERING TALENT AND SKILLS AT EUROPEAN LEVEL

As the audiovisual landscape continues to change, so talent, skills and creativity remain the most important assets. MEDIA aims to support talent development, boost and update professional skills and foster creativity, and all this with a European perspective. The MEDIA Training Actions are a diverse portfolio in terms of their focus. Although each Action is selected on the basis of its individual merits, the Actions address a range of sector skill needs, from production to marketing, from development to legal aspects. Digital skills are essential, and they are either targeted through specific projects or are embedded in projects with a wider remit.

MEDIA supports some of the most cutting-edge workshop organisers in Europe. Some of the training courses supported in 2019 targeted skills which are particularly in

demand e.g. scriptwriting for TV series, while others focus on a market segment e.g. animation. In 2019, 6% of the MEDIA budget was dedicated to this objective.

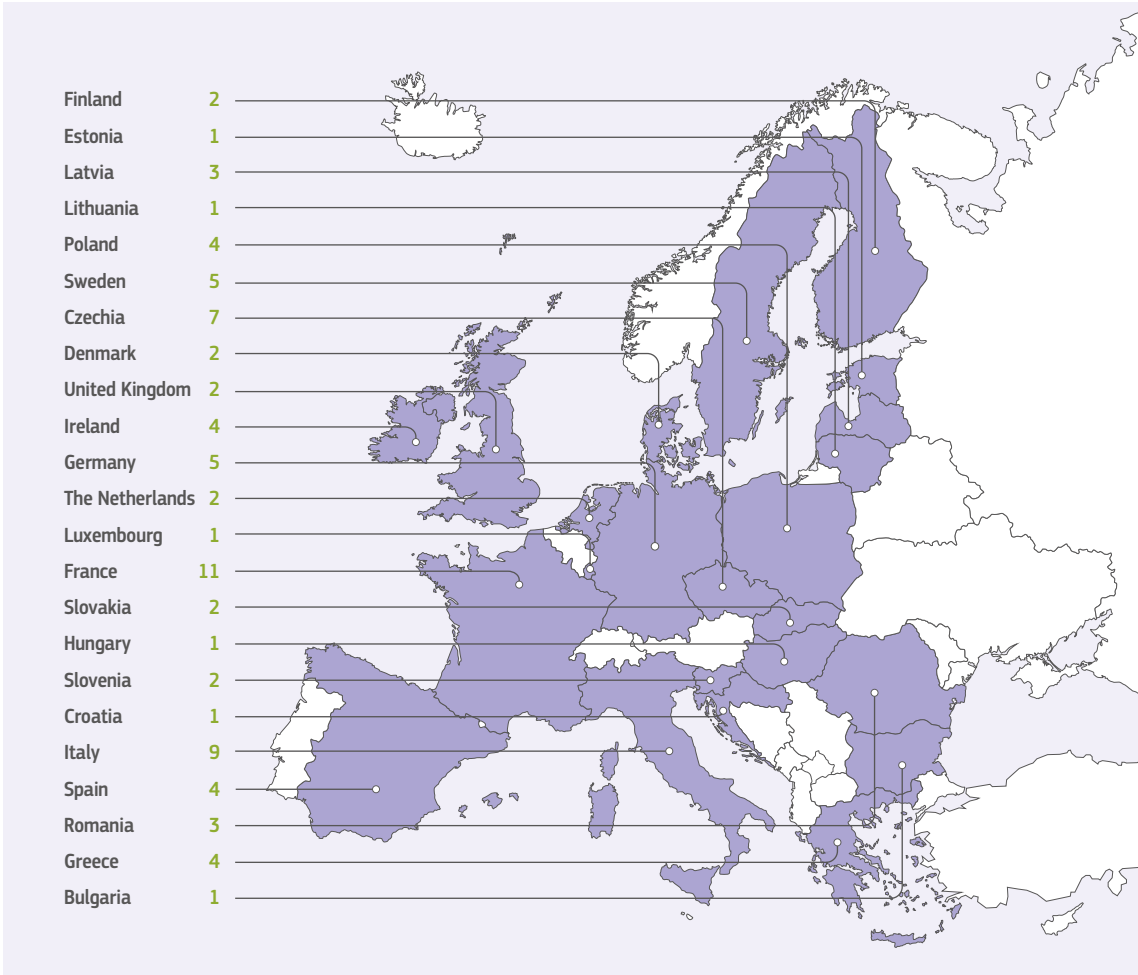
In total, the supported courses welcomed and trained **2 216 professionals**. Of these, **79% of participants were from MEDIA participating countries, including 70% from EU Member States**. They had the opportunity to network with each other and with colleagues from other parts of the world. This increases the internationalisation, and in so doing – the competitiveness of European industry on a global scale. Among the trainees there was a particularly good representation of smaller Member States.

Altogether the training sessions took place in 76 different cities in 22 EU countries.

Figure 15: The professional profile of training participants



Map 2: MEDIA-supported training programmes by hosting country, 2019



EUROPEAN STAR CONSTELLATIONS

Shooting Stars is an award aimed at facilitating the international career of actors. It is organised by European Film Promotion (EFP).

The winners – actors recognised in their home countries for having outstanding talent and international potential – receive media coverage through the international promotion of the award, as well as concrete career development facilitation, as the EFP puts them in contact with dozens of casting directors, talent agents and producers during the Berlinale, where the awards ceremony takes place.

The results of the 2019/2020 season show that the Shooting Star title can bring immediate rewards for the winners. Two of the 2019 Shooting Stars came back to Berlin in January 2020 showcasing their new films: Serbian Milan Marić with the film *Father*, and Dane, Elliot Crosset Hove, with *Kød & Blod* (*Wildland*).



^ Milan Marić (Serbia)
© Danilo Pavlović

"I had several international castings after Shooting Stars, including a Terrence Malick movie, TV series (....). The Shooting Star award contributed to my career in a tangible manner. I contacted the Agency and established new contacts with International directors, producers and managers. In 2019, I promoted 5 projects (theatre plays, movies, TV series). All of their media campaigns referenced my Shooting Star award."

Milan Marić

FULL FOCUS ON GROWING BUSINESS

BERLINALE TALENTS is a training programme which takes place in the context of Berlin International Film Festival. The 17th edition took place in 2019, from February 9-14, training 250 professionals with intermediate experience in the industry (5-10 years). All could participate in meetings and events with accomplished creators, and 40, who had been selected to develop their projects, were given coaching sessions. There were also six workshops held, each dedicated to a different audiovisual profession. As of 2019, the new core objective of sustainability was introduced in four key domains: gender equality and diversity; peace, justice and understanding; quality education; climate action.

So many editions and a high level of training each year creates a virtuous circle, in which the alumni come to the festival displaying their ready works. In 2019, 123 alumni were involved in the creation of 92 films in the Berlinale programme, including Nora Fingscheidt, who went on to win the Silver Bear for her film *System Crasher*, developed at the Berlinale Talents in 2017.

SCREEN LEADERS is a strategic development programme for companies, co-funded by MEDIA and Screen Skills Ireland. Its aim is to create stronger and more commercially viable European audiovisual companies by coaching their key executives. It targets companies from across the value chain which already have a certain degree of experience and maturity, are poised to grow and are export-focused. In 2019, during the 11th edition, nine companies were supported, including two companies from low capacity countries, who were able to apply for a special scholarship to make the training more accessible. The programme starts with the individual participants: their leadership skills, communications and role. The next stage of training focuses on the company: its strategic plan, financial planning, development policy, organisational

structure and culture. The focus is on the ability to implement strategic decisions, foster innovation and build company value.

The effects of the training are reinforced by follow-up contact and networking opportunities. In the evaluation of the last three editions conducted in 2019, 75% of alumni asserted that the knowledge they gained during training transformed into tangible financial benefits.



“Screen Leaders was one of the best things that has happened to our company recently. Apart from getting the opportunity to analyse, rethink and restructure our organisation with the help of great experts and coaches, it also meant a lot to our personal development as leaders. It felt like therapy for our company and we came out stronger and more focused. The programme is very hands-on and orientated to the daily practice (and worries). We recommend Screen Leaders to anyone who has the ambition to upscale and professionalise their company. It was a privilege being part of it.”

Henneman Agency, NL - Screen Leaders trainee

THE BIENNALE COLLEGE CINEMA – Virtual Reality (BCC-VR) explores the opportunities offered by the most innovative and exciting technology of today – virtual reality, even for micro-budget projects. In its approach to fully exploring the aesthetic and narrative opportunities offered by this new form, BCC-VR teaches the participating filmmakers and other creative professionals the skills and competences needed to transition to 360° immersive storytelling. From the beginning of 2019, 12 teams (24 participants) worked on developing their VR projects from concept stage and were helped to advance in all aspects covering creative, production, audience/market and financial concerns. At the end of the programme, BCC-VR, supported the financing and completion of one work to be presented as part of the Official Selection Out

of Competition at the Venice International Film Festival – the EUR 60 000 grant was awarded to a Polish work, *The Whispers*, which has since been selected for other festivals around the world. The participating teams were also invited to the Venice Production Bridge market, thus ensuring the programme's connection with the industry.



◀ VR Venice Biennale

HIGH QUALITY INNOVATIVE CONTENT

MEDIA stands for high quality content which travels. To make sure that films and TV series do not remain at home, but are shared across Europe, MEDIA helps productions to appeal to audiences across borders. In 2019 MEDIA dedicated 39% of its budget to the creation of quality content.

On average, a European film which is a co-production would be shown in cinemas in 4.4 countries, which is almost 2.5 times more than for a standalone production ⁽¹⁴⁾. This is why MEDIA pays special attention to supporting projects which are co-produced. In 2019 of all projects supported at the stages of development (films) and production (TV content), **83% were co-productions**.

Development funding supports the crucial phase when a project is born. The key elements are brought together, including the financial partners, the script and the distribution strategy. This will help determine if production should go ahead. Altogether in 2019 MEDIA secured financial resources for the development of around **435 new film concepts**, including 30 short films, for a total of almost EUR 18 million.

TV remains the most popular form of culture and is a very dynamic area, reaching cross-border audiences with compelling, new types of stories ⁽¹⁵⁾. MEDIA contributes by supporting the production of TV series by independent European producers, as these are a pillar of diversity. Quality co-productions are prioritised as they are an excellent way to scale up and build capacity at the European level by bringing together producers, scriptwriters and talent from different countries. In 2019 over **EUR 14 million** was made available to **44 TV works (series and documentaries)**, with three projects being awarded the maximum grant of **EUR 1 million**.

MEDIA is present in several sectors of the audiovisual market. This includes small, but seminal support to video games, its fastest growing segment (15% yearly growth

rate) ⁽¹⁶⁾. The support for video games is for developers working with storytelling: the story must be told or shown throughout the whole game (in-game storytelling) and not only as an introduction or an ending to the game. **Since 2014, a total of over EUR 20 million has been awarded to 178 projects**. Of the 178 games supported so far, **37 have been produced** and released, and for another 52 there is already a prototype.

BENEFICIARIES - INDEPENDENT EUROPEAN PRODUCTION COMPANIES

To be eligible for MEDIA support, production companies need to be independent and European.

An **independent** company is a company which does not have majority control by a television broadcaster, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single broadcaster (50% when several broadcasters are involved). Production companies belonging to a media group including both broadcasting and production activities are deemed independent as long as within this structure they are not under the majority control of the broadcaster branch of the group.

A **European** company is a company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

⁽¹⁴⁾ *Mapping Media Study*, Deloitte & KEA for EIF, p. 199

⁽¹⁵⁾ *Production and circulation of TV fiction*, European Audiovisual Observatory, January 2019. TV series of 3-13 episodes, which can be regarded as high-end TV series, account for 45% of all titles and 22% of all hours. This is the format that travels best and represents the majority of non-national titles.

⁽¹⁶⁾ *Mapping Media Industries*, Deloitte&KEA for EIF, p. Xii

MEDIA ENCOURAGING PRODUCERS TO INVEST IN DIRECTORIAL DEBUTS

LUCÍA EN EL LIMBO is a short film presenting a coming-of-age story, by emerging talent Valentina Maurel. In 2018, Wrong Men North, a well established Belgian production company, applied for a MEDIA grant and used the possibility offered under the Development Slate scheme to be awarded an additional **EUR 10 000** for the development of a short film project which would be the director's first professional film. As producing a film by a beginner always entails a higher risk, MEDIA introduced this possibility in 2017 to encourage producers into these films and – in so doing – facilitate the breakthrough of freshly graduated directors.

Thanks to the development support from MEDIA the team was able to complete the shooting. The project became a co-production with Costa Rica with the participation of Arte. Once produced, *Lucía en el limbo* was selected in the Cannes Semaine de la Critique and Toronto International Film Festival in 2019.



The film is available on: Arte TV. >



DNA – is a mini-series (8 episodes of 42 minutes) in the Nordic noir genre. It is a co-production between Nordisk (DK) French Kiss Pictures (FR) and Sirena (CZ), with the participation of broadcasters from Denmark (TV2) and Arte (for France and Germany). Before it received its EUR 500 000 grant from MEDIA, it had already been pre-sold to air in all Nordic countries and picked up for international VOD distribution by Netflix.

The script is rooted in the contemporary European context and features a mixed cast and multilingual dialogues. DNA explores what happens to people who get involuntarily involved in the trafficking of children for adoption.

The concept created by the author of *The Killing*, Torleif Hoppe, was first pitched in 2016 at the MEDIA-supported SeriesMania film market. The producers completed a diverse cast and crew, including conceptual director Henrik

Ruben Genz (whose previous successes include TV series *Borgen*), and Zofia Wichlacz – a Polish actress whose international career accelerated after she was recognised with the Shooting Star title in 2017.

The premiere on Danish TV2 channel had an average audience of 674,000 viewers per episode.



Danish independent game developer, Die Gute Fabrik, received EUR 60 000 of MEDIA funding in 2014 for the development of **MUTAZIONE**. A few years later, in 2019, this indie videogame was launched to critical acclaim for mobile, console and PC. It was recognised with four nominations at the largest gathering of developers in the indie videogames industry – the Independent Games Festival, including for the Seumas McNally Grand Prize.



© Hannah Nicklin

“With the support from Creative Europe, we were able to leverage funding, increase our platform expectations and add localisation in 17 languages, expanding our market substantially. It's fair to say that Mutazione would not exist without public support like the Creative Europe Video Games fund”

Hannah Nicklin, CEO and Studio Lead, Die Gute Fabrik, Denmark

CIRCULATION AND COLLABORATION ACROSS BORDERS

MEDIA support is key to allowing films to be distributed across Europe, with a focus on reaching the magic of the big screen in cinemas through dedicated support for distribution as well as for online, with the aim of reaching wider audiences. **In 2019 MEDIA supported the theatrical release of no fewer than 290 films across borders** ⁽¹⁷⁾. Support to this field covered 39% of the budget.

Distributors under the Automatic scheme and sales agents who manage European non-national films in their portfolio are given support to distribute films of their choice. The funding per beneficiary is calculated on the basis of their box-office results in order to reward success in reaching audiences. In the last few years films benefiting from this scheme were available on average in 2.3 territories, which means that some distributors were choosing partly the same titles. In 2019 **258 distribution companies signed MEDIA grant contracts** for a total of almost EUR 24 million. Since 2019 the administration of these grants has been simplified, so that each distribu-

tor is awarded a single grant covering the different films in their portfolio. Similarly, **68 sales agents received grants** for a total of EUR 4.4 million.

The aim of the Selective Distribution scheme is to provide targeted support to a limited number of films (20 in 2019, for a total value of grants of **EUR 10.5 million**), which have the potential to attract wide audiences across borders. The films are supported in order to be distributed in a large number of territories (**in 2019 they were picked up on average by 18 distributors**). The support covers the costs of marketing materials used both for the theatrical premiere, as well as later, for online release windows.

In 2019, after consultations with the stakeholders, a new approach to the Selective Distribution scheme was implemented. The change consisted of creating one single application and project for each pan-European film release, whereas these consortia were previously implemented via separate agreements for each distributor. This promotes closer collaboration and joined-up distribution strategies between the film's sales agent and its country distributors, thus allowing for the creation of syn-

⁽¹⁷⁾ Not all final reports for activities carried out in 2019 are available yet.

ergies in reaching audiences and reducing the costs at the same time. The distributors, sales agent – and also the producer – involved in each of the films were able to share marketing material, know-how and important feedback to increase the impact of promotion campaigns. The results of the call for proposals, with 48 films competing for grants, showed that the stakeholders responded positively to these changes.

Support was also given to facilitate the release of works in multiple territories through business-to-business promotional activities as well as facilitating access for European professionals to audiovisual markets and exhibitions, in Europe and beyond.

The latest data available shows that the circulation of films evolved positively over the period **2013-2018**. In particular, the number of **European** films with more than five release markets (**within the EU**) increased to **351** in 2018 (**up from 237 in 2013**) and the number of films with more than 10 release markets increased to

142 (from 103 in 2013 and 130 in 2017). In addition, the market share of European films distributed across borders has grown. Whereas in 2013, 26% of audiences for European films in the EU were cross-border, this had grown to **30 % by 2018**. Audience results in 2018 are illustrated by Table 6 on the top 10 cinema admissions for MEDIA-supported films.

Together these figures show that there has been structural growth in the circulation and audiences of European films within the EU. Thus, the support that MEDIA has consistently given to building a European audiovisual ecosystem has contributed to a positive impact.

Furthermore, there has been an increase in the export of European films to global markets. In 2013, 566 films were exported, whereas by 2018 this had increased to 696, a rise of 22%. MEDIA has contributed to this growth through its support to the promotion of European cinema in global markets, including the US and Asia.

Table 7: Top cinema admission by audience size results for MEDIA-supported films, 2018*

TITLE	Film Nationality	Admissions in EU, outside country of origin
Early Man	UK	2 624 696
The Commuter	UK	2 573 149
Everybody Knows (Todos lo saben)	ES	1 365 172
The Children Act	UK	1 277 415
C'est la vie (Le sens de la fête)	FR	1 163 907
Cold War (Zimna Wojna)	PL	1 062 276
Maya The Bee: The Honey Games	DE	1 015 906
La Petite Famille (La Ch'tite Famille)	FR	870 935
Luis and the Aliens	DE	854 478
Paddington 2	UK	842 925

Source: MEDIA Sub-programme data



◀ Maya the bee (left)
Everybody-knows
(middle)
La ch'tite famille
(right)

PORTRAIT OF A LADY ON FIRE

(Portrait de la jeune fille en feu), by Céline Sciamma, country of production: FR, sales agent MK2 films

The film's distribution in 25 EU countries was supported by MEDIA with almost EUR 660 000. It follows the romance between a painter, Marianne, and the "young lady", Heloise. The sensitivity and finesse of the narrative and fairy-tale-like atmosphere of the setting attracted enthusiasm both on the part of the film critics as well as audiences worldwide.

The film received the award for best screenplay in Cannes and at EFA, the European Film Awards, and was nominated for the Golden Globes. Its average ranking on the popular portal for film buffs, Rotten Tomatoes, is a rare 98%.

During its premiere weekend in the USA the film earned over USD 730 000 in box office – making it third highest grossing French film in the 21st century (after *Amélie* and *Coco Chanel*)*. The first weeks of international distribution brought outstanding results of 700 000 tickets sold, including over 100 000 in South Korea**. The global box-office is estimated at around USD 23 million.



*<https://deadline.com/2020/02/portrait-of-a-lady-on-fire-parasite-neon-downhill-searchlight-pictures-specialty-box-office-1202861019/>

**<https://en.unifrance.org/news/15726/100-000-admissions-in-south-korea-for-portrait-of-a-lady-on-fire>

RECIRCLE is a new animation studio based in Zagreb specialising in TV series and educational apps for children.

Denis Alenti, the producer, and Vjekoslav Zivkovic, the director of **LITTLE WHO WHO** first received a development grant from MEDIA in 2018 and then they also benefited from the opportunity of MEDIA-sponsored accreditations in order to present their project at the most important children's content audiovisual markets.



"The fact of applying for MEDIA funding enabled us to present our project at several big festivals across Europe, such as TFF (Malmö), APD (Stuttgart), MIFA (Annecy) and even at MIPJunior/MIPCOM where, quite unexpectedly, we won the best pitch award. Much of the credit of this amazing trip with Little Who Who goes to the MEDIA Umbrella Stand, which allowed us to showcase the project and open up to new horizons."

Denis Alenti, Producer of Little Who Who

^ © Denis Alenti

IL TRADITORE was supported with EUR 674 275 from MEDIA for its EU-wide distribution.

This is an Italian - French - German - Brazilian crime drama based on the real story of the crack-down on the Sicilian mafia thanks to the testimony of one of its former bosses, Tommaso Buscetta. Its faithful take on this period was much appreciated by the film critics and public alike. The box office data available for six EU national markets, shows that it grossed almost EUR 3 million, attracting around 460 000 viewers.



^ © Jenny Walendy

*“Our most successful collaboration for this scheme was for **Il Traditore** directed by Marco Bellocchio. As we decided to enter the scheme for the film ahead of the film world Premiere (Festival de Cannes 2019), we organised a meeting there with the European distributors where they exchanged marketing and strategy ideas for the film release. Most of them agreed that the film had the potential to reach further than an arthouse audience and aligned their releases subsequently. This collaboration and exchanges between us the sales agent and between all distributors continued through the month of the releases. Entering the MEDIA Selective Distribution scheme gave us the opportunity to start this conversation and nurture it until all European theatrical releases went through. Further than supporting and strengthening our relationship with European distributors, the MEDIA Selective Distribution scheme offers non-negligible financial support that is supporting our activity as a sales agent dedicated to arthouse cinema.”*

Jenny Walendy, Managing Director, Match Factory

PROMOTING EUROPEAN WORKS, REACHING AUDIENCES

Each film and TV series, large or small, needs to find its audience. Marketing and promotion strategies make a huge difference in the visibility of a work with potential audiences in Europe and in global markets.

In 2019 24% of the budget was used for activities making European audiovisual content more visible with audiences. MEDIA supported promotion activities in several ways:

- support to festivals and audience development;
- support to cinema networks;
- promotion of European works online;
- MEDIA-funded public events.

Festivals play a crucial role in promoting European works, as the critical reviews, the reaction of the audiences and the showcasing of a film raise the profile of a new film

and prepare the ground for its release to the general public. In 2019, MEDIA co-financed a total of **75 festivals** of international importance and which were exhibiting a majority of European works. Of these, 34 were in low production capacity countries. Overall, a total of over **EUR 3.5 million** was awarded to festivals, which reached about **3.5 million people**.

“MEDIA support for our festival has helped the cooperation with distributors and other film festivals. Being recognised as a European film festival supported by MEDIA facilitates receiving the selected films from distributors since presentation on our festival will contribute to the promotion of the films. Also, cooperation with other festivals on film circulation becomes easier since the festival is recognisable among colleagues.”

European Film Festival Palic
Source: EACEA, beneficiary's final report.

THE SARAJEVO FILM FESTIVAL (SFF), is regularly supported by MEDIA and the 2019 edition received a EUR 63 000 grant. This is an international film festival with a special focus on South-East Europe. 57% of films presented by the Festival are produced by countries with low audio-visual production capacity, for which it serves as the market access point. In 2019 more than 100 000 viewers and 1 800 accredited professionals attended the 25th edition organised under the patronage of UNESCO, confirming its important position.

The festival started in 1995 with the aim of helping to reconstruct civil society and retain the cosmopolitan spirit of the city, which had been severely damaged in the four-year-long siege. It fulfils this mission through the established network of travelling cinema projects throughout the year and workshops on film education, empowering young social activists and entrepreneurs.

The highlights of the 2019 edition included:

- Development of a tool for analysis of talent, projects, films, and companies. The ultimate result is a film recommendation software for the wider festival audience – Smart Film Festival.
- Six master classes in collaboration with the Berlinale, held with distinguished film professionals including directors, Alejandro González Iñárritu, Paweł Pawlikowski, Béla Tarr, and actors Gael García Bernal, Isabelle Huppert and Tim Roth.



In 2019 the work on networking between festivals was continued, building on the recommendations of a study produced in 2018. MEDIA organised two workshops on festival collaboration: first, during the Berlinale, the study was discussed with stakeholders; secondly, at the Sarajevo Film Festival, best practices on collaboration models were exchanged. On this basis, a new action on festival networks was adopted as part of the MEDIA Work Programme 2020.

MEDIA co-finances the Europa Cinemas network of cinema theatres. With over 1 000 cinemas in 33 countries, Europa Cinemas has helped audiences for European films to grow and to discover a highly diverse range of films from all over Europe. In 2018 ⁽¹⁸⁾ Europa Cinemas recorded **almost 76 million admissions**. This included almost 42 million (55%) to European films and within this, **22.7 million to non-national European films**. This represented a substantial annual increase in both in admissions (8%) and in the share of European films (2%). Considering that the total number of admissions to non-national European films in all cinemas in Europe was 94 million, **roughly every fourth ticket sold to a non-national European film was for a screening in Europa Cinemas**.

A comparison with market trends also indicates the added value of MEDIA support. In 2018, the share of admissions of European films in the EU was 29.4% ⁽¹⁹⁾. The share of European works on VOD services amounted to 30% for TVOD and 26% for SVOD ⁽²⁰⁾. However, the respective shares were much higher for the MEDIA-supported operators: **55% box office share in Europa Cinemas and 73% of catalogues of the VOD platforms supported**.

MEDIA has supported the promotion of European works online through marketing of European VOD services, increasing European films in VOD catalogues and stimulating innovative distribution strategies. Some positive results have been achieved, with the **revenue** of supported services **growing at an average of 23%** and the **number of subscribers by 29%** (compared to 14% and 25% in 2018). The biggest challenge still remaining is that the services are primarily national and have limited audiences compared to the wider market trends. MEDIA support so far has had a limited impact in fostering cross-border VOD collaboration between existing European VOD services and this aspect will need to be strengthened in response to the increasing competition from global players.

⁽¹⁸⁾ Latest available confirmed data

⁽¹⁹⁾ Focus Market Trends 2018, EAO, p.14

⁽²⁰⁾ The shares are calculated based on the number of TV series. If every TV series episode is counted as a separate item, the share of European content is 27% for TVOD and 20% for SVOD.



▲ The Lucky home of Cinema, Plovdiv, Bulgaria – managed by Yanaki and Christo Dermendjiev – the BEST ENTREPRENEUR among Europa Cinemas members in 2019



▲ Kinodvor, Ljubljana, Slovenia – Europa Cinemas member with the BEST PROGRAMMING 2019

MATCHING THE CINEMAS WITH TECH START-UPS

MEDIA is present at the annual **CineEurope** convention in Barcelona with its umbrella stand offering space and visibility for audiovisual professionals. In 2019 this group was joined by high-flying start-ups and SMEs, which introduce innovations in the AV sector. The aim was to enable cross-fertilisation for the sectors involved, and also to explore synergies between Creative Europe and the Horizon 2020 (H2020) funding programmes. Some H2020 beneficiaries active in the cultural and audiovisual industries were invited to apply for accreditation support. They would otherwise miss the business possibilities of CineEurope, due to a lack of awareness and/or costs. Thanks to this initiative, of 30 applications, 13 companies had the opportunity to benefit from common facilities and visibility.

The participating IT companies included, among others:

- **Applaudience:** a solution using cinema admission data to gain industry insight
- **CINN App:** a gamification and AR solution to further engage moviegoers

- **Fassoo:** an automated multi-language video tagging app
- **Filmgrail:** apps, websites and digital marketing solutions
- **Limecraft:** high-quality subtitles in different languages based on AI.

The participants held presentations and meetings with potential partners and clients. The MEDIA stand was particularly busy at this edition due to the presence of the tech companies and the initiative was much appreciated by all other participants in the convention.

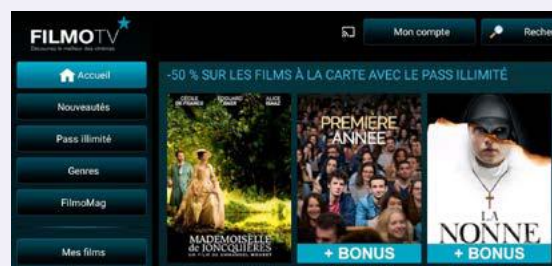


◀ MEDIA stand at CineEurope 2019, Barcelona - Spain

FILMOTV – is a French VOD service displaying the richest European cinema catalogue available in the country – over 9 000 films, over 40% of which are non-national. During 2019 its team, with the support of a MEDIA grant of almost EUR 570 000, expanded its promotion according to the strategy to stand out by creating a strongly recognised, human-centric brand.

The core effort was on the production of original editorial content: the FilmoTV team, together with journalists, creators and internet influencers, created over 830 content units in their studio (chronicles, interviews etc., many of them in the form of a podcast series Enter the VOD). The platform also cooperated closely with the rights holders to the films in their catalogues, which enabled them to capitalise on cross-marketing campaigns.

In 2019, apart from the production side, the company invested in machine learning software. This enabled them



to create personalised experiences by adequately adapting the suggested titles and layout. It contributed to doubling the number of transactions to over 1 million by the end of the project.

Among the subscribers to FilmoTV, the consumption of European content has grown much faster (23%) than the total subscriber base (8%), which means that there is appetite for European content and FilmoTV tapped into it.

MEDIA REACHING OUT TO CITIZENS THROUGHOUT THE YEAR

In 2019 the outreach strategy grew into a concerted effort that lasted throughout the year. On the one hand, the second, expanded edition of European Cinema Night was held in December, already in **54 cities** this time, most of them outside capitals. The audience doubled to over **14 000**. On the other hand, there were similar events organised throughout summer and autumn in **14 locations**, under the brand Season of Classic Films.



Art Cinema Rijeka, Croatia

The aim of **EUROPEAN CINEMA NIGHT** is to show citizens how MEDIA benefits their own lives directly through supporting the European film industry. The concept is centred around locally organised screening events featuring a film supported by the Programme. In 2019 the cinema managers chose 46 different films. The events included – apart from the screenings, a discussion with the film creators, film critics or other experts. Local Creative Europe Desks and many EU Representations were present at the screenings, helping to explain the EU impact better. The events were accompanied by an EU-wide promotional campaign, so that the total outreach of the project exceeded the audiences in cinemas. This caught the interest of many local news media outlets.

In addition, twice per year film lovers across Europe have the chance of experiencing European films from a different and very exciting perspective: through online competitions, cinephiles can win weekend trips organised by Creative Europe MEDIA to film industry events.

In the Spring - **#EUFILMCONTEST** is an online quiz on European cinema offering a chance to win a trip to the **Cannes Film Festival**. Ten winners get to discover how the European film industry works and meet the professionals behind the scenes. More than **14 300 people** participated in the third edition organised in 2019.



Winners of the #euFilmContest 2019, Cannes (France)

In Autumn **#EFAQUIZ**, organised by the Creative Europe Desks, offers a trip to the **European Film Awards** in December. In 2019, the ceremony took place in Berlin and eight lucky winners had the chance to attend the awards and other activities organised on the side, such as the screenings of EFA-nominated films or exploring the city from a cinema perspective.

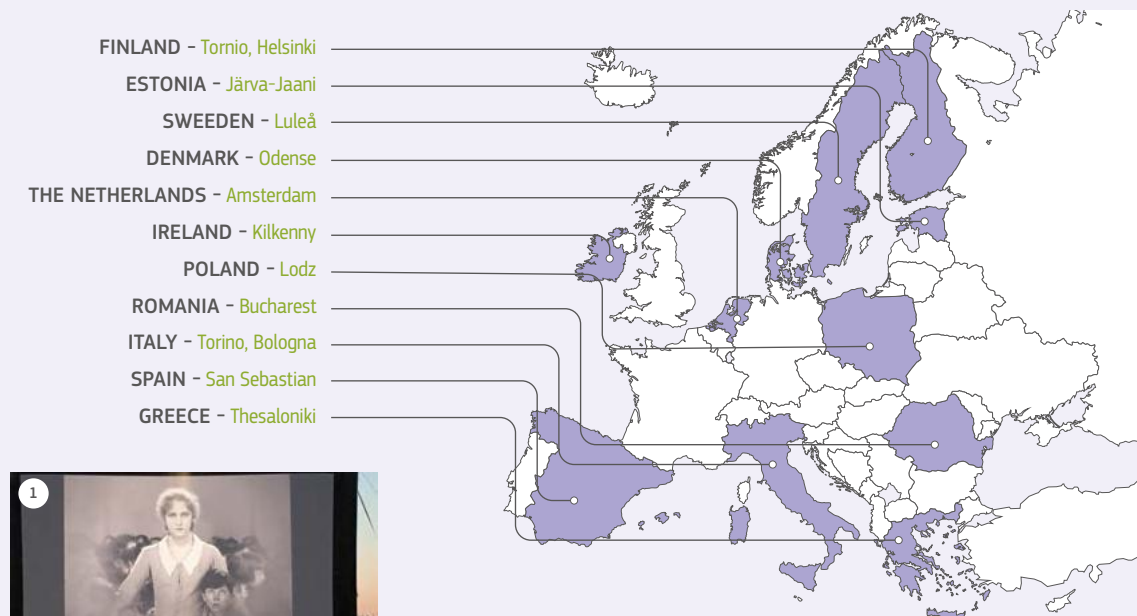


Winners of the #EFAQuiz 2019 attending the European Film Awards, Berlin (Germany)

THE SEASON OF CLASSIC FILMS was a cross-sectoral initiative funded within the framework of the 2018 European Year of Cultural Heritage. The project's aim was to build awareness that cinema is also part of European cultural heritage and can always be revisited and celebrated. The concept of the screenings was to feature a non-national European classic film in a historically significant setting. The screenings were accompanied by a discussion with a filmmaker or other cultural activity.

This resulted in a truly diversified set of events, which featured, among others, several silent film screenings with live music accompaniment (Helsinki *Metropolis*, Amsterdam *Menschen am Sonntag*, Bologna *Chronochromes*); a guided tour along the trail of the city's film heritage (Łódź), a drive-in cinema (Jarva – Jaani). As many of the events were hosted in the open air in big city squares, the total reach of the initiative is estimated at around **8 000**.

Map 4: Locations of Season of Classic Films events



- 1 Screening of *Metropolis* in Helsinki
 2 Screening of *Amélie* in Kilkenny Castle, Ireland
 3 Screening in Amsterdam, The Netherlands
 4 Screening in Bucharest, Romania
 © Vlad Catană

- 5 Il Cinema Ritrovato, Bologna © Lorenzo Burland
 6 Screening in Järva-Jaani, Estonia
 7 Screening of *Cinema Paradiso* in Aristotelous Square during the Thessaloniki Film Festival, Greece © Motionteam.gr / Vassilis Ververidis

07.

CULTURE: FOCUS ON EUROPEAN PARTNERSHIPS, PROFESSIONAL MOBILITY AND AUDIENCE DEVELOPMENT

The geographical fragmentation of European markets along linguistic and national borders, and the increasing need for artists and cultural organisations to be connected, represent important challenges for the European cultural and creative sectors. The priorities of the Culture Sub-programme are to reinforce the capacities of the sectors' professionals to develop international partnerships, to increase the transnational mobility of artists, to encourage the transnational circulation of works and ideas and to develop new ways of reaching out and engaging with the audience so that **European cultural richness is accessible to all!**

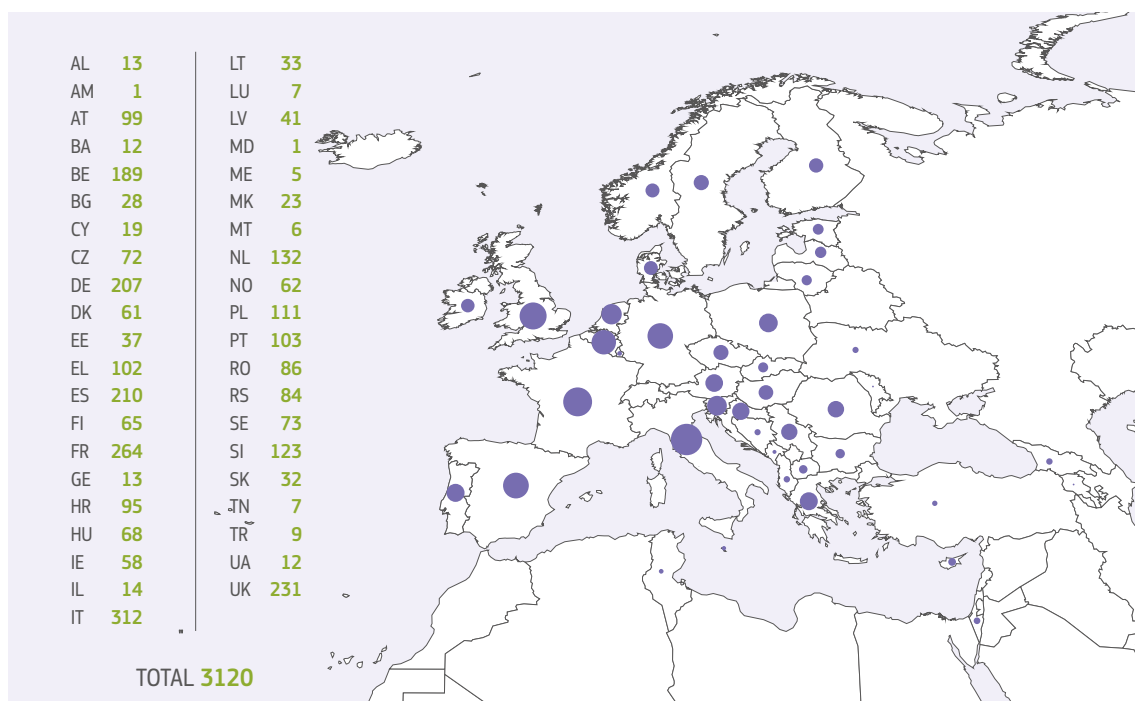
CONNECTING ORGANISATIONS - CREATING PARTNERSHIPS

The Culture Sub-programme offers three main types of funding mechanism to facilitate multi-country and/or multidisciplinary partnerships and exchanges.

- **Cross-sectoral cooperation** is essential to break down silos and build on the diversity of the cultural and creative operators. Cooperation projects give European cultural organisations of all sizes the possibility to co-produce, cooperate, experiment, be mobile and learn from each other. Since 2014 more than 530 cooperation projects have been funded, connecting more than 3 100 organisations. **In 2019, 108 new cooperation projects were created under the scheme.** To better respond to the needs of small organisations searching for partners in Europe, Culture 2019 dedicated nearly **40% of the total budget to quality “small-scale” cooperation projects.** This has helped build capacity for cultural organisations with little experience of working at European level, involve more grassroots organisations and provide room for experimentation and innovation.

- The European **platforms** scheme is one of the most innovative in the Creative Europe Programme. Platforms exist to identify promising talent among emerging artists and provide support, exposure and routes to market to launch their careers at a European level. The platform scheme has been a success. From five platforms initially selected in 2014, the programme now supports 15 platforms for the period 2017 to 2020. They involve over 230 organisations from 37 countries. Almost 800 exhibitions/showcases have been organised so far by the platforms and their members, involving more than 6 000 emerging artists.
- The **network scheme** offers long-term support and continuity to pan-European cultural networks. The **28 networks** financed from 2017 to 2020 represent more than 4 500 cultural and creative organisations across most of the Creative Europe programme participating countries and beyond. Their role is to strengthen the capacity of the cultural and creative sectors, and disseminate good practices.

Map 5: Distribution of cultural organisations taking part in cooperation projects from 2014 to 2019





^ Josyane Franc
© Pierre Grasset

^ Brussels: Situated on the edge of a canal, Badeau showed how open-air swimming can enhance the city
©Pool is Cool

"The project never ended! Human Cities has become a global actor with partnerships that last."

HUMAN CITIES: COOPERATING FOR HUMAN-CENTERED URBAN DESIGN

Experimenting in public space with citizens is a necessary tool for urban planning: it provides methodologies and insights for letting citizens express their needs, identities and lifestyles. Finally, it enhances the vitality of European cities who become "human cities".

Josyane Franc is the former Head of International Affairs at Cité du design Saint-Etienne. She coordinated the intense and inspiring programme of researches and experimentations led by design centres, festivals, universities and design associations gathered around the larger scale cooperation project Human Cities /Challenging the City Scale 2014-2018. She explains below how the project was organised and the benefits it brought.

How was the Human Cities partnership organised?

Human Cities partners developed urban experiments in their cities. We all worked for instance on participatory transformation of vacant or underused spaces in European cities. We tested new ways of working, developed new services for citizens, new education systems or innovative meeting places. The lessons learned from the ground fed into the action-research part of the project based on experimentation. The knowledge we produced was made available for the whole sector through a very rich set of publications and public events.

Which were the main outcomes of such a cooperation?

The main benefit reported by the partners and their local networks was the huge knowledge they gained. By being associated with community groups, designers acquired more expertise about their intervention areas, their populations, and how to better involve them in urban design. These methods were shared with the local stakeholders, sometimes for the first time in the country. Local organisations and institutions can now use them and work with designers in their regular activities for the development of participatory and innovative services.

What has been the impact of the project for the sector?

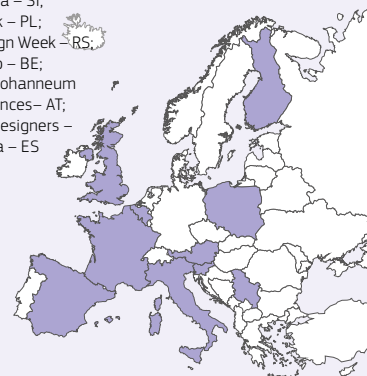
The project involved nearly 1 000 designers, architects, artists, 800 design and architecture students, 1 100 culture and creative professionals, local policy makers, and more than 3 000 other direct participants (inhabitants, shopkeepers, community associations). Many local experimentations were adopted permanently. Some were recognised by the sector as outstanding case studies. One example among many: in Finland, the School as a Service concept developed by Aalto University in the framework of Human Cities received five awards for innovation.

One year after the end of the project, what remains of Human Cities?

The project never ended! Human Cities has become a global actor: **it was acknowledged by UNESCO as an exemplary case** of cooperation between cities within the UNESCO Creative Cities network. A Human Cities Asia network is under creation, and the second edition of the Human City design award will take place in Seoul in November 2020. From 2020 to 2024 we will reactivate our cooperation to work on Human-centred design approaches for small and remote places.

PARTNERS:

Cité du design – FR; Politecnico di Milano – IT; Urban Planning Institute of the Republic of Slovenia – SI; Clear Village – UK; Zamek – PL; Association Belgrade Design Week – RS; Pro Materia & Culture Lab – BE; Aalto University – FI; FH Joanneum University of Applied Sciences – AT; Estonian Association of Designers – EE; BEAZ & Bilbao Ekintza – ES

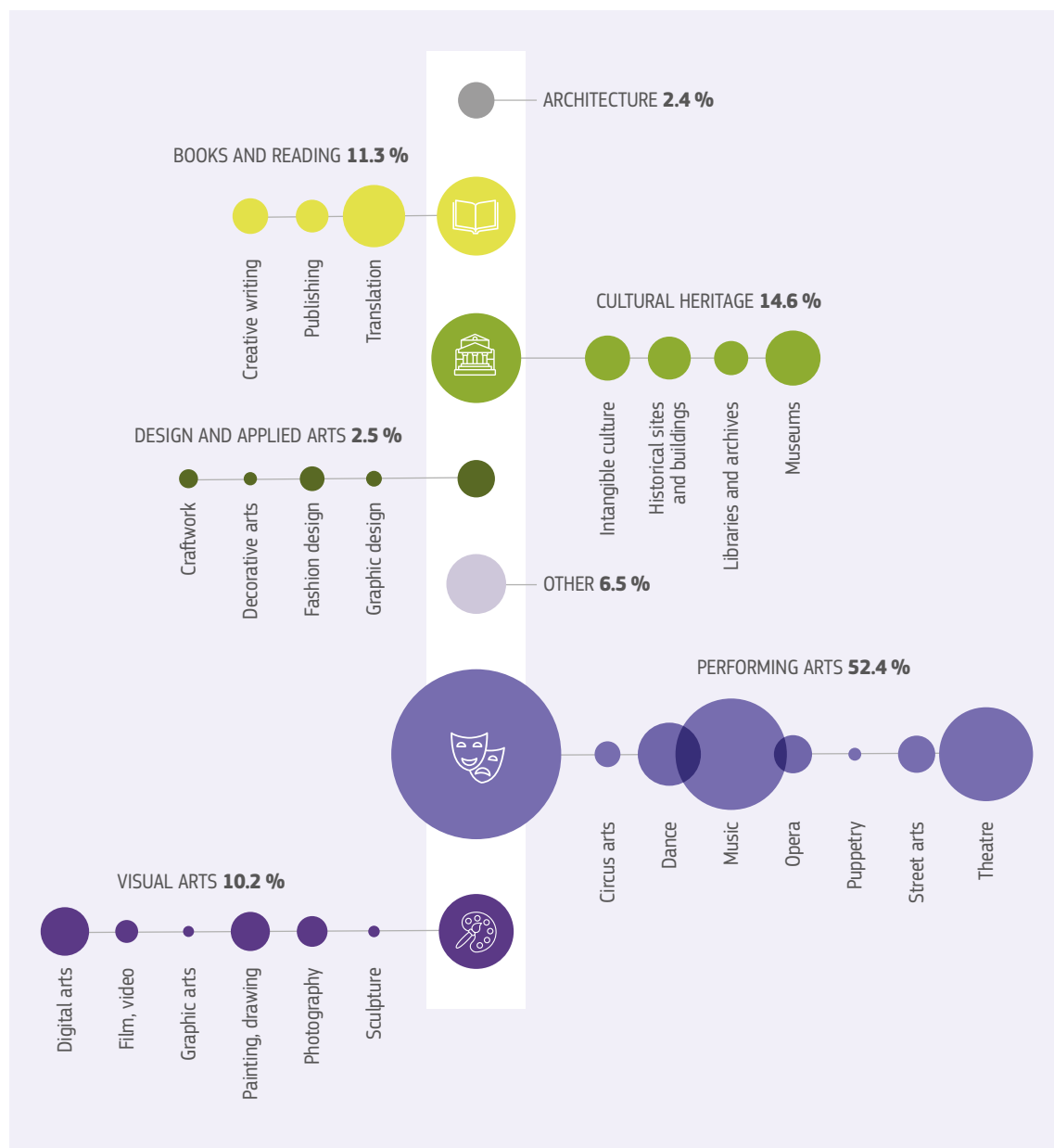


FUNDING OPEN TO ALL CREATIVE AND CULTURE SECTORS

Culture funding is open to all sectors (except film and audiovisual covered by MEDIA). The table below lists the sectors that were considered as the main sectors covered by individual projects. More than half of all projects were

in the performing arts sector and nearly 15% on cultural heritage. In reality most Creative Europe projects involve several sectors, reinforcing the multidisciplinary approach of cooperation projects.

Figure 16: Distribution of grants per sectors for Culture subprogramme



A MORE INTERNATIONAL AND RESILIENT CCS AND A STRONGER SOCIETY

Cooperation, mobility of artists and professionals, circulation of practices and ideas are essential to boost creativity and innovation and reinforce the European Culture and Creative sector all over Europe. A stronger European culture sector will be more capable of resisting external shocks and international competition. With more than 9 000 learning experiences implemented since 2014 the Culture projects have offered many opportunities to create, innovate and get inspiration.

Culture is irrelevant without a diversified audience. Creative Europe projects encourage organisations to explore new ways of interacting with the audience at local or national level and maximise the added value of differences so that the European cultural diversity is truly accessible for everyone.

CREATE AND INNOVATE

Co-creation and co-production are at the heart of the Programme allowing cultural organisations from different countries and sectors to experiment and test together, be mobile and exchange. The following three projects are an illustration of this dynamic:

- Who said that younger generations are not interested in Europe? The 'We are Europe' project takes European debates to the heart of electronic, digital and contemporary culture festivals.
- Through the 'Ghent Altarpiece' project, the public can take a new look at an icon of the European Cultural Heritage with the creation of new contemporary theatre production with the participation of the audience.
- 'Mind Your Step' breaks the wall between the worlds of Urban Dance and Theatre.

WE ARE EUROPE - ARTY FARTY (FR)

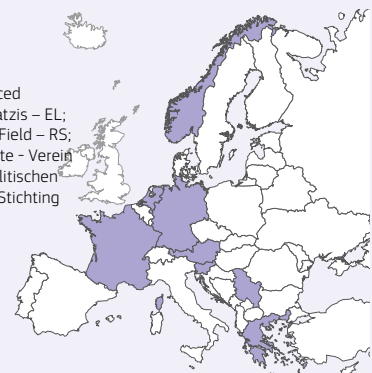
We Are Europe is the association of eight major European events joining forces to promote innovative cultural practices, defined by creative diversity and exchanges. The project developed a prospective vision of electronic culture, technology and entrepreneurship, while contributing to new social and political developments through an interdisciplinary approach. Between 2016 and 2018, for three successive editions, each partner invited the seven others to collaborate on its festival and forum programmes. The invited festival then becomes curator of a

programme, a scene, a project or a panel. We Are Europe stages special shows, performances, installations and panels. These 24 co-curations represented great cultural diversity in the field of electronic and digital cultures, mixing local, national, European and international artists. Moreover, the We Are Europe programme in the forums contributed to the mobility of ideas, professionals and speakers through the conferences and debates organised in each partner event. Thanks to this cooperation, 1.5 million festivalgoers discovered the 1 200 artists and speakers, hosted festival forums, their city and identity, and the ideas We Are Europe has supported.



PARTNERS:

Association Arty Farty –FR; Advanced Music – SI; A Anthopoulos – A Diolatzis – EL; Insomnia Festival – NO; Magnetic Field – RS; Cologne On Pop GmbH – DE; Elevate - Verein zur Förderung des gesellschaftspolitischen und kulturellen Austausches – AT; Stichting The Generator – NL



© We are Europe

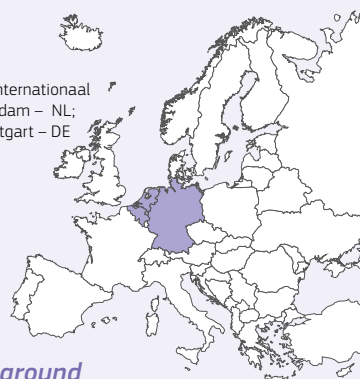
GHENT ALTARPIECE - NTGENT (BE)

In September 2018 Milo Rau, “the most influential theatre director of the continent” created “Ghent Altarpiece – Lam Gods” at the City Theatre NTGent (Ghent, Belgium) in close collaboration with the Stadsschouwburg Amsterdam (NL) and Schauspiel Stuttgart (Germany). The masterpiece by Hubert and Jan Van Eyck was brought to life on stage, with a re-enactment of the spiritual, mythological and historic stories that accompany this 15th century painting, showing the naked Adam and Eve and some 60 characters from biblical history. The painting was transferred into today’s society. The statement by Van Eyck, to ask real people for a portrait of biblical characters, was

the basis on which the consortia manifested intangible culture and create a new, contemporary narrative. Using a multidisciplinary approach, the painting led to a new, contemporary theatre art form. The project resulted in a publication and an international education programme.

PARTNERS:

NTGent – BE; Internationaal Theater Amsterdam – NL; Schauspiel Stuttgart – DE



“To re-enact one of the most famous paintings in art history with around 60 ‘normal’ people (and animals), diverse and multicultural, was a crazy project. The enthusiastic reactions of the audience (in all countries) and international press (The Guardian, Die ZEIT etc.) showed that it worked out: ‘Staged magnificently, with warmth and dignity’ (Süddeutsche Zeitung).”

Dr. Stefan Bläske, Head of dramaturgy at NTGent

MIND UR STEP: CONNECTING URBAN DANCE AND THEATRES

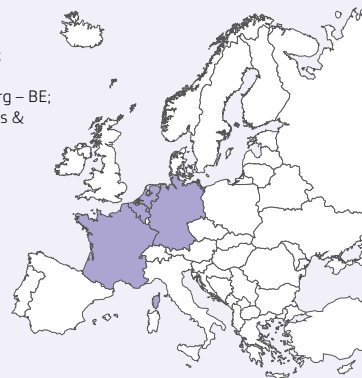
STICHTING ROOTS & ROUTES (NL)

The main aim of Mind Ur Step was to connect two worlds which have a gap between them: theatre (established institutions) and urban dance (grassroots organisations and individuals). The project aimed to build bridges, for both worlds to know and understand each other better, and for urban dancers to have more opportunities in theatres. Both scenes had already found each other occasionally, but it was time to build sustainable cooperation. Mind Ur Step encourages all parties to think about the next steps

on the dance floor, the path from performer to choreographer, from street to theatre, and open doors for a new generation. Eleven hip-hop dancers from four countries came together in an international dance production that pays tribute to hip-hop in its purest form. The dancers also have ambitions as theatre choreographers and were guided during the creation process by established choreographers from their own scene – Nabil Ouelhadj (FR), Lloyd Marengo (NL) and Kader Attou (FR). At the same time, they received coaching to master the artistic, organisational and technical tricks of the theatre profession. The creative process was strengthened with masterclasses and workshops for the dancers, research and debates.

PARTNERS:

Stichting Roots & Routes – NL; Maas Theater en Dans – NL; Koninklijke Vlaamse Schouwburg – BE; CIE Racines Carrées – FR; Roots & Routes Cologne – DE



◀ Mind Ur Step
© Homardpayette 2

DIGITAL FOR DEMOCRACY

Digital is an opportunity that cannot be missed by European cultural organisations. Since the launch of the programme in 2014, the European cultural and creative sector has successfully demonstrated its capacity **to integrate new digital technologies in the creative process and to reinvent its production chains.**

For Culture, digital is also about developing a citizenship: new digital technologies (artificial intelligence, algorithms, collection of personal data) and their influence on our lives are the subject of many European projects. They offer constructive approaches allowing us to cast a critical eye on the digital environment we live in, its potential drifts and its impact on democracy.

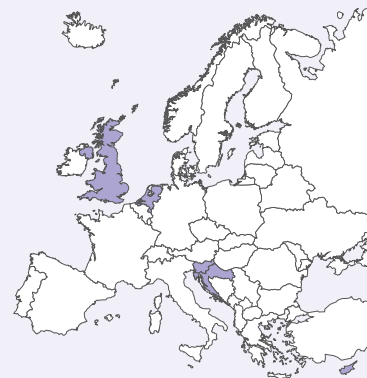
STATE MACHINES – ART, WORK, AND IDENTITY IN AN AGE OF PLANETARY-SCALE COMPUTATION

State Machines was an international digital media arts programme reaching for new forms of citizenship in an increasingly financialised and digitised world. It was conceived to address the crucial question: “What does it mean to live together in times of rapid technological change, and what new threats and opportunities does this shifting landscape present to us?”. Between 2017 and 2019, State Machines brought together four independent arts organisations and one research institute engaged in introducing audiences to the works of nearly 400 artists, creatives and researchers originating in 42

countries. The programme took the form of installations, film, video, photographic works, online apps, site-specific performances and new research engaging citizens’ critical thinking on topics such as Identity and citizenship, digital work and finance, and coping with emerging technologies.

PARTNERS:

Aksioma Zavod za Sodobne Umetnosti – SI; Neme – CY;
Stichting Hogeschool van Amsterdam – NL;
Furtherfield.org – UK; Drugo More Udruga – HR.



^ State Machines – Metadata kills
© Miha Fras-Aksioma

THE NEW NETWORKED NORMAL (NNN)

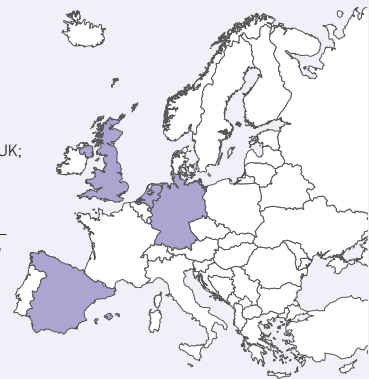
NNN was a European programme involving five leading European arts organisations. Together, they developed an artistic programme exploring how new technologies, emerging communities and networks can offer new models and opportunities for how citizens can live, work and communicate, providing glimpses of a future sovereignty. Since its launch in July 2017, the NNN has helped facilitate connections between festival goers, academics, artists, technologists, theorists, hackers, makers and cryptographers with a wide-ranging programme of digital co-productions, pop-up exhibitions, discursive fora, hands-on workshops and online activities. The NNN accompanied the journey into concepts and practices that each European experiences daily and that are key for a better understanding of our lives: algorithmic citizenship, data privacy, the relationship between physical and virtual territories, power structures, blockchain and governance 2.0 protocols. The future is now and citizens need better have the right tools for understanding it.



^ FREEPORT Terminal MCR
© Chris Foster

PARTNERS:

Abandon Normal Devices – UK;
Stichting STRP – NL; Centre
de Cultura Contemporània
de Barcelona (CCCB) – ES;
Kulturprojekte Berlin GmbH –
DE; Asociación d i n a (DINA/
The Influencers) – ES



LABOURGAMES

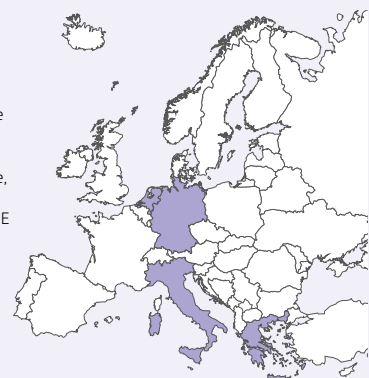
LABOURGAMES aimed to scrutinise the dichotomy between work and play. It allowed the development of new perspectives on the current labour system in Europe in a playful way by creating both, self-developed games and an in-depth investigation of game mechanics in the world of work.

Over three years makers, gamers, designers, trade unionists, artists, employment agencies, teachers and pupils were involved in the testing and the development of serious games making possible a debate on what working means nowadays. LABOURGAMES led to a total of 8 fully-fledged games about the working world, dealing with topics such as digitisation and the interplay between

humans and robots, the development of efficient team-building processes or even raising awareness on personal harassment and individual space between colleagues.

PARTNERS:

Urban Dialogues EV – DE;
Stichting Open State
Foundation – NL; Alternative
Europee – IT; Ethniko Kai
Kapodistriako Panepistimio
Athinon – EL; Anschlaege.De,
Atelier Fur Gestaltung Lage,
Schuhmann und Watzke – DE



“Union meetings traditionally start with a movie night on the history of the labour movement. The IT Engineering Conference 2018 of IG Metall and the Hans Böckler Foundation dealt with the topic of artificial intelligence and so the organisers exchanged film for game night. 250 union members played 'paper/mirror' and got an insight into the programming of intelligent machines. A perfect introduction to the topic of the conference and at the same time a successful play test event for LABOURGAMES.”

Stefan Horn, Project Coordinator

A EUROPEAN LEVEL PLAYING FIELD

Cooperation between organisations from different parts of Europe is essential for the cohesion of the European cultural scene. Several projects aim to boost and strengthen the CCI sectors' activities in different regions of Europe by proposing capacity-building activities and new business models that make it possible to create a common European cultural sector with equal opportunities for all. The aim is to structure and professionalise the different sectors and markets around Europe equally.

Despite its rich and vibrant industry, for example, the music sector shows geographic development gaps in Europe (in terms of markets, professional structures and circulation of artists for example). HEMI and MOST, both projects selected in 2019, aim to address these gaps in the music sector and work towards a level playing field.

CIRCUSNEXT PLATFORM

Born out of the fact that emerging artists and companies have real difficulties in their creative process, Circusnext aims to identify these new creators and encouraging the emergence of new writing in the field of circus arts. Considered to be one of the most important support programmes for emerging authors and creators in the sector, circusnext's goal is to support and assist artistic creation and the circulation of artists. Over the years, Circusnext has become an essential program for the development of contemporary circus and the recognition of circus as

an art in its own right, at each step of the contemporary circus value chain, from identifying the new generation of contemporary circus creators through criteria of excellence and singularity, to facilitating mobility for young creators in Europe, to showcasing their creations and finally to raising awareness in European audiences of the diversity of contemporary circus writing. Discover who are the European circus arts talents on their website: <https://www.circusnext.eu/artists/>



◀ Circusnext
© Milan Szypura

HUB FOR EXCHANGE OF MUSIC INNOVATION IN CENTRAL AND SOUTH-EASTERN EUROPE (HEMI)

TECHNOPOLIS ATHENS

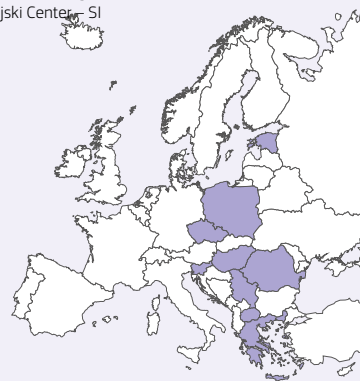
HEMI aims to provide expertise, consultancy and offer training modules to music professionals in each country in the Central and South East Europe (CSEE) region, responding to the current and future needs of the sector in the region but also at the European level.

HEMI develops along two main axes: HEMI digital (Music platform and news channel for the promotion and communication of CSEE music events, conferences, festivals) and HEMI HUB (CSEE hub of hubs engaging in development of innovative and sustainable models of business education and entrepreneurship for music professionals.)

Finally, HEMI will develop the HEMI Music Innovation Incubator connecting horizontal educational and vocational training needs to meet current and future challenges of the music industry.

PARTNERS:

Asociatia Romanian Artists Worldwide – RO;
Dunagentsys Kft. – HU; Foundation Exit – RS;
Fundacja Krakowska Scena Muzyczna – PL;
Institut Umeni - Divadelni Ustav – CZ; Krakowskie
Biuro Festiwalowe – PL; Music Estonia Mtü – EE;
Password Production – MK; Sigic – Slovenski
Glasbenoinformacijski Center – SI



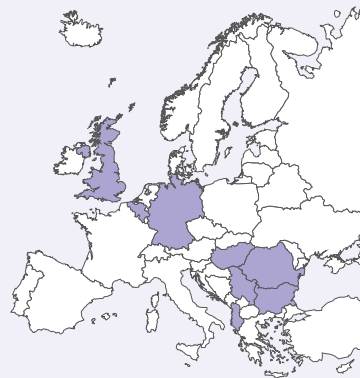
MOST – THE COMPLEX STRATEGY TO DEVELOP THE BALKAN WORLD MUSIC SCENE

HANGVETO ZENEI TERJESZTO TARSULAS KFT

The MOST project aims to improve the Balkans' world music market through a complex strategy, including audience development, professional training, export support, mobility of artists and professionals, event management, platform development and policy advocacy. The proposal focuses on world music, because that is the musical concept that enhances communication between different cultures. It is a vehicle for preserving and transmitting traditions between generations and cultures, and one of the most powerful tools of intercultural communication. The Balkan region has high quality and high potential music traditions and musicians, very much underperforming its potential on the global market.

PARTNERS:

Asociatia Timisoara Capitala Culturala Europeana – RO;
European Music Council EV – DE; Foundation Exit – RS;
International Errands Ltd – BG; Ma Music, Leisure &
Travel Ltd – UK; Palais des Beaux Arts – BE;
Piranha Arts AG – DE; 'Rek' Remont Kapital Culture
Center – AL



AUDIENCE PARTICIPATION AND ENGAGEMENT

In line with the New European Agenda for Culture⁽²¹⁾, the Creative Europe Culture Sub-programme provides opportunities for participating actively in cultural life and allows the exchange of practice among European organisations on how to best contribute to citizens' empowerment.

⁽²¹⁾ https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

Creative Europe projects often aim at reaching European peripheries, be it geographic or social, with artistic and socially committed activities allowing European citizens to unfold their creative skills. In the meantime, they provide opportunities for professionals to share competences on working with people, and not only for people. Citizens' histories, identities and diversity become the starting point for inclusive creative journeys.

CARAVAN NEXT

With inclusion of at least 300 cultural professionals and with more than 100 cultural events, Caravan Next connected Europe and other countries worldwide, creating thousands of new relationships. When cities become open-air stages and professional artists are connected with local communities, theatre goes beyond theatres and local communities become co-authors and co-actors in immersive artistic experiences, breaking down walls of

social and cultural separation. By the end of the project, transferable cultural intervention paths had been created and shared among theatre professionals around Europe.

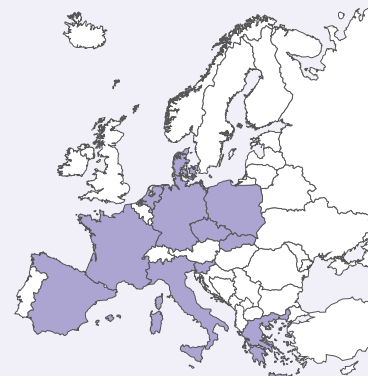


Aminaglyphe
© Egon Hørsev Rasmussen



PARTNERS:

Nordisk Teaterlaboratorium – DK; Centro de Arte y Producciones Teatrales – ES; OGR-CRT – ScpA – IT; Università degli Studi di Torino – IT; Stichting Zid – NL; Buergerstiftung Rohrmeistere Schwerte – DE; Farma v Jeskyni Sdruzeni – CZ; Omma Studio – EL; Polytechnio Kritis – EL; Association des Agences de la Démocratie Locale – FR; Stowarzyszenie Edukacyjno – Społeczno – Kulturalne Teatr Brama – PL; Truc Spherique – SK; Kulturno Izobrazevalno Društvo Kibla – SI



YOUNG EUROPEAN (CULTURAL) AUDIENCE DEVELOPMENT! (YEAD)



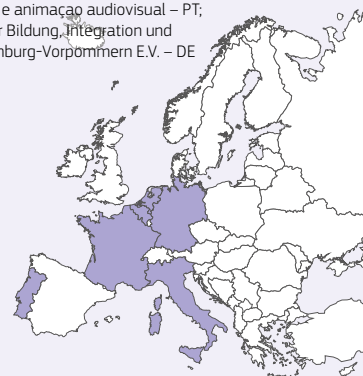
Between 2015 and 2019, YEAD partners brought together their experiences, networks, and skills to give young people from all over Europe and beyond a chance to question their interaction with culture. From 2015 to 2019, young people aged 18 to 25 from underprivileged backgrounds examined the ways in which they feel included, recognised, or rejected by cultural institutions.

YEAD's goal was to encourage youngsters to play an active part in European culture — as spectators, by developing their appetite for culture, but also as creators. Their strong belief: cultural rights and cultural diversity must and can nourish European policies and organisations. In addition to the audiovisual workshops developed with youngsters with no former experience of artistic creation,

a rich programme of seminars was implemented with representatives from European cultural institutions. Altogether, they resulted in the inspiring publication *A Youthquake for Culture*, a guide on good practices for young audience engagement in cultural organisation.

PARTNERS:

Centre Video de Bruxelles – BE; Stichting en Actie – NL; Fondazione per le Iniziative e lo Studio sulla Multietnicità – ISMU – IT; Alter Natives – FR; AO Norte – Associação de produção e animação audiovisual – PT; Regionale Arbeitsstelle für Bildung, Integration und Demokratie (RRA) Mecklenburg-Vorpommern E.V. – DE



OPERA VISION – MAKE OPERA ACCESSIBLE TO ALL

The freeview streaming platform OperaVision has built a large following for regular livestreams from 28 Europe's leading opera houses. Since its launch in October 2017, OperaVision has streamed a new production on average every week. Each opera is available for 6 months on demand and accompanied by bonus material offering insights to these works for opera connoisseurs and those just curious about this art. OperaVision has a specific new emphasis on attracting and cultivating young, emerging audiences and celebrating Europe's cultural heritage.

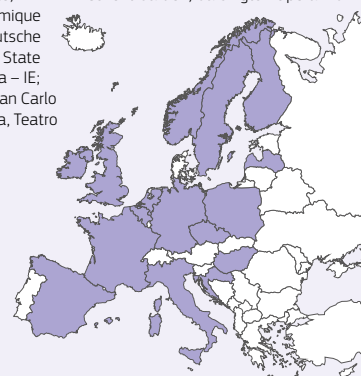
OperaVision allows viewers to: watch live streams as operas unfold in opera houses; view performances, sub-

titled, on demand; learn about the art form and specific productions by browsing articles, stories and a richly populated digital library; discover resources for young audiences and for artistic career development. It is in English, French, and German, thoughtfully curated, and free to browse and explore.

PARTNERS:

Opera Vlaanderen, La Monnaie/De Munt, Opera Europa – BE; Croatian National Theatre in Zagreb – HR; National Theatre Brno/Janáček Festival Brno, National Theatre Prague – CZ; Finnish National Opera – FI; Festival d'Aix-en-Provence, Opéra de Lille, Théâtre National de l'Opéra-Comique – FR; Komische Oper Berlin, Deutsche Oper am Rhein – DE; Hungarian State Opera – HU; Irish National Opera – IE; Teatro Regio Torino – Teatro di San Carlo Napoli, Teatro La Fenice Venezia, Teatro Dell'Opera di Roma – IT;

Latvian National Opera – LV; Dutch National Opera – NL; Norwegian National Opera – NO; Polish National Opera, Poznań Opera – PL; Teatro Real Madrid, Palau de les Arts Reina Sofia Valencia – ES; Royal Swedish Opera – SE; Opera North, Royal Opera House Covent Garden, Garsington Opera – UK



© Opera Vision

INCLUSIVENESS – SHOWCASING DIFFERENCES AND DIVERSITY

Being perceived as “different” can be an obstacle to access to culture whether as an artist or as an audience. Many Creative Europe projects aim to fight prejudices and to

transform differences into strength: yes, you can be an artist even if you have disabilities and you can feel fully at home in a European museum even if you are a migrant.

CROSSING THE LINE

For the first time, three leading European professional theatre companies working with artists with learning disabilities came together to meet, work and learn together to increase the skills of their artists and to raise the profile of the field. By exploring each other’s business models and audience development methods, they sought to strengthen their joint platform to enhance the sustainability of the artists and their work.

The project culminated in a unique showcase festival in Roubaix over three days with performances of the companies, films, art form-based workshops and round tables on European collaborative working and disability aesthetics. Since then, a new, expanded edition of the project has been launched, creating future possibilities for the artists, their creative work and their audiences.



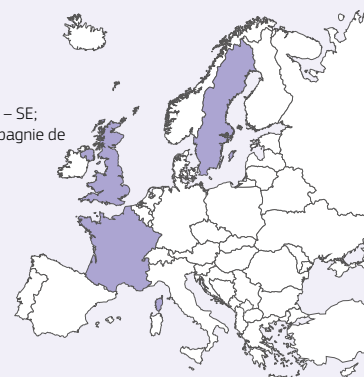
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Dreamplay
© Bodil Johansson



^ A Dreamplay_CONTAINED
© Johansson_Desury_Lauro

PARTNERS:

Stiftelsen Moomsteatern – SE;
Mind the Gap – UK; Compagnie de
l'Oiseau-Mouche – FR



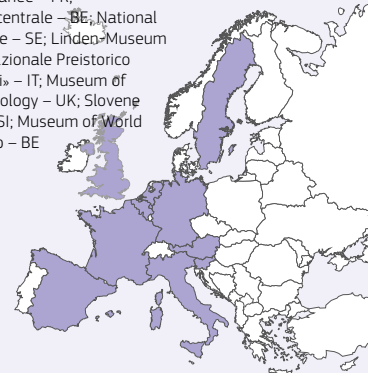
SHARING A WORLD OF INCLUSION, CREATIVITY AND HERITAGE (SWICH)

How to adapt the role and practice of museums to the current society, which is characterised by migration, globalisation and, consequently, cultural diversification? How to move ethnographic museums away from the paradigm of colonialist ideology that has often governed the constitution of their collections? These are the main questions that brought together ten European ethnographic museums around SWICH, a large-scale cooperation project. SWICH aimed to increase the role and visibility of ethnography and world culture museums as new centres of cultural encounters, open discourse, creative innovation and knowledge production. In order to achieve a future-oriented re-contextualisation of the ethnographic museums, the partners also focused on the role of new technologies as means of cross-cultural encounter and of inclusion of diaspora and post-migrant communities in Europe. Over four years, interdisciplinary approaches

were discussed and tested thanks to the collaboration with communities, artists and stakeholder groups, including members of the collections' originating communities.

PARTNERS:

Weltmuseum Wien – AT; National Museum of World Cultures – NL; MUCEM Musée des Civilisations de l'Europe et de la Méditerranée – FR; Musée royal de l'Afrique centrale – BE; National Museums of World Culture – SE; Linden-Museum Stuttgart – DE; Museo Nazionale Preistorico Etnografico «Luigi Pigorini» – IT; Museum of Archaeology and Anthropology – UK; Slovene Ethnographic Museum – SI; Museum of World Cultures – ES; Culture Lab – BE



“The late twentieth century saw the emergence of a new critical discourse that identified museums as hegemonic knowledge formations and sometimes crudely stigmatized them as illegitimate expressions of elite culture and hierarchy. Museum curators and professionals – among them the authors of critiques in various registers – embraced opportunities to reinvent practice and move toward more collaborative and inclusive ways of working.”

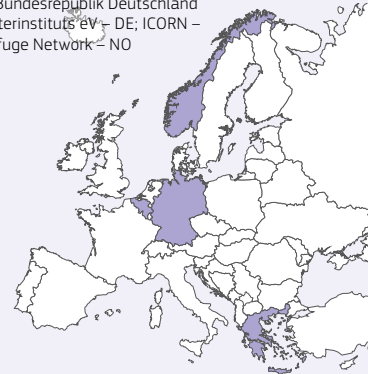
Nicolas Thomas, Director of the MAA Cambridge, From the article: The Museum inside-out: Twenty

ACT FOR GLOBAL CHANGE: A GLOBAL CONVERSATION FROM THE ARTS TO THE WORLD (ACT)

Selected in 2019 under the yearly cooperation call, ACT has the ambitious goal of building bridges between different fields of action, i.e. the artistic, social, political and business world. To this end, it aims in a first phase to enable and facilitate a global inclusive conversation and critical reflection among festival managers from different art disciplines, origins, generations and social backgrounds on the role that arts, culture and more particularly festivals, can play in a fast-changing world. The strategy for reaching positive change consists of a series of new training modules, digital toolkits and a funding system for refugees. In a world increasingly polarised by inequality and lack of intercultural dialogue, ACT contributes towards more cultural diplomacy and informed, skilled leaders and activists with global perspectives, acting in solidarity to effect change at the local, regional, national, and international level.

PARTNERS:

The Festival Academy – BE; deSingel International Arts Campus – BE; International Arts Festival NEXT – BE; Dimotiki Anonimi Etarei Politistikis Proteyoysas Eleusinas – EL; Zentrum Bundesrepublik Deutschland des Internationalen Theaterinstituts eV – DE; ICORN – International Cities of Refuge Network – NO



08.

SUPPORTING ACCESS TO FINANCE

Access to finance is more challenging for Small and Medium-sized Enterprises (SMEs) in the cultural and creative sectors than for other SMEs and has been identified as a core barrier to growth in the sector.

The Cultural and Creative Sectors Guarantee Facility (CCS GF) under Creative Europe is a facility under which the European Commission through the European Investment Fund (EIF) provides guarantees and counter-guarantees on debt financing to Financial Intermediaries in order to improve access to finance to SMEs from cultural and creative sectors. Thanks to the CCS GF, financial intermediaries selected by the EIF are able to provide additional debt financing to SMEs in Participating Countries.

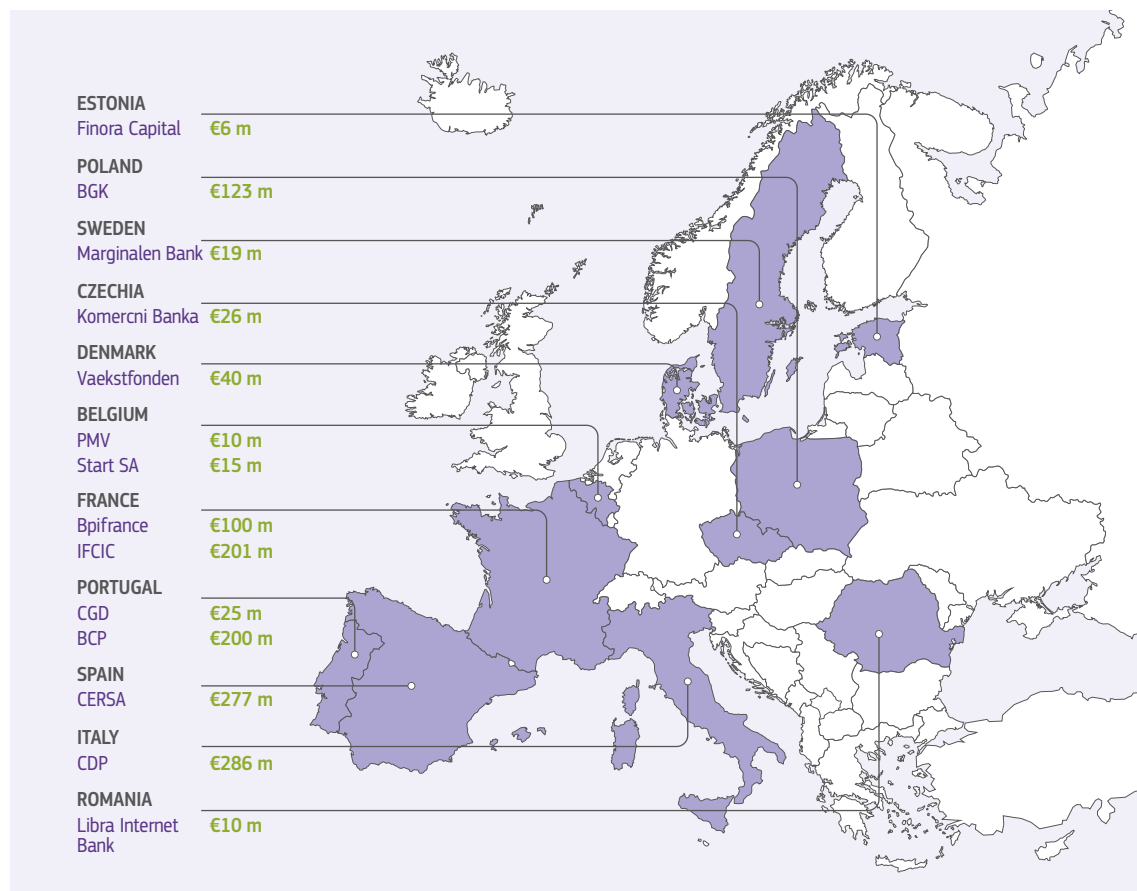
The CC GF was launched in July 2016 as the first financial instrument specifically targeting the CCS with an initial budgetary appropriation for CCS GF of EUR 121 million from the Creative Europe budget. The targeted leverage effect of the CCS GF was initially set at 5.7, but currently is expected to leverage at least EUR 2 billion of additional financing for the cultural and creative industries.

In its fourth year of activity, the CCS GF is performing well. In 2019, a total of 15 transactions in 11 countries were signed and those 15 transactions are expected to generate EUR 1.3 billion of debt financing for companies from the cultural and creative sectors. Several new transactions are currently in the assessment process within the European Investment Fund.

As of end-2019, debt financing of EUR 424.4 million had been made available to 1 547 CCS SMEs to finance projects worth EUR 1.08 billion. In 2019 the EIF entered into four new transactions with Financial Intermediaries (three extensions of existing guarantee agreements and one new agreement with a Swedish financial intermediary).

These results are very encouraging as they indicate that it is possible concretely to address the traditional gap be-

Map 4: Guarantee Facility agreements with financial intermediaries, as of end-2019



tween the financial sector and the cultural and creative sectors. Given the strong market demand, the European Fund for Strategic Investment has been mobilised to top-up the CCS GF by EUR 60 million in 2019, equivalent to 50% of the first budget. A second top-up of an additional EUR 70 million is planned for 2020.

This brings total amount of finance available for the CCS GF to EUR 221 million, over two times the original budget. Based on market testing carried out by the EIF, and direct contacts and information sessions with potential Financial Intermediaries, there is a positive forecast of demand for the CCS GF. It is therefore expected that the 2020 commitment (as well as the remaining EFSI contribution) will be fully used.

In addition to the guarantees, the instrument also offers a Capacity Building Scheme, which is a training programme for financial intermediaries wishing to build dedicated portfolios of loans targeting cultural and creative SMEs with high-level consultancy, support and technical assis-

tance. It has been operational since mid-2018, and already had been extended to 21 financial intermediaries across 15 programme countries. This may result in an increase in the number of financial institutions interested in working with CCS SMEs as well as maximising the European geographical diversification of targeted financial products for the sector.

As part of the CCS GF implementation, a communication strategy has been in place since its launch aiming to raise awareness about this funding opportunity. The main corporate material was distributed and promoted throughout 2018, but actions continued in 2019, namely to promote informative workshops and case studies of beneficiaries.

The Creative Europe's Cultural and Creative Sectors Guarantee Facility received an honourable mention as "Product Innovation of the Year" at the Global SME Finance Awards 2019.



^ Seminar about the Guarantee Facility in March 2019, Brussels

SUCCESS STORIES

MOLIWOOD FILMS: STORY OF MY WIFE



Location:	Rome
Financial Intermediary:	CDP / Intesa San Paolo
SME:	Moliwood Films
Sector:	audiovisual production company
Number of employees:	3
Financing purpose:	cashflow
EU financing:	Cultural & Creative Sectors Guarantee Facility, EFSI

Moliwood Films, a production company based in Rome, is run by Flaminio Zadra, a film producer who has spent a large part of his professional life in Germany and is now back home in Italy. He brought back significant film-making experience and contacts to put this company specialising in feature films, short films and commercials onto a growth trajectory. A recent project was a European co-production entitled **Story of my Wife**, working with entities from France, Germany and Hungary. The entire project cost was EUR 10 million, but the Italian part was around EUR 1.4million, which is still a large amount for a small company like this one.

"Making movies costs money. It's not like an artist making a painting..." Flaminio says. "Sadly, banks are often not accustomed to film production. It's difficult for them under-

stand this sector. In Italy, this kind of specialised financing is not as readily available as it might be other countries like France. We're a new company as well, so it's perhaps normal that banks were extra-prudent. But when they saw our plan and realised that it's solid and well-drafted, we were able to make progress." With the help of an EU-guaranteed loan through the Cassa Depositi e Prestiti, backed by the European Investment Fund, Moliwood Films were able to raise the money they needed to cover the necessary up-front payments for the project to go ahead.

For Flaminio, independent European productions deserve all the support they can get. "Independent movies should be considered a public utility, like hospitals or transportation. They contribute to improving our quality of life. So I think it's very sensible that public institutions support these areas. They can also play an important role in highlighting cultural heritage."



^ The Story of My Wife (by Ildikó Enyedi)

FIRE WILL COME (O QUE ARDE) by Oliver Laxe – Film Coproduction Spain, France, Luxembourg

Fire will come is an international coproduction that premiered at the Cannes Film Festival in 2019. The film, a slow-burn drama about rural life threatened with extinction in the Galician mountains (northwest Spain) won the *Un Certain Regard* Jury Prize and has received several other awards and international recognition. It was supported by the CCS GF via the Spanish financial intermediary CREA SGR with EUR 120 000.



Watch the trailer of the film >



TEMPORA
bringing
exhibitions to life



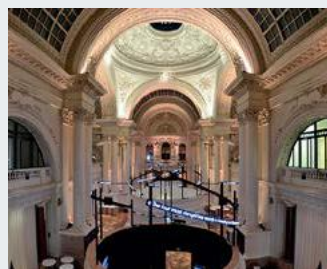
Location:	Forest, Brussels, Belgium
Financial Intermediary:	St'art
SME:	Tempora
Sector:	Exhibitions
Number of employees:	50
Job Creation:	+/- 21
Financing purpose:	cashflow
EU financing:	Cultural & Creative Sectors Guarantee Facility (CCS); European Fund for Strategic Investments (EFSI)

Tempora, a company based in Brussels, is a one-stop shop for exhibitions. "We carry out the whole process in-house. We collect and organise the material, research, arrange the logistics and advertising, and, finally, put up the exhibition," explains Raphael Remiche, Chief Financial Officer of Tempora. "Because we integrate everything into our approach, we're cost-effective."

Tempora has become a reference point in the world of museums and cultural heritage, having put on exhibitions like *C'est notre histoire! – 50 ans d'aventure européenne* or more recently *Islam it's also our history*.

However, organising and transferring a large exhibition can be a very complex and demanding process that puts a lot of pressure on the company's finances. "It can take approximately two years to collect the material and prepare an exhibition," says Raphael, "and that entails a lot of costs that we have to endure before the first ticket is sold. This leaves us with a significant cashflow problem."

Thanks to an EU-guaranteed loan from St'art, backed by the EIF under the Investment Plan for Europe, Tempora was able to solve the cashflow issue and keep developing other sides of the business, such as investing in a new workshop, whilst maintaining their commitment to ongoing exhibitions. "We wouldn't have been able to do this if we had had to devote all of our financial resources to covering the costs of a large exhibition, like Pompeii: the immortal city which we took to the USA," adds Raphael. "This allows us to multi-task and keep developing the business. Ultimately, we want to continue making knowledge available to as many people as possible."



MALLORCA LIVE FESTIVAL

This international multi-genre music festival takes place in the Balearic Islands. It has had four editions (and shortly five) and it is improving each time. More than 40 live artists and DJs perform on four stages, bringing together around 33,500 people during the three days and making of this event one of the biggest pushes to the cultural and tourism industry in Mallorca.

"Funding is one of the biggest obstacles in this sector as banks usually have rigid structures when it comes to work with risky or untypical business as ours. Fortunately, we got to know CREA SGR whose team, after listening to our

project and its potential, was able to help us via the Guarantee Facility to make the festival happen and grow," said Álvaro Martinez, manager of Mallorca Live Festival.



^ Mallorca Live Festival, © Javier-Bragado
Watch the after-movie of the 2019 edition
to get a glimpse of the festival



CROSS-SECTORAL COLLABORATION

The Cross-sectoral Strand connects the Culture and MEDIA Sub-programmes by focusing on issues and projects at the cross-roads of different parts of the creative and cultural sectors. This allows Creative Europe to strengthen collaboration across industry silos, promote innovation and respond in an agile way to the opportunities and challenges faced by the creative sectors.

Under the Cross-sectoral Strand, Creative Europe supports several activities, in particular:

- › The **Creative Europe Desks**, which provide assistance to potential applicants and are well placed to foster cross-sectoral collaboration;
- › **Studies and data analysis**, in cooperation with the European Audiovisual Observatory and under the European Agenda for Culture;
- › **Communication** activities to increase awareness and raise the visibility of Creative Europe;
- › **Policy cooperation** and innovation by empowering players to work cross-sectorally;
- › **Cross-sectoral projects** with participants from audiovisual combined with other cultural sectors such as publishing, music or museums.

The implementation of several cross-sectoral projects was taken forward in 2019, exploiting the significant potential for collaboration between creative sectors in a variety of ways, including a European Network of Creative Hubs, a Masters' Module on Technology and the Arts, and Support to the Integration of Refugees.

The cultural and creative sectors face common challenges, such as the arrival of global platforms, fragmentation along national lines, the weakening of traditional business models and new ways of producing and

distributing content. Therefore there is an opportunity to reinforce the collaboration between the content and tech industries, to anticipate new forms of cultural expression and business models.

In this context the Commission proposed launching the Creative Innovation Lab post-2020. The Lab will create space for experimenting and taking risks, for prototyping solutions which could then be scaled up. To be effective it should focus on where European added value is highest, through a cross-border dimension which will help structure emerging markets.

At a stakeholder consultation meeting in February 2019 participants from across the cultural and creative sectors, from cinema and TV to music, publishing, music, museums and more, including tech start-ups, were asked their views on the Creative Innovation Lab concept. The discussions revealed a strong message of support for a new type of collaboration, at the crossroads between different cultural and creative sectors, for instance through the use of innovative technologies.

Takeaways from the discussions included that collaboration should have a problem-solving approach, be user-centric and technology neutral. The discussions also showed the need to facilitate exchanges of information and networking opportunities among creatives from different sectors as well as tech companies.



The **CULTURAL AND CREATIVE SPACES AND CITIES** policy project (EUR 1.5 million) funded under Creative Europe's cross-sectoral Strand entered into the second year of its implementation in 2019. The project aims to bring cultural and creative spaces, and local decision-makers, closer, to help make better use of public spaces for social and urban regeneration through culture, to share best practices on social inclusion and the relationship of cultural and creative spaces with their neighbourhoods, and to explore and share best practices of cultural and creative spaces with aspects of the collaborative economy and innovative models for the delivery of public services. A conference took place in Brussels in 2019, as did different participatory labs at city level.

PREPARING THE CREATIVE INNOVATION LAB

In order to prepare the Creative Innovation Lab a pilot call for proposals was launched, entitled Bridging Culture and Audiovisual through Digital. The lessons learned from these pilot projects will be used to shape the future Creative Innovation Lab. The level of interest in the call exceeded expectations – of 63 applications seeking total funding of EUR 14 million, only eight could be chosen within the available budget limited of EUR 1.75 million. The applications came from museums, audiovisual companies, performing arts and tech companies.

The range of topics and sectors that the eight projects are engaging in is very broad, as illustrated in the two examples below, both enhancing European cultural heritage:

- **POMPEI** – supported with **EUR 175 000** Museums and heritage sites are looking for new ways to reach their audiences and attract new ones, especially young audiences. Pompei, which receives millions of visitors every year, but remains mysterious for many others, is a perfect testing ground. This immersive exhibition, offers an audiovisual journey on a monumental scale. A Virtual Reality experience complementary to this exhibition, *reviVR Pompeii*, will also be organised. New excavations have uncovered a buried area of the city and a documentary will be used as raw material for the realisation of this immersive experience.
- **MaR-eBoX - Culture Underwater. Time Capsules at the bottom of the sea**, supported with **EUR 214 000** focuses on 5000-year old traces of human activity found on the seabed. The project connects the past with the present through digital content, artistic views and exhibition forms. It enables the protection and promotion of European underwater cultural heritage and raises awareness of the current challenges of the Sea.

INTEGRATING REFUGEES THROUGH CROSS SECTORAL PROJECTS BETWEEN ARTS AND AUDIO-VISUAL – WHAT HAVE WE LEARNED?

Following the 2015 refugee crisis, Creative Europe launched a specific call in 2016 for refugee integration and fostering intercultural dialogue. This was an opportunity to implement activities recognising and celebrating the contribution refugees and migrants make to cultural diversity in Europe. The 12 selected projects were moved by a common conviction: culture can be a means for refugees and migrants to meet, communicate with and become part of local communities.

RESTORED DIGNITY

The activities proposed by the projects allowed the expression of the newcomers' most personal, precious and cherished talents, which resulted in an enhanced self-esteem for the participants. Being involved in a creative process of workshops, concerts, meetings and creations with the host communities allowed them to be seen in a new light by others and by themselves, going beyond victimisation and stigmatisation, to affirmation of dignity.

BREAKING BARRIERS

The arts make it possible to tell stories with a sensitive and human-centred approach, even in situations in which spoken language would normally become a barrier. They enable sensitive communication on intimate stories, feelings and identities.

GOING OUT OF BOXES

Most of the projects experimented with unconventional venues – especially public space was reaffirmed as “the place to be” for people to meet, discuss and create.

NEW NARRATIVES ON MIGRATION ARE POSSIBLE AND NECESSARY

The projects challenged stereotypes of migrants and refugees as “mass” or a monolithic phenomenon. They highlighted the importance of working with the specificities of each participant's individual story and thus created new European narratives on migration and migrants.

In 2019, all 12 projects involving 62 organisations spread over 20 countries came to an end, revealing the full potential of cultural interventions in addressing this topic. Results have been largely positive confirming that culture is a tool with considerable potential for opening minds and breaking down barriers. The lessons learned for the participating organisations beyond “the refugee issue” included also reinventing themselves by integrating new artists and stories and reviewing their practices.

NEW RESOURCES FOR EUROPE

Providing the possibility to dig into the richness of individual stories, the projects confirmed that refugees and migrants are a new resource for European society: they bring new skills, competences and talents that need to be recognised and developed further. Projects showcased those competences and helped creating infrastructures to identify, practice and optimise them.

COMPLEX PROBLEMS NEED MULTIDISCIPLINARITY

The cultural sector cannot solve integration problems on its own. The projects were prepared in innovative partnerships with NGOs dealing on a daily basis with migrants, often involving local governments. The richness of such collaborations was strongly appreciated by all beneficiaries.

PROCESS AND RESULTS

Processes and methodologies applied in projects were formalised and made available for other cultural or social organisations wanting to develop creative activities with newcomers. The relevance of process for real integration and mutual sharing of knowledge was highlighted.

THE PROJECTS' IMPACT IS OFTEN FELT AT A MORE INTIMATE LEVEL AND INDIVIDUAL STORIES ALLOW FOR THEIR QUALITATIVE ASSESSMENT.

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