



European
Commission

2025 Annual Work Programme for the implementation of the Creative Europe Programme

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ANNEX

Annual Work Programme for the implementation of the Creative Europe Programme for 2025

Part I - General overview

This Work Programme outlines the policy framework, the priorities and the actions implementing Creative Europe Programme in 2025.

1. THE CREATIVE EUROPE PROGRAMME

OBJECTIVES AND STRUCTURE

Creative Europe (hereafter also 'The Programme') brings together actions supporting the European cultural and creative sectors¹. In line with the mid-term evaluation² of the former Programme (2014-2020), the new Programme builds on the structure of the previous one. The budget of EUR 2.4 billion³ for the period 2021-2027 represents a significant increase compared to its predecessor.

The general objectives of the Programme are:

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

These goals are pursued through the following specific objectives:

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

The general and specific objectives of the Programme take into account the dual nature of the cultural and creative sectors, recognising, on the one hand, the intrinsic and artistic value of culture and, on the other, the economic value of those sectors, including their broader contribution to growth and competitiveness, creativity and innovation. The objectives are pursued in a way that encourages inclusion, equality, diversity and

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

² COM(2018) 248 final

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

participation, including, where appropriate, specific incentives that encourage the active participation in the cultural and creative sectors of people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, including both the creative process and audience development; and gender equality, in particular as a driver of economic growth, innovation and creativity.

THIRD COUNTRY ASSOCIATION

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

- EU Member States;
- European Free Trade Association (EFTA) countries, which are also members of the European Economic Area (EEA), in accordance with the conditions laid down in the Agreement on the European Economic Area⁴.
- acceding countries, candidate countries and potential candidates, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective framework agreements and Association Council decisions or in similar agreements and in accordance with the specific conditions laid down in agreements between the Union and those countries.
- European Neighbourhood Policy (“ENP”) countries, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective framework agreements and Association Council decisions or in similar agreements and in accordance with the specific conditions laid down in agreements between the Union and those countries.
- Other third countries, in accordance with the conditions laid down in a specific agreement covering the participation of the third country to any Union programme.

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

Furthermore, in 2025, Creative Europe will, in line with its legal base, continue supporting European Networks of Cultural and Creative organisations that have, within their memberships, structures that are not established in countries associated to the Programme in view to promote European content, artists, creators and professionals beyond the Programme countries.

- **Full participation in all strands of the programme**

The following European third countries fulfilling all the conditions set out in the AVMSD fully participate in all strands of the Programme:

- EEA/EFTA countries: Iceland, Liechtenstein, Norway
- Albania, Bosnia and Herzegovina, North Macedonia, Serbia, Montenegro (see below)

Following an assessment of the alignment of the Ukrainian legislation with the AVMS Directive, the Commission has proposed an amendment of the Association Agreement in order to allow Ukraine to participate fully in the MEDIA and cross-sectoral strands of the Programme. As a result, Ukrainian entities will be able to participate in all MEDIA actions covered by this Work Programme 2025, to the extent that, on the date of award, the

⁴ OJ L 1, 3.1.1994, p. 3.

amendment agreement has been concluded.

For the time being, Montenegro has been temporarily suspended from the MEDIA and cross-sectoral strands due to issues of compliance with the Directive 2010/13/EU on audiovisual media services, as from the 31 January 2024. Therefore, and until the suspension is lifted, legal entities from Montenegro will be deemed as not eligible to future actions in MEDIA and cross-sectoral strands. This suspension has no impact on ongoing projects and third parties' rights and on the financing of the Creative Europe Desk established in accordance with article 7(1)(d) of the Creative Europe Regulation which remains fully operational.

Furthermore, in 2025, Creative Europe will, in line with the Programme Regulation, continue supporting professional networks that have, within their memberships, organisations that are not established in countries associated to the Programme.

- **Full participation in the Culture and cross-sectoral strands and partial participation in the MEDIA strand**

European third countries fulfilling the following conditions:

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

In line with the conditions set out in Article 9 of the Creative Europe Regulation on third country association, Georgia participates partially in the MEDIA strand.

Level of participation:

- full participation in Cross-Sectoral and Culture strand, and
- partial participation in MEDIA strand, as follows:
 - Audience cluster: audience development & film education; European Festivals and networks of European festivals
 - Business cluster: training and skills; markets and networking

Tunisia has been temporarily suspended from the MEDIA and cross-sectoral strands due to issues of incompatibility with essential principles of the Directive 2010/13/EU on audiovisual media services as from the 31 January 2024. This suspension has no impact on ongoing projects and on the Creative Europe Desk established in accordance with article 7(1)(d) of the Creative Europe Regulation which remains fully operational.

Therefore, legal entities from Tunisia and companies incorporated in countries participating in the MEDIA programme, but which are owned directly or indirectly, wholly or by majority participation, by Tunisian nationals are not eligible for actions in MEDIA and cross-sectoral strands until the suspension is lifted.

Proposals from applicants in third countries associated to the Programme may be selected provided that, on the date of award, agreements are (at least provisionally) in force setting out the arrangements for the participation of these countries in the Programme⁵.

⁵ If after the award the agreement is terminated, the selection may be cancelled in exceptional circumstances and if duly justified, after hearing the applicant. This applies in particular if the agreement is terminated shortly after the award and the third country has not paid the relevant contribution and provided that the acquired rights and legitimate expectations of the applicant are respected.

- **Participation solely in the Culture strand**

Kosovo and Armenia have signed an association agreement for participation in the culture strand only⁶.

Please refer to this page for a constant update on the list of participating countries https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/crea/guidance/list-3rd-country-participation_crea_en.pdf

Participation in the strands

Third countries should aim to participate fully in the Programme. However, third countries not fulfilling the conditions set out in the AVMSD and not benefitting from the derogation for ENP countries may participate to the Culture strand and to the action ‘Creative Europe Desks’ under the Cross-Sectoral strand.

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

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

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

⁶ The agreement also includes a participation in the action of the programme supporting the Creative Europe desks.

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

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

BODIES IMPLEMENTING THE PROGRAMME

The European Commission is responsible for the implementation of the Programme. Within the Commission, the following Directorates-General implement the Programme;

- i) Directorate-General for Education, Youth, Sport and Culture - DG EAC -;
- ii) Directorate-General for Communications, Networks, Content and Technology - DG CNECT;
- iii) DG for Economic and Financial Affairs- DG ECFIN-, through co-delegation or cross-sub delegation, for implementation of action 6.1. MediaInvest; And finally, the Commission's Directorate-General for Communication – DG COMM.

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

The Commission is assisted by a Programme Committee, within the meaning of Regulation 182/2011⁷, which gives an opinion on the Annual Work Programme proposed by the Commission.

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

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

2. POLICY FRAMEWORK

Cultural and creative sectors in challenging times

Europe faces an unprecedented combination of challenges and opportunities: geopolitical instability and EU enlargement, the autonomy of industry and the single market, digital transformation, contributing to environmental sustainability, upholding democracy and rule of law including media freedom and pluralism, and inclusion. The cultural and creative sectors are uniquely placed to contribute to addressing these challenges and tapping into these opportunities, whilst at the same time being affected by them. In this light, Creative Europe will continue to support and underpin policy initiatives that build on the successful approach of the Programme to safeguard cultural diversity and increase competitiveness of the cultural and creative sectors.

A major recent development was the adoption on 13 March 2024 of the **European Media Freedom Act (EMFA)**⁸. Ensuring media freedom and pluralism is of fundamental importance for the cultural and creative sectors, which can only thrive in an environment that respects freedom of expression. The Act includes unprecedented safeguards in the EU for media and journalists against political interference, as well as rules ensuring that media can operate more easily across borders, without undue pressure and benefiting from the digital transformation of the media space. The Act creates a new independent **European Board for Media Services**, comprised of national media regulators or bodies, to strengthen cooperation at EU level. Creative Europe will fund the Board and will also provide structured support to news media under the cross sectoral strand. This support is also relevant in the context of the European Democracy Action Plan (EDAP).

The Commission has also intensified its monitoring of the fast-changing media landscape, with the publication of the **Media Industry Outlook Report** in May 2023. This provided the Commission's first comprehensive overview of key market trends, covering audiovisual, video games and news media. The Outlook has brought new evidence from primary sources through questionnaires and surveys. Overall, it shows that a transformation is underway with changes in consumer behaviour, tech advancements and funding models that are galvanizing the market. Our policies need to keep pace with these changes so this report will be relevant as Creative Europe continues to support competitiveness and cultural diversity.

The Programme remains fully aligned with the overarching objectives of the Commission's **2018 New European Agenda for Culture** and with the priorities and corresponding actions identified in the **EU Work Plan for Culture 2023-2026**. While many actions included in the Work Plan will be still ongoing, a few new actions will be introduced in 2025 and supported by Creative Europe.

The Programme welcomes the **European Parliament own-initiative report on the implementation of the Creative Europe Programme 2021-2027**⁹, adopted on 16 January 2024. The report positively assesses the Programme's effective implementation in 2021 and 2022 and its impact on the cultural and creative sectors. The resolution highlights the relevance of the Programme which attracts a high level of engagement by the cultural and audiovisual sectors, although further administrative simplification for applicants is needed. It urges, in particular, further support for addressing the long-term effects of the COVID-19 pandemic and the upskilling of creators and industry.

The Commission acknowledges the significance of **fair remuneration and working conditions for artists and cultural professionals**, in line with the European Parliament own-initiative legislative report, jointly prepared by the Culture and Employment Committees, 'EU framework for the social and professional situation of artists and workers in the cultural and creative sectors'¹ adopted on 21 November 2023. In terms of follow-up, the

⁸ Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

⁹ European Parliament resolution of 16 January 2024 on the implementation of the Creative Europe Programme 2021-2027 (2023/2003(INI)): [Texts adopted - Implementation of the Creative Europe programme 2021-2027 - Tuesday, 16 January 2024 \(europa.eu\)](https://www.europarl.europa.eu/media/default.do?tab=details&lang=en)

current EU Work Plan for Culture 2023-2026 provides further activities on this topic, such as **thematic workshops**, as well as a platform on artists' and creative professionals' working conditions, which will be pursued under the Culture strand.

Evaluation of the Programme

2025 is the fifth year of the implementation of the Creative Europe 2021-2027 Programme. The focus of the Annual Work Programme is the consolidation of the existing actions that have been implemented since 2014 (previous Creative Europe Programme 2014-2020) and the new actions launched since 2021, such as Perform Europe and Culture Moves Europe. In 2025, the results of the Creative Europe 2014-2020 final evaluation and 2021-2027 interim evaluation will feed into steering the Programme to its conclusion. Also, it will contribute to the reflections on priorities for the programmes under the new MFF.

2. CREATIVE EUROPE CONTRIBUTION TO OVERARCHING PRIORITIES

Creative Europe will play its role in contributing to the green and digital transitions and strengthening social and economic resilience, by integrating these dimensions alongside ongoing support to content creation and distribution, as foreseen by the legal basis.

2.1 Digital transition

The Commission will propose some measures within Creative Europe actions to empower the creative sectors (CCS) to harness data and digital tools in their production and distribution activities, thus addressing the digital transition in the implementation of the core objectives of the Programme. The current EU Work Plan for Culture includes several actions to promote a coherent and sustainable digital transformation across the CCS and enhance the discoverability of diverse European cultural content in the digital environment. The European Media Industry Outlook Report has shown how taking up opportunities offered by innovation is key to being competitive in the future, in particular to reaching younger generations online.

The acceleration in Generative Artificial Intelligence applications has raised new opportunities as well as concerns. In particular it is of utmost importance that the training and deployment of these models is carried out in full respect of copyright. The provisions included in the Artificial Intelligence Act, following the political agreement achieved in December 2023 and confirmed by the COREPER on 2 February 2024, will support the enforcement of the EU copyright rules for the training of general-purpose AI models and will increase transparency about the training content. Furthermore, AI generated content will have to be labelled as such. The compliance with these obligations will be monitored by a new AI Office.

Meanwhile artists, cultural professionals and creative companies and organisations need to position themselves to be ready to take advantage of the new opportunities for AI. Stakeholders have highlighted how AI and data are facilitating new ways of creation, opening new markets and influencing the entire value chain e.g. transforming the creation, production, promotion, distribution and dissemination of content. There are also concerns related to the potential impact of automation and AI on jobs and skills, fairness and cultural diversity. Creative Europe funding, in particular on European Cooperation, skills and talent, innovative tools and cross-sectoral collaboration will be a catalyst for the sector to take up this technology.

In the context of strong international competition, EU Programmes will support and accompany industry in contributing to the development of virtual worlds, in line with the Communication of July 2023 "An EU initiative on Web 4.0 and virtual worlds: a head start in the next technological transition". Creative Europe will, in addition to ongoing support to content creation and distribution, support projects to leverage the role that artists, creatives and cultural professionals may play in shaping a fair and ethical digital environment aligned with European values and to foster innovative formats and experiences, tools and applications. Several existing schemes for the MEDIA strand will contribute, namely Skills and Talent; Video Games and XR; Innovative Tools and Business Models; Markets and Networking. Also, under the Cross-sectoral strand, the Creative Innovation

Lab can make a valuable contribution across the cultural and creative ecosystem. These funding opportunities are discussed in the sections below.

More generally, Creative Europe will continue to be in line with the objectives of Europe's Digital Decade and plays a key role within the updated industrial strategy as regards the cultural and creative industries ecosystem, the New European Agenda for Culture and the EU Work Plan for Culture. The Programme will continue to contribute to the implementation of the 2020 Media and Audiovisual Action Plan (MAAP), which supports the recovery, transformation and empowerment of the media and audiovisual sectors. The Programme will also be implemented in line with the values enshrined in the declaration on European Digital rights and principles, which promotes a sustainable, human-centric vision for the digital transformation.

2.2 Creative Europe contribution to the EU Greening efforts

In 2025, the Commission will continue looking into ways how environmental, sustainable and proportional measures can be effectively and efficiently introduced in Creative Europe actions, addressing the objectives of the European Green Deal, while respecting the core values of the Programme. The results of the study "Greening the Creative Europe Programme", particularly the Creative Europe Programme Greening Strategy, published in May 2023, will serve as a basis for this work. This is aligned with the EU Work Plan for Culture 2023-2026 highlighting the need to stimulate the green transition of the cultural and creative sectors and providing for corresponding actions, including the set-up of an Open Method of Coordination (OMC) group of experts from both cultural and environmental-climate policies, which is expected to produce recommendations by the end of 2025.

In 2025, DG EAC will continue supporting the network of Green Contact Points in Creative Europe Culture Desks, launched in 2023, in order to build the capacity of all stakeholders engaged in the implementation of the Culture strand of the Programme. The network is active in sharing good practices among the Culture Desks with a view to mainstreaming sustainable practices amongst the professionals of the sectors.

Furthermore, a document on the quality assessment of green aspects in Creative Europe projects (Culture Strand), will be shortly published to allow for guidance in this respect within 2025 Calls for proposals. Seeking to build an understanding of how Creative Europe (Culture strand) projects may be 'greener', this document will provide information on concepts, key questions and basis to assess environmental sustainability aspects included in projects.

The development of a European audiovisual carbon calculator was procured in December 2023 and technical work is underway. This tool, which should be delivered in 2025, aims to combine a calculation methodology using data harmonised at the European level together with a web application. It shall be free for use to audiovisual producers in all Member States and will complement existing national calculators through a "plug in" approach. As the project progresses, there will be regular outreach activities with producers, calculators and stakeholders.

2.3 Inclusion and gender equality

Gender equality and social inclusion remain at the heart of the Creative Europe Programme, meaning that funded projects must address equality in the design and implementation phases. These aspects are assessed in the evaluation of proposals. The Programme aligns with the European Commission's Strategy for the Rights of Persons with Disabilities 2021-2030 and the Gender Equality Strategy spanning from 2020 to 2025. This commitment is reflected in various policy initiatives outlined in the 2018 New European Agenda for Culture, the Council's 2019–2022 and 2023-2026 Work Plans for Culture. In the assessment of proposals across all actions, a special focus is placed on the strategies put forth by applicants to guarantee social inclusion and gender balance. The Creative Europe Programme contributes to the Commission's equality strategies under the Union of Equality priority, contributing and reporting its actions on gender equality, anti-racism and fighting antisemitism, Roma

strategic framework for equality, inclusion and participation, LGBTIQ equality and rights of persons with disabilities.

Culture Moves Europe will continue its efforts to increase the inclusion of people with disability in the scheme. In 2025, artists and cultural professionals with disability will be given the possibility to apply for virtual mobility. This option will be introduced in the call for individual mobility scheduled for September 2024. For those travelling, the scheme will continue offering 'disability support' based on specific needs and agreed with the grant team.

2.4 International relations

Following the Russian's war of aggression against Ukraine, Creative Europe launched specific actions to respond to the needs of Ukrainian cultural and creative sectors. These actions helped Ukrainian organisations to continue creating and showcasing Ukrainian culture, addressing the need of Ukrainians to have access to culture and of the cultural heritage to be preserved. In 2025, Creative Europe will continue supporting Ukrainian artists and cultural operators to showcase their work and support the Ukrainian displaced population in accessing culture in these extremely challenging times. Under this Annual Work Programme, the Commission will launch a specific call for Ukrainian cultural and creative organisations, artists and professionals. This call will follow the same model as the action implemented under the Annual Work Programme 2023 and will seek to reinforce cultural cooperation between Ukraine and other Creative Europe countries and to prepare for the post-war recovery of the Ukrainian cultural and creative sectors. In addition, the participation of Ukrainian organisations in the calls for literary translations and the European Cooperation Projects will also be specifically encouraged.

Creative Europe Networks have been helping to build the capacity of cultural and creative organisations to be active at the international level, and contribute to the EU cultural relations. In February 2024, the European Commission and the Executive Agency put in place a Focus Meeting on the theme 'Culture for co-creative partnerships strengthening the cultural dimension of the EU external relations' bringing together Creative Europe supported Networks and EU services working on culture and international relations. Building on the current momentum for international cooperation in the field of culture, all parties called for increased synergies across EU Services and initiatives as well as for a strengthened strategic support from Creative Europe Programme. Creative Europe Networks have been working outside the EU borders, so there is an opportunity to develop avenues of cooperation building on their experience and towards future opportunities.

2025 PRIORITIES: CULTURE STRAND

Horizontal support to the creative and cultural sectors

Under the 2025 Annual Work Programme, Creative Europe will continue the horizontal support to the cultural and creative sectors in the Culture strand through actions that provide a holistic support across the sectors to help achieve the objectives of the strand.

Projects supported by the Creative Europe Programme will foster transnational cooperation among cultural and creative organisations and allow for the circulation and visibility of European works and the mobility of professionals of the cultural and creative sectors. At the same time, the Creative Europe Programme will encourage capacity-building within the European cultural and creative sectors and enhance the capacity of the European cultural and creative sectors to nurture talent, innovate to prosper and generate jobs and growth. Furthermore, it will continue to support societal resilience and enhancement of social inclusion in/through culture in particular of/for people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, as well as intercultural dialogue. The report 'Culture and Democracy, the evidence' published by the European Commission in 2023 highlighted that a correlation existed between citizens' cultural and democratic participation.

Finally, the actions of the Creative Europe Programme will contribute to the European Union's global strategy

for international relations through culture, with countries which signed a participation agreement for the Programme and beyond through its European Networks of cultural and creative organisations and European Cooperation Projects.

In 2025, the horizontal support to the cultural and creative sectors will take place through the following actions:

1. Around 35 **European Networks of Cultural and Creative Organisations**, 15 **European Platforms for Emerging Artists**, and four **Pan-European Cultural Entities**, which are selected following the calls published under AWP 2024.

2. **European Cooperation Projects**

The European Cooperation projects, the largest action of Creative Europe's Culture strand, are an important action to foster transnational cooperation among cultural and creative organisations and allow for the circulation and visibility of European works and the mobility of professionals of the cultural and creative sectors. At the same time, the Creative Europe Programme will encourage capacity-building within the European cultural and creative sectors and improve the capability of the European cultural and creative sectors to nurture talent and innovate while also generating jobs and growth. Although increasingly successful since the beginning of the current Programme, this action faces several challenges among which are its low success rate, the abundance of priorities it seeks to achieve and the need to better address certain important aspects such as greening and fair working conditions for the artists and cultural professionals.

Oversubscription

The European Cooperation Projects action is receiving an ever-increasing number of applications each year leading to a constant decrease of its success rate. From 2021 to 2024, the number of submitted proposals went from 468 to 963. As a consequence, the overall success rate for the action went from 27% in 2021 to 17% in 2023. This is particularly true for the medium-scale category, which has a success rate below 10%. As a consequence, some high-quality projects cannot be financed due to a lack of available funding and this could put the attractiveness of the whole Programme at risk. Therefore, it was decided that, as from the Annual Work Programme (AWP) 2024 to only have a call published for the large-scale category every two years. Since this category was not included in the call published under the AWP 2024, it will be integrated in the one published under the AWP 2025.

Furthermore, the Commission is considering other ways to level the playing field for cultural and creative organisations that apply for funding under this action. The objective is to encourage a better turnover and enable new organisations to receive support from the Programme hence providing a wider support to the cultural and creative sectors. This can be done by capping the number of applications an organisation can participate in the call. This type of limitations has already been put in place for the Slate calls under the MEDIA strand of Creative Europe or in other EU Programmes such as Erasmus+ for example.

Moreover, the Commission is also exploring possibilities to roll out the Seal of Excellence, a novelty of the Creative Europe Programme legal base for 2021-2027. It was introduced to enhance synergies and simplify the search for alternative funding in the event of budgetary constraints, so that projects may avail of the opportunities offered by cumulative and alternative funding during this programming cycle.

Need to streamline priorities: To increase the relevance and impact of the funded projects, the Commission has decided to streamline the priorities in the call: instead of having to choose between two objectives ('Transnational creation and circulation' and 'Innovation') and then five priorities, applicants will only have to select one of these two objectives still having to take into account cross-cutting priorities (greening and inclusion).

Integrating greening dimension and the respect of working conditions of artists: In 2025, the cooperation projects action will better reflect the greening dimension in the evaluation of the proposals to ensure the Programme's contribution to the European Union's efforts in the field of environmental sustainability. The issues of fair working conditions and remuneration of artists and cultural professionals must also be taken into account

in the evaluation of the submitted proposals.

3. Culture Moves Europe

The first results of Culture Moves Europe, Creative Europe mobility scheme, clearly showed its relevance and need for further financing, both for individual mobility and residencies. As of March 2024, 2 721 individual artists and cultural professionals have been selected from all Creative Europe countries. In the two first calls for residency hosts, the scheme selected 201 organisations who together plan to host 751 artists and cultural professionals.

Therefore, the mobility scheme will be continued for the 2025-2027 period.

The European Commission plans to allocate a total amount of EUR 21 million, with the following distribution:

2025: EUR 3.5 million

2026: EUR 8.75 million

2027: EUR 8.75 million

In 2025, the participation of artists and cultural professionals with disabilities in this scheme will be further encouraged. This will be done through communication and outreach activities. Additionally, since more than 50% of organisations applying as host organisations declared in the first two calls having capacity to host artists with disabilities, they will be further encouraged to do so in the next calls.

Sector-specific approach

Creative Europe will keep developing its sectoral approach to better align policy initiatives – reinforcing the collaboration between the Commission, Member States, and stakeholders – and funding through the Programme. Creative Europe will pursue its sectoral approach through targeted support to the **books and publishing sector** (the support to the circulation of European literary works, the EU Prize for Literature and the third edition of the Day of European Authors), the **cultural heritage sector** (EU Prize for Cultural Heritage, EU Prize for Jewish Cultural Heritage and joint cooperation with international organisations such as Council of Europe), the **music sector** (EU Prize for contemporary music), the **performing arts** (ongoing Perform Europe) and the **architecture sector** (EU Prize for contemporary Architecture”, peer-learning to order to disseminate high-quality principles in contemporary architecture and heritage interventions).

All these sectors remain eligible through the horizontal actions such as the European Cooperation Projects, European Platforms for the promotion of Emerging Artists and the Networks of Cultural and Creative Organisations and Culture Moves Europe.

1. Books and Publishing sector

Regarding the **Circulation of European literary works**, the Commission will better reflect the aspects linked to distribution and circulation in the award criteria. Furthermore, with a view to preserving the profession of literary translator and taking into account the increased use of AI in the translation sector but with still poor quality of output for literary texts, machine translations will be explicitly excluded, in order to preserve the quality of translations and the profession of literary translator.

Until now, it was required for the coordinator of a project to have a two-years legal existence to be eligible for funding. It has not been demonstrated that this condition provides any added value to the quality of the projects. Therefore, this requirement will be removed.

The Commission will publish a call to select a consortium that will organise the **next editions of the Day of the European Authors** from 2025 until the end of the current Multiannual Financial Framework. This approach will enable the consolidation and further development of this initiative as a support for EU efforts to promote the circulation of European literature and reading among younger generations.

2. Architecture

Building on the high level of interest in the **Living spaces - Peer-learning for cities and regions** initiative which received 260 applications to the first call for participants for the first eight visits, in 2025 the Commission will launch a second edition of the action with 12 visits, for the promotion of Baukultur and to disseminate high-quality principles in contemporary architecture and cultural heritage interventions. While the geographical scope of the first edition of the peer learning Programme is limited to EU Member States, the geographical scope of the second edition would cover all Creative Europe countries, including Ukraine. A second edition would also include a closing conference to disseminate the results of the peer-learning initiative with a view of Member States' policies on high-quality living environment for everyone towards a shared culture of architecture.

Special actions

In 2025, the Creative Europe Programme will continue to support **special actions** such as the European Capitals of Culture, the European Heritage Label and European prizes giving high visibility to European creativity and artistic excellence in addition to horizontal and sector-specific funding actions. The European Commission is looking at ways to reinforce synergies between the different EU prizes and increase their visibility.

The European Capitals of Culture (ECOC) remain a flagship EU action with a positive effect on local cultural communities, economies, and societies. This action is governed by an ad hoc legal basis (Decision 445/2014/EU) and depends on Creative Europe for its funding. Building on the exceptional richness and diversity of cultures in the cities and regions of Europe, as well as on the cultural elements we share within the EU, this action, aims in particular to increase the citizens' sense of belonging to a common cultural area. It also seeks to foster the contribution of culture to the long-term development of cities. European Capitals of Culture provide a resourceful laboratory for policy reflection and experimentation on culture and Europe at city level, promoting sustainability, participatory approaches and cross-sectoral linkages, in line with the principles of the New European Bauhaus initiative. In 2025, the Commission will continue supporting this action in various ways, including through the award of the Melina Mercouri Prize to the two cities holding the European Capital of Culture title in 2026, namely Trenčín in Slovakia and Oulu in Finland (though the payment of these pecuniary prizes is conditional and deferred until early 2026), and through the financial support given to the work of the Expert panel that is established to carry out the selection and monitoring procedures of ECOC cities.

The Commission will also celebrate the 40th anniversary of the ECOC initiative in 2025 at an event co-organised with the two ECOC 2025 titleholders, Chemnitz in Germany and Nova Gorica in Slovenia. Finally, it will continue its reflections on the new legal base for the ECOC action post 2033, building on the results of the first interim evaluation of the European Capitals of Culture 2020-2033.

The **European Heritage Label (EHL)** continues to be a valuable EU initiative for strengthening the sense of belonging to the Union for European citizens. A distinctive feature of the action is its focus on the European dimension of cultural heritage sites and the common values they represent. In 2025, with the support of the EHL European Panel of experts the Commission will proceed to undertake a selection process for new sites from Member States. The Commission will continue to strengthen the relevance and impact of this Action through the EHL BUREAU, an Umbrella Organisation established in 2023. Finally, the Commission will prepare the revision of the Action's legal base due to come into force in 2026, with the possibility for the action to join Creative Europe's legal basis. This revision will build on the results of the evaluation of the EHL action due by end-2024.

The **EU prize for Cultural Heritage**, Europe's most prestigious Award in the heritage field, honours outstanding heritage achievements. It aims to highlight and disseminate heritage excellence and best practices, encourages the cross-border exchange of knowledge and connects the European cultural heritage community in wider networks. Following a call published in 2024, the action will continue to be implemented until 2027.

A new European Award to celebrate **Jewish cultural heritage** will be launched under the Annual Work Programme 2025 to contribute to the goals of the EU Strategy on combating antisemitism and fostering Jewish

life (2021-2030), as announced by Commission President Ursula von der Leyen, in her speech on the occasion of the European Chanukah Celebration on 10 December 2023.

The EU prize for popular and contemporary music highlights the richness of the European repertoire and promotes the diversity of its music landscape. It awards emerging artists who have the potential for an international career and supports them through a tailor-made business training Programme. Following a call published in 2024, the action will continue to be implemented until 2027.

The European Union prize for Literature rewards excellent European emerging authors and celebrates the linguistic diversity and excellence of literature in countries participating in the Creative Europe Programme. The Prize aims to showcase Europe's diversity and richness of contemporary fiction, raise the profile of winning authors outside their home country and help them cross borders and reach a broader readership. It also helps to promote the publication, translation, sales and ultimately, the reading of books from other European countries and encourage transnational circulation of literature, both in Europe and beyond. Following a call published in 2024, the action will continue to be implemented until 2026.

Actions outlined in the EU Work Plan for Culture 2023-2026

The Programme will pursue its strategic cooperation and partnership with international organisations active in the field of culture, such as the International Council of Museums. These partnerships contribute to the achievement of the Programme's objectives, by providing unique capabilities in specific areas such as, for example, the fight against trafficking in cultural goods and cultural heritage, thereby maximising the impact of the Programme's action.

Like in previous years, also in 2025, the Creative Europe Programme will provide financial support to implement some of these actions stemming from the priorities mentioned in section 1. This includes continued support to actions launched in 2024 in favour for:

- i) the cultural and creative sectors (FLIP policy project grant);
- ii) safeguarding cultural heritage from man-made and natural disasters with the intergovernmental organisation ICCROM ("International Centre for the Study of the Preservation and Restoration of Cultural Property");
- iii) fighting against trafficking in cultural goods and cultural heritage in cooperation with the International Council of Museums.

2025 PRIORITIES: MEDIA STRAND

The Commission takes into account developments to ensure that MEDIA will continue to effectively safeguard cultural diversity and strengthen competitiveness. Thus some adaptations to support schemes are proposed, in line with the legal basis.

Media Industry Outlook and stakeholders' dialogue: Intellectual property, Investment, Innovation

The Commission has deepened its monitoring of the media market and in May 2023 published the Media Industry Outlook, a comprehensive study on trends in the media, covering audiovisual, video games, XR and news media. The Outlook found that the European media industries are undergoing a deep transformation, facing profound technological shifts, increased competition and new consumption patterns. The report established that new players and markets are growing whereas revenues for traditional segments are under pressure. It also found that the European industry was characterised by SMEs whereas the biggest two companies were from the US.

The report underlined the common challenges in the media sector, for example the shift of audiences online, the abundance of content and how a combination of creative and tech skills is driving innovation such as gaming and virtual reality/virtual worlds.

The findings of the Outlook provided a basis for Commissioner Breton to launch an **audiovisual dialogue** with industry on the key priorities of intellectual property exploitation, increasing investment and strengthening innovation. The dialogue aims to develop a medium term policy vision but in the meantime MEDIA already contributes to addressing these priorities in the WP 2025.

MEDIA will also contribute to responding to the Council Conclusions of November 2023 on enhancing the cultural and creative dimension of the European **video games sector** which recalled the great potential of the sector for growth and cross-sectorial innovation¹⁰ and invited the Commission to propose a European video game strategy. The Commission also participated in the Belgian Presidency conference on Media Innovation¹¹ which delved into opportunities and challenges for the media industries brought about by technological innovations.

EP reports: Cross-border access to content and implementation of Creative Europe

In its resolution of December 2023 on the implementation of the 2018 Geo-blocking Regulation the European Parliament warned against the inclusion of audiovisual content in the scope of the Geo-blocking Regulation and invited the Commission to consider reducing unjustified barriers to consumers' cross-border access to audiovisual content gradually, taking into account the impact on the overall dynamics of the sector. In response, the Commission will gather further evidence on consumers' demand and on the impacts of a gradual approach allowing cross-border access to AV content. For example, the analysis of online consumption of audiovisual works in the [European Media Industry Outlook](#)¹² showed that non-national European works made up 14% of catalogue offer, but only 8% of the viewing time (consumption). This indicates a need for further improving the discoverability, promotion and visibility of AV content.

The MEDIA programme already supports the circulation of award winning films through the 'Films on the move' action and that subtitling/dubbing is already supported as eligible cost through several MEDIA actions. Nonetheless the Commission will discuss with industry stakeholders market-driven solutions in order to increase the availability of subtitles through MEDIA support.

Also, the Commission monitors closely the results of the Calls for proposals launched so far, to adapt the support when necessary, taking into account the evolution of the market and business practices. In particular:

Enhancing the European added value of MEDIA

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

The level playing field measures (LPF) established in the WP 2021 have been implemented across the relevant schemes. Over 2021-23 they have had a positive impact in terms of broadening the participation of countries in MEDIA, thus ensuring greater geographical diversity. In particular, the new European co-development scheme has ensured a strong diversity of production consortia with 63% of selected projects involving at least one partner from lower capacity countries. Also the new European mini-slate development scheme has successfully targeted projects from lower audiovisual capacity countries with beneficiaries from 21 different countries. Therefore, the level playing field measures for lower capacity countries¹³ will be continued in the WP 2025. Meanwhile, the on-going study on the impact of level-playing field measures is being finalized and will feed into the mid-term review.

¹⁰ Council conclusions on enhancing the cultural and creative dimension of the European video games sector, as approved by the Council (Education, Youth, Culture and Sport) at its meeting on 24 November 2023.

¹¹ Media Innovation Xchange. EU Conference on Digital Transformation and Media Innovation, brussels 13-14 March

¹² European Media Industry Outlook, p. 26-27

¹³ Group A: Czech Republic, Estonia, Romania, Greece, Croatia, Portugal, Poland. Group B: Bulgaria, Luxembourg, Slovenia, Lithuania, Slovakia, Hungary, Latvia, Cyprus, Malta and the following third countries subject to the conditions being fulfilled for their participation in the MEDIA strand: Albania, Bosnia and Herzegovina, Iceland, Lichtenstein, Montenegro, North Macedonia, Republic of Serbia and Ukraine.

b) Fostering cross border collaboration

MEDIA has strengthened trans-national cooperation, where support from national support programmes is limited. For example the Films on the Move action funded pan-European distribution strategies of over 30 selected films to above 15 territories each. Supported films included “Anatomie d’une chute” which has been nominated in five categories at the 2024 Oscars.

c) Ensuring economies of scale and creating leverage

Blending of resources from MEDIA and InvestEU, aiming at mobilising resources from private investors is an effective way of building economies of scale. This is the approach of MedialInvest, an equity investment platform which addresses important gaps in financing by channelling equity to the sector. In turn this strengthens the financial foundation of companies and enables a better exploitation of intellectual property.

Following the launch of the MedialInvest Call in 2022, market interest continues to be strong. The first deal was announced in September with Logical Content Ventures for an investment of EUR 25 mio in films and TV series. There are several more agreements in the pipeline which, on condition of a successful due diligence process, would absorb the funding so far made available of approximately EUR 90 mio. This market-based instrument needs a regular co-investment from the Creative Europe programme to reach the planned scale.

Russia’s war of aggression against Ukraine: Ukraine currently partially participates in MEDIA and in this framework cooperation will be pursued through the MEDIA actions on festivals, audience development and training as well as through participation in industry fora through MEDIA stands. MEDIA support to the Odessa film festival (OIFF) will continue in 2025. The OIFF industry activities ensured networking with European players. As a result, collaborations with international partners enabled showcasing of Ukrainian filmmakers on a global stage and establishing co-production ties. Such links will be considerably strengthened in 2025, as Ukrainian audiovisual professionals will be able to participate in all actions under the MEDIA strand of the programme.

Finally, the frontloaded budget curve of the programme has allowed launching several multiannual actions which do not need to be funded in the WP 2025. These include:

- Business cluster: Markets and Networking (two-year calls 2024-25)
- Audience cluster: Networks of European Festivals, VOD Networks and Operators (two year calls 2024-5) Subtitling of cultural content (three year calls 2023-25)

Content cluster

The priority continues to be on supporting existing actions with a strong European added value. This means encouraging cross-border cooperation among producers and content developers and stimulating innovation in terms of content, – in particular through high quality storytelling and effective business models. No significant changes to the design of these actions are proposed for the Work Programme 2025, pending the results of the mid-term evaluation and the audiovisual stakeholder dialogue on issues such as the role of independent production in a changing market place.

Support to **Co-development** will continue to enable scaling up of projects and allow producers from different countries to start working together at development phase, with an expected increase of the quality and market potential of the final works.

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

The **European mini-slate development** action has been successful in attracting quality proposals from lower

capacity countries. By encouraging a limited portfolio approach (2 to 3 works) this support takes into account the size and specificities of their markets.

Support to **video games and immersive content development** will continue to focus on works with cross-border potential to reach European and international markets. There will be a particular focus on encouraging projects on immersive experiences with relevance to virtual worlds.

Support to the production of **TV and online content** will continue to support films, series and documentaries meant for TV or streaming services. Support will continue to focus on projects with a strong European dimension, notably co-productions. The support will continue to be dedicated to independent producers, including minority co-producers, notably from low capacity countries. It is clarified that the broadcasters or any other ineligible entity involved can in no case be majority producer of the work in terms of rights.

Business cluster

This cluster of measures promotes business innovation, scalability, and talents across the value chain. Specific groups driving the internationalisation of cinematic works – such as distributors and sales agents – will keep receiving targeted support. Some adaptations to existing schemes are proposed.

As regards **European Film Distribution**, the focus on audiences will be sharpened. The minimum share of reinvestments of the grant to be dedicated to Promotion & Advertising costs (actual marketing and promotion, including online) will be raised from 25% to 30% in 2025. This will help increase the discoverability and appeal of those key non-national European films which have real cross-border potential but are competing with many other films for screen time. Programme data shows that the majority of distributors already invest over 40% in P&A, including smaller distributors, so this adjustment aims to encourage the remaining distributors. In order to continue to improve cross-border access to content, the Commission will deepen discussions with sales agents and distributors on increasing the availability of subtitles in English and languages other than the official language of a given territory.

The **European Film Sales** action will continue on the existing basis.

The objective of the **MEDIA 360** action is to develop major audiovisual hubs capable of proposing a strategic set of activities which respond to key opportunities and challenges in a fast-changing European audiovisual ecosystem. To encourage a coherent approach where the hubs exploit their unique identities and capabilities, as well as economies of scale, MEDIA 360 supports a package of activities implementing a holistic vision and strategic objectives. Following the experience of the previous call, the 360° will provide more flexibility as regards the activities eligible for funding, while ensuring greater synergies or complementarity between the bundled activities. Therefore, the scope will be broadened beyond existing eligible activities to include business services and industry fora supporting innovation and investment in the audiovisual ecosystem.

The **Talents and Skills Development** actions will be widened to build on existing areas, as per the legal base, to address skills gaps and enhance the capacity of audiovisual professionals to adapt to new creative processes, market developments and digital technologies that affect the whole value chain. Support will help professionals respond to industry trends relevant across Europe, as identified in market analysis and consultations. Audiovisual professionals need to acquire and further develop green competences and skills, in order to contribute to the European Green Deal. AI and other innovations are reshaping the audiovisual ecosystem and need to be harnessed to support the creative, production and distribution processes. Also, the video games industry is growing fast but is experiencing bottlenecks due to skill shortages. Capacity to develop strategies for IP exploitation, which are key for producers to grow, will also be supported. Upskilling and reskilling will be delivered through a combination of physical and on-line activities. On-line courses and tutorials can help reach out to a larger number of professionals and provide continuous skills support.

The support to **Innovative tools and business models** is very relevant given the many innovations in the audiovisual market and the leading role played by start ups. In particular projects will be encouraged on virtual

worlds, for example on content production processes or on B2B and B2C marketing and promotion of films.

MEDIA Stands will continue to encourage transnational business-to-business exchanges by providing services including promotional activities at major audiovisual markets and fairs. The access of newcomers, notably young professionals, as well as of countries with a lower capacity including from countries which participate partially in the MEDIA Strand (Georgia, Ukraine), shall be encouraged.

Audience cluster

The objective of the Audience cluster is to connect European audiovisual works across borders with their audiences by:

- Stimulating audience growth on all platforms
- Engaging new audiences, in particular young people
- Promoting access to a diverse range of European works

A **network of European cinemas** will continue to be supported, with the aim of increasing audiences for European works through incentives and collaborative projects. Funding will promote innovative approaches that combine visibility for European works and the widest audiences. Through this network, support will be given to innovative projects aiming at enhancing the cinematic experience in areas where cinema infrastructures are poorly developed.

Support will be given to **festivals** which screen a significant proportion of non-national European films. Funding will be given to individual festivals in the form of a biannual grant with a view to providing more stable funding. Support to individual festivals under the 2025 Work Programme will subsequently be complemented in 2026 by support to European networks of festivals, building on the successful networks funded previously.

The **Films on the Move** action is more relevant than ever in supporting the circulation of films with the potential to reach audiences across borders. Some adaptations are needed to allow the participation of both small and large films, in line with the objectives of the Programme: account needs to be taken of inflation and the impact of growing global competition on production budgets. There is also a need for greater diversity in the overall package of films distributed, both in genres and nationality, as recently over 50 % have come from the same country. In response the cap on production budgets will be increased to EUR 20 mio, which will allow for bigger co-productions and animation films. At the same time, in order to ensure balance, a maximum 25% of the available budget will be allocated to films with a production budget superior to EUR 15 mio. To increase geographic diversity the award criteria will introduce incentives.

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

Policy cluster

A common European approach to the challenges for audiovisual policy will help to develop a European audiovisual market.

The objectives of this cluster are to:

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

High quality **market and legal analysis and data** will be funded. Membership of and cooperation with the European Audiovisual Observatory will continue to be supported.

Policy exchanges and cooperation will be financed in key areas, notably on the new European Board for Media Services. This is a new body standing at the heart of the European Media Freedom Act, comprised of the national regulatory authorities of the Member States. The Board shall advise and support the Commission on matters related to media services within the Board's competence and promote the consistent and effective application of certain key aspects of EMFA and the implementation of Directive 2010/13/EU - the Audiovisual Media Services Directive (AVMSD) - throughout the Union. In practice this means a significant increase in the tasks attributed to the Board, compared to the tasks of ERGA under the AVMSD.

The Board will replace the European Regulators Groups for Audiovisual Media Services (ERGA) and will be financed under this Work Programme¹⁴. The Board is expected to become operational in Q1 2025. The Board will be assisted by a secretariat and funded through the Commission's general budget.

Studies related to the AVMSD will be procured, including a study on the promotion of European Works and a study supporting the ex post evaluation of the Directive.

Communication and engagement with industry and citizens will be funded to ensure visibility and understanding of the Programme. Activities will include the European Film Forum in key industry events as well as high level intelligence gathering on future trends.

Audience outreach activities and awareness campaigns will be further pursued by showcasing European content, supporting the dissemination of European film heritage and through European Prizes such as the LUX Audience Award of the European Parliament and the European Film Award.

2025 PRIORITIES: CROSS-SECTORAL STRAND

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

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

I. Transnational policy cooperation

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

¹⁴ In line with the EMFA Legal Financial Statement the Board will be financed in 2025 as follows:
EUR 0.5 mio from budget line 07.050200
EUR 0.5 mio from budget line 07.050300
EUR 0.2 mio from budget line 07.010401

II. Cross sectoral innovative approach

Support to the “**Creative Innovation Lab**” is a key response to the common challenges and opportunities brought about by the ongoing digital transition across the cultural and creative sectors. The Lab will bring together stakeholders from audiovisual, cultural and creative industries and the technology sphere, to collaborate and undertake projects to deploy innovative digital solutions. It shall facilitate the creation or use of innovative solutions such as tools, models and methodologies that can apply to the audiovisual sector and other creative and cultural sectors.

In 2025 projects should focus on i) further support to harnessing virtual worlds for the promotion of European content, audience renewal and competitiveness of European content industries; ii) rights management, monetisation and use of data iii) greening and circular economy thinking, including innovation for sustainability, inclusion and well-being in line with the priorities of the New European Bauhaus.

III. Support to the news media sector

Support will still be provided to **Journalism Partnerships** through two schemes: (i) systematic collaborations among media to address current challenges for the production, impact and monetisation of news, and (ii) support for projects in areas of special relevance for democracy, such as local media or investigative, independent journalism.

The new **European Board for Media Services** will be financed, as explained in the above section on the MEDIA Strand.

Monitoring the internal market for media services: The Media Pluralism Monitor shall measure risks to media pluralism in the EU through a broad set of indicators, covering legal, economic and socio-demographic aspects. It shall provide evidence-based information on the state of media pluralism in each Member State, each EU candidate (country), and in the EU as a whole, covering risks to and progress in the functioning of the internal market for media services.

Promoting media freedom and pluralism: The Media Freedom Rapid Response Mechanism (MFRR) will contribute to enhancing safety of journalists across the EU by tracking, monitoring and reacting to violations of press and media freedom in EU Member States, countries participating in Creative Europe Programme and Candidate Countries.

Fostering media literacy. Media users are exposed to a growing number of media sources, formats and mediums, and concerted efforts are needed to make sure they are able to engage and interact with their preferred content. To this end, the Cross-sectoral strand will encourage projects and practices to enable the development of innovative media literacy initiatives and communities across Europe.

IV. Creative Europe Desks

Creative Europe Desks constitute a network essential for the successful functioning of the Programme. They provide a wide range of services from promoting, encouraging and facilitating cross-border cooperation to assisting organisations with their applications, organising information days and workshops as well as advising potential applicants. Desks are designated by participating countries and therefore have a variety of different structures.

Following the invitation to submit a proposal in 2024, the Creative Europe Desks will continue their activities until 2027 via annual instalments for the period 2025-2026, subject to available budget appropriations.

To help the Creative Europe desks build-up their capacities on greening strategies of the Creative Europe Programme, a network of greening contact point among the Culture Desks was established in 2023 and will continue to share the best practices under this initiative.

Within the limits of their operational capacities, the Creative Europe Desks will, whenever possible and relevant, cooperate with EUROPE DIRECT centres and other EU networks (find other EU networks here: https://european-union.europa.eu/contact-eu/meet-us_en) to broaden their target audience and reach with their messages/promotion.

Part II – Implementation of the Programme

This part details how the different sections of the programme will be implemented in 2025.

Budget Lines and Basic Act

07 05 01	Culture strand
07 05 02	Media strand
07 05 03	Cross-sectoral strand
Basic act	Regulation of the European Parliament and of the Council establishing the Creative Europe Programme (2021 to 2027) (hereafter "the Regulation")

1. METHODS OF INTERVENTION

On the basis of the objectives given in the Creative Europe Regulation, the 2025 Work Programme will be implemented through:

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

GRANTS

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

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

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

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

PRIZES

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

PROCUREMENTS

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

For actions implemented through framework contracts (FWC), in case existing FWC cannot be used, the

Commission will consider publishing calls for tender to award new FWC, or launching a negotiated procedure in accordance with point (a) or (e) of point 11 or points 14.3, 14.4 or 39 of Annex I to the FR.

INDIRECT MANAGEMENT (INCLUDING BLENDING)

With reference to International Organisations, the Commission may entrust them budget implementation tasks via the conclusion of Contribution Agreements under indirect management mode in accordance with Articles 62 (1)(c) and 154 of the FR. This will be the case for Culture Moves Europe action which will continue to be implemented by Goethe Institut.

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

OTHER ACTIONS

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

CULTURE

GRANTS IN THE CULTURE STRAND

1.1 EUROPEAN COOPERATION PROJECTS

Index reference in budget table (WPI): 1,01

This action will support projects involving a wide variety of players active in different cultural and creative sectors to carry out a broad spectrum of activities and initiatives. The action is anchored in the policy framework of the Culture strand of the Creative Europe Programme and its cross-cutting issues (inclusiveness, reduction of environmental impact and gender equality). The consequences of Russia's war of aggression against Ukraine on its population and on the cultural and creative sectors of that country should be accounted for as much as possible in the project proposals.

European Cooperation Projects are open to all the cultural and creative sectors. However, considering that this action aims at pursuing the objectives of the Culture strand of the Programme, projects involving exclusively organisations from the audiovisual sector or projects of predominantly audiovisual content are not targeted for funding under it. Consequently, such projects will be considered out of scope under this call.

Under the 2025 Annual Work Programme, all scale of projects (small, medium and large), depending on the number of organisations involved, can be submitted. Small-scale projects are particularly suitable to promote the access of grassroots organisations and supporting them in the creation of new partnerships and the development of new activities and innovative ideas, such as festivals, art fairs, exhibitions, performances, etc. Medium-scale projects, a novelty of the 2021-2027 Creative Europe Programme, have already proven their quality both in the applications received and the results already achieved in the first years of the programme implementation. Large scale cooperation projects have a strong transnational impact on the cultural and creative sectors and serve to strengthen their competitiveness while answering global challenges.

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

- Transnational creation and circulation: to strengthen the transnational creation and circulation of European works and artists;

Transnational creation and circulation is important for the advancement of collaborations, increased outreach and in many cases necessary for the viability and development of cultural organisations, institutions and individuals. Co-production is also a tool to stimulate creativity, share resources and facilitate the transnational distribution of content and the circulation of artists. Projects will consider the new context such as health or environmental concerns and integrate innovative (digital) ways of producing and disseminating content.

- Innovation: to enhance the capacity of European cultural and creative sectors to nurture talents, to innovate, to prosper and to generate jobs and growth

Innovation, in a broad sense, is necessary for the evolution of the cultural and creative sectors and their competitiveness. Innovations can be of technological and artistic nature; they may include the joint creation and production of innovative European works and their dissemination to a wide and diverse audience. Innovations also include the development and experimentation of new practices or models, as well as the transfer and dissemination of innovative practices from more advanced European regions or sectors or disciplines to other regions in Europe. Areas of innovation can encompass a social or societal dimension such as: audience engagement/development, gender equality, the inclusion of people with disabilities, people belonging to minorities and people belonging to socially marginalised groups, fighting climate change, digitisation, etc., as well as culture's contribution to health and well-being, especially mental health, given the existing evidence and

the persisting mental health crisis affecting in particular the youth.

Type of applicants:

Applicants must be legal entities established and officially registered in a country participating in the Creative Europe Programme. The coordinating entity must have had a legal existence for at least two years on the date of the deadline for submission of applications. An organisation can apply only once as coordinator under the call, regardless of the scale of projects chosen (COOP 1, 2 or 3). Moreover, an organisation can be part of a maximum of 3 applications submitted, whether as coordinator and/or partner, regardless of the scale of project.

Expected results:

This action is expected to foster cooperation between organisations active in the culture field, to increase the European dimension of creation and circulation of European artistic content as well as to encourage the development, experimentation, dissemination or application of new and innovative practices.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through a call for proposals	59 979 335

1.2 CIRCULATION OF EUROPEAN LITERARY WORKS

Index reference in budget table (WPI): 1,16

This action will support projects that will translate, publish, distribute, and promote European works of fiction. This action complements the other Creative Europe support actions to the book and publishing sector such as the Day of European authors (reading promotion and discovery of European literature) and the European Union Prize for Literature (promotion of European emerging authors).

In line with the current cultural policy priorities, applicants should propose projects contributing to the following:

- Increasing the transnational circulation and the diversity of European literary works, notably through the translation, promotion and distribution of works of fiction written in less widely spoken languages;
- promoting reading and the linguistic and cultural diversity of European literature to a large audience;
- supporting the profession of literary translator in line with the principles of good working conditions and fair remuneration; publishers should ensure that the names of the translators appear visibly in published books, and preferably on the cover, and that the source language is clearly mentioned;
- increasing the competitiveness of the book sector by encouraging cooperation between different actors within the book value chain – notably between publishers, booksellers and libraries.

As part of the exceptional support to Ukraine, applicants will be encouraged to propose activities facilitating the circulation/translation of books from and/or into Ukraine as well as their translation into or from Ukrainian. In addition, projects aimed at providing books in the Ukrainian language to Ukrainian refugees and displaced people will be encouraged. In this context, the printing in Ukrainian of (non-translated) Ukrainian books will be eligible.

In order to preserve the quality of translation and the profession of literary translator, machine translations will be excluded from this call.

Type of applicants:

Applicants must be legal entities established and officially registered in an eligible country and be active in the publishing and book sector.

Expected results:

The action will target around 40 projects implemented either by a single entity (mono-beneficiary) or by a consortium of organisations (multi-beneficiary).

Projects must be based on a sound editorial and distribution and promotion strategy covering a package of at least five eligible works of fiction to be translated, published, distributed and promoted. Projects must also demonstrate a strong commitment to facilitate collaboration between authors, translators, publishers, distributors, booksellers, libraries and literary events and festivals.

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

1.3 SUPPORT TO THE UKRAINIAN CULTURAL AND CREATIVE SECTORS

Index reference in budget table (WPI): 1,08

The war in Ukraine has devastating effects on the Ukrainian cultural and creative sectors with many organisations and artists that cannot operate and reach out to their national and international audiences. In addition, many Ukrainian people and children in particular refugees do not have full access to culture. The action will also serve to build ties between Ukrainian organisations and their counterparts based in the EU, therefore contributing to the EU international cultural relations.

The objective of the special call is to help the Ukrainian cultural and creative organisations, artists and professionals to tackle the ongoing and future consequences of the war - in cooperation with organisations from other Creative Europe countries. The Programme will finance projects organised in partnerships composed of at least one Ukrainian organisation and at least one organisation based in another Creative Europe country. Creative Europe's co-financing rate will be set at 90%. Projects will have a duration of 3 years maximum to deliver results quickly.

Co-operation projects contributing to the following priorities will be funded:

1. Supporting Ukrainian artists and cultural organisations to co-create with their peers and showcase their art and works in Ukraine, the EU and other countries participating in Creative Europe;
2. Fostering Ukrainians' access to culture and cultural heritage – in particular for displaced people in Ukraine or Creative Europe participating countries. Activities should be designed in a way that promotes integrations, social cohesion or health through culture;
3. Preparing the post-war recovery of the Ukrainian cultural and creative sectors and supporting their contribution to societal resilience through capacity building and networking activities.

To deliver results on the ground and reach a wide array of organisations benefitting from this action, the financial support to third parties is eligible. The amount allocated to a third party cannot exceed EUR 60 000 per entity and per year. This funding must be managed in line with the rules on activities as defined in the call document.

Type of applicants:

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

Expected results:

The call for proposals will result in the selection of a limited number of proposals directly targeting the abovementioned priorities (an average of one project per priority).

This action is expected to reinforce Cultural cooperation between Ukraine and other Creative Europe countries and encourage the development, experimentation, dissemination or application of concrete practices on how culture and the arts can contribute to war-time resilience and post-war recovery. It will also contribute to the further integration of Ukraine’s cultural and creative sectors in the EU’s cultural landscape.

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

1.4 DAY OF EUROPEAN AUTHORS

Index reference in budget table (WPI): 1,18

Following the successful first editions of the Day(s) of European Authors initiative in 2023 and 2024, the Commission will select a multiannual project that will implement the 2025, 2026 and 2027 editions of the Day of European Authors.

This initiative aims to promote the diversity of European literature and to encourage reading among young people. The upcoming editions will include activities such as reading events in schools; visits of European authors in schools, bookshops and libraries; and capacity building activities at European level on reading promotion and discovery of European literature (good practice sharing, networking, conference).

Type of applicants:

Applicants must be legal entities established and officially registered in an eligible country and be active in the publishing, book and reading promotion sectors.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through a call for proposals	1 500 000 for the 2025-2027 period 500 000 for 2025 500 000 for 2026 500 000 for 2027

1.5 EU PRIZE FOR JEWISH HERITAGE

Index reference in budget table (WPI): 1,13

This action will support the creation of a prize celebrating Jewish cultural heritage, as announced by Commission President Ursula von der Leyen, in her [speech](#) on the occasion of the European Chanukah Celebration on 10 December 2023.

This new European Prize will contribute to the goals of the [EU Strategy on combating antisemitism and fostering Jewish life \(2021-2030\)](#) adopted by the Commission and will be built on Creative Europe expertise in coordination with specific cultural prizes.

In highlighting Jewish cultural heritage across Europe, the Commission aims to raise awareness and create a new momentum for broader knowledge and recognition of Jewish culture, both tangible and intangible, which has shaped our shared European history.

The Jewish cultural heritage prize will address Jewish Cultural Heritage in a comprehensive manner and will put a spotlight on the work of individuals and communities to protect, promote and share both their tangible and intangible heritage.

The action is expected to select an organisation (or a consortium of organisations) that will implement a new prize that celebrates the European Jewish Heritage for the period 2025-2027 through an open call for proposals. The call will be open to public or private organisations active in the field of heritage and with a proven experience in organising activities and events at European level.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC/EACEA	Call for proposals	900 000 for 2025-2027 300 000 for 2025 300 000 for 2026 300 000 for 2027

1.6 OTHER GRANTS WITH MULTIANNUAL COMMITMENTS

Index reference in budget table (WPI): 1,09; 1,07; 1,15; 1,03; 1,04; 1,02; 1,19; 1,17; 1,12

For information, in 2025, a further annual commitment will be undertaken for the following multiannual actions launched and contracted under the Annual Work Programme 2023 and 2024. The budget for the European Platforms for emerging artists, the European networks of cultural and creative organisations and the Pan-European entities have been increased to reflect the results of the 2024 call evaluation which, thanks to a top-up to the 2024 budget, had supported one more project in each of these multi-annual actions.

Implementing body	Action	Call for proposal (reference)	2025 Annual Instalment (Indicative amount - EUR)
EAC	FLIP (Finance, Innovation, Learning and Patenting/IPR) Policy Project (WPI: 1,09)	EAC/S11/2022	350 000
EAC	Cooperation with the International Council of Museums (WPI: 1,07)	EAC/S14/2022	283 333
EAC	Safeguarding Cultural Heritage from Man-Made and Natural Disasters – Peer Learning (WPI: 1,15)	EAC/S01/2024	500 000
EACEA	European Networks of Cultural and Creative Organisations (WPI: 1,03)	EAC/CULT/2024/NET	11 125 000
EACEA	Pan-European Cultural Entities (WPI: 1,04)	EAC/CULT/2024/PECE	2 340 000
EACEA	European Platforms for Emerging Artists (WPI: 1,02)	EAC/CULT/2024/PLAT	12 170 000

EAC	The EU Prize for Popular and Contemporary Music (WPI: 1,19)	EAC/S12/2023	600 000
EAC	The European Union Prize for Literature (EUPL) (WPI: 1,17)	EAC/S04/2024	600 000
EAC	The EU Prize for Cultural Heritage (WPI: 1,12)	EAC/S05/2024	450 000

INDIRECT MANAGEMENT

2.1 EUROPEAN HERITAGE DAYS

Index reference in budget table (WPI): 1,14

The European Heritage Days (EHDs), a joint initiative of the Council of Europe (CoE) and the European Commission, are the most widely celebrated participatory cultural events shared by the citizens of Europe. The pan-European helps to bring citizens together and highlights the European dimension and the value of cultural heritage in the 48 signatory States of the European Cultural Convention that will cooperate in the organisation of the European Heritage Days. During this time, citizens are invited to enjoy free visits and activities to explore their shared cultural heritage. Ultimately this project encourages them to become actively involved in the safeguarding and enhancement of this heritage for present and future generations.

The aims of the European Heritage Days are to:

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

Subsequent actions

Since 2019 the European Heritage Days celebrated special new initiatives that continued, namely:

- European Heritage Days Stories,
- Young European Heritage Makers (formerly European Heritage Makers Week)
- European cross-frontier co-operation projects,
- Including a dedicated Call for European Heritage Label (EHL) sites to enhance synergies between the two actions.

European Heritage Days Stories aims to amplify the voices of heritage professionals and highlight the heritage work undertaken by individuals or groups of people in Europe.

Young European Heritage Makers aims to give a real and meaningful voice to children and young people by encouraging and identifying the future Heritage Makers of Europe.

Call for European Heritage Label Sites: aims to build synergies with the European Heritage Label action and equip its sites to bolster their visibility, skills, digital and audience development capacities.

It fosters the European dimension, supporting cross frontier activities developed and led by the National Coordinators of the European Heritage Days programme.

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

154 of the FR.

Implementing body	Implementing mode	Indicative amount (EUR)
Council of Europe (CoE)	Indirect Management	1 200 000 for the 2025-2027 period 400 000 for 2025 400 000 for 2026 400 000 for 2027

2.2 CULTURE MOVES EUROPE

Index reference in budget table: 1,10

This action will support the mobility of artists and cultural professionals to go abroad for international collaborations, for professional development, to find new audiences, to co-produce or co-create with others. This action will be implemented through two action lines: individual mobility addressing directly artists and cultural professionals and residency action targeting cultural organisations wishing to organise residency projects and hosts artists and cultural professionals from other Creative Europe countries.

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

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

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

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Indirect Management	21 million for the 2025-2027 period 3 500 000 for 2025 8 750 000 for 2026 8 750 000 for 2027

PRIZES

3.1 EUROPEAN CAPITALS OF CULTURE (ECOC)

Index reference in budget table (WPI): 1,05

For the ECOC titles 2020 to 2033, the European Capital of Culture action is governed by Decision 445/2014/EU of the European Parliament and of the Council[1].

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

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

Each year, two cities in two different Member States hold the title of European Capital of Culture in accordance with a chronological order agreed by the Council. In line with the Annex of Decision 445/2014/EU, a city from an EFTA/EEA country, from a candidate country or from a potential candidate can also hold the title in 2022, 2024, 2028, 2030 and 2033.

The action consists of:

A. Award of the Melina Mercouri Prize to the ECOC 2026 in Finland and Slovakia

In accordance with Article 11 of Decision 445/2014/EU, the cities of Oulu and Trenčín were designated as European Capitals of Culture 2026 respectively in Finland and in Slovakia[2].

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

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

The Melina Mercouri Prize will be awarded in 2025 to Oulu and Trenčín, European Capitals of Culture 2026, and financed from the 2025 budget, while the payment will occur at the latest by the end of March 2026.

B. Calls for submission of applications for the 2032 European Capitals of Culture

In line with the chronological order indicated in the Annex of Decision 445/2014/EU, there will be two ECOC in 2032, one in Bulgaria and one in Denmark.

Consequently, two calls for submission of applications will be published for these two ECOC competitions at the latest in December 2025. These calls cover the contest for the award of the ECOC title and for the award of the Melina Mercouri Prize.

The publication of these calls is not linked to the budgetary appropriations under this action in 2025. However, as indicated above and in the calls themselves, these calls must be considered as contests in the meaning of Articles 206(2) and 207 of the Financial Regulation for the awarding of the Melina Mercouri Prize to the two ECOC 2032.

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2032: (i) Bulgaria, (ii) Denmark.

[1] Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014, OJ L 132, 3.5.2014, as amended by Decision (EU) 2017/1545 of the European Parliament and of the Council of 13 September, OJ L 237, 15.9.2017, and by Decision (EU) 2020/2229 of the European Parliament and of the Council of 23 December 2020, OJ L 437 of 28 December 2020.

[2] See Commission Communication 2022/C 118/02 of 14/3/2022.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through prize (Contests under the meaning of Articles 206 and 207 FR)	Oulu: 1 500 000 Trenčín: 1 500 000

PROCUREMENTS

4.1 POLICY DEVELOPMENT AND DIALOGUE WITH STAKEHOLDERS

Index reference in budget table (WPI): 1,06

This action will allow the Commission to support policy development in the field of culture, including continued support for the implementation of the EU Work Plan for Culture 2023-2026 (e.g., organisation of meetings) and for the cultural and creative sectors' and industries' digital, green and just transition. The action will also allow help to address newly emerging priorities of the incoming Commission (e.g., support for the preparation of a new Commission initiative under the new mandate).

Furthermore, it will cover ad-hoc activities targeting the cultural and creative sectors and industries as a whole, or specific sub-sectors, for instance meetings with (sector) representatives and relevant experts including at events, exploratory actions such as short-term working groups or questionnaires, as appropriate and in line with the general objectives of the Programme.

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

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

4.2 PEER LEARNING FOR CITIES AND REGIONS ON HIGH-QUALITY ARCHITECTURE AND BUILT ENVIRONMENT

Index reference in budget table (WPI): 1,11

In 2022, the Commission launched a call for tenders for setting up a peer-learning initiative for cities and regions on high-quality architecture and the built environment. The aim is to help local authorities integrate and implement quality principles in their built environment, as developed by the Davos Baukultur Quality System and by the Open Method of Coordination (OMC) Group of Member State Experts.

The Commission envisages to launch in 2025 a second edition of 12 visits for the promotion of Baukultur and to disseminate high-quality principles in contemporary architecture and cultural heritage interventions. While the geographical scope of the first edition of the peer learning initiative is limited to EU Member States, the geographical scope of the second edition would cover all Creative Europe countries, including Ukraine. The second edition would envisage a closing conference to disseminate the results of the peer-learning initiative with a view of Member States' policies on high-quality living environment for everyone towards a shared culture of architecture.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through public procurement	800 000

4.3 COMMUNICATION ACTIVITIES

Index reference in budget table (WPI): 1.21 and 1,20

The amount allocated will support a wide range of communication activities linked to the promotion and visibility at European and international levels a) of the actions of the Culture strand of the Programme and b) of the European policy initiatives in the field of culture as well as c) to the dissemination of results of the previous Programme. In particular, under the terms of Article 15 of Decision No 445/2014/EU, the Commission shall contribute to the visibility of the European Capitals of Culture action at the European and international levels, as well as promote wider dissemination. In this context, the Commission will financially contribute to the organisation of an event celebrating the 40th anniversary of the ECOC initiative in 2025, together with the two ECOC 2025 titleholders.

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

Implementing body	Implementing mode	Indicative amount (EUR)
EAC	Direct management through public procurement	150 000
EAC	Direct management through public procurement	100 000

Index reference in budget table (WPI): 1.22

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

Implementing body	Implementing mode	Indicative amount (EUR)
COMM	Direct management through public procurement	29 750

4.4 MEETINGS WITH GRANT-HOLDERS AND OTHER STAKEHOLDERS

Index references in budget table (WPI): 1,26

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

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

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

4.5 SUPPORT TO IT SYSTEMS

Index reference in budget table (WPIs): 1,27

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

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

Moreover, as mentioned in the Communication to the Commission “Guidelines on Financing of Information Technology and Cybersecurity (IT)^[1]” that establishes guidelines to implement the co-financing of corporate IT for the new MFF 2021-2027 operational programmes, all programmes that benefit from the corporate communication and information systems, whether from infrastructure, developments, hosting or security, should contribute to the financing of these corporate systems.

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

^[1] C(2020)6126.

Implementing body	Implementing mode	Indicative amount (EUR)
EAC (co-delegated to DIGIT)	Direct management	1 175 896

OTHER ACTIONS

5.1 PROJECT SELECTION AND IMPLEMENTATION (INCLUDING MONITORING)

Index references in budget table (WPI): 1,23; 1,24; 1,25

Costs related to the experts involved in the assessment of applications and supporting of monitoring tasks. These tasks relate to actions managed by the European Education and Culture Executive Agency (Culture strand), as well as the European Capitals of Culture and the European Heritage Label. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest in compliance with Art. 237 FR. It also covers the costs of experts involved in the implementation of the European Capitals of Culture and the European Heritage Label[1].

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through calls for Expression of Interest	1 500 000
EAC		450 000
EAC		280 000

The budget is allocated as follows: EUR 1 500 000 for the activities carried out by the experts on the calls managed by the executive agency; EUR 450 000 for the European Capitals of Culture expert panel and EUR 280 000 for the European Heritage Label expert panel.

MEDIA

GRANTS IN THE MEDIA STRAND

CONTENT CLUSTER

1.1 EUROPEAN CO-DEVELOPMENT

Index reference in budget table (WPI): 2.01

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

Type of applicants (cumulative conditions):

- European entities: Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating fully in the MEDIA strand and owned directly or indirectly, wholly or by majority participation, by nationals from such countries. When a company is publicly listed, the location of the stock exchange will in principle determine its nationality. Natural persons are not eligible for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.
- Independent European audiovisual production companies: An independent company is a company which is not, directly or indirectly, majority controlled by an audiovisual media service provider, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single audiovisual media service provider (50% when several audiovisual media service providers have shares or other means of control in the company). An audiovisual production company is a company whose main objective and activity is audiovisual production.
 - In order to be eligible, a proposal must be submitted by a consortium composed of at least two applicants (beneficiaries; not affiliated entities), which complies with the following conditions: an eligible coordinator and at least one eligible partner (i.e. not an affiliated entity of the coordinator), established in at least two different European countries participating in the MEDIA Strand. The coordinator and the partner(s) must have signed a co-development agreement that needs to be submitted with the application.
 - The coordinator must be able to demonstrate recent experience in producing internationally distributed works.

For that purpose, the coordinator must prove it has produced one previous work since 2018 that respects the following conditions:

- an animation, fiction or creative documentary project (one-off or series) of a total duration of minimum 24 minutes, unless it is an immersive animation, fiction or creative documentary project (e.g. Virtual Reality), in which case there is no minimum duration.
- it has been actually released in cinemas (or similar for location-based immersive projects), broadcast on television or made available on digital platforms in at least three countries other than that of the coordinator before the day of the deadline for submission of applications.
- the releases or broadcasts are of a commercial nature. Screenings during festivals are not accepted as a commercial distribution.

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

- that it was the sole production company; or

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

No other credits, even if seemingly equivalent, are accepted.

Expected results

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	6 500 000

1.2 EUROPEAN SLATE DEVELOPMENT

Index reference in budget table (WPI): 2.02

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

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

Type of applicants (cumulative conditions)

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development,
- Applicants must also be independent European audiovisual production companies: see definition under 3. Media action 1.1 European Co-Development
 - Eligible applicants shall be independent European audiovisual production companies that can demonstrate recent experience in producing internationally distributed works.

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

The applicant must prove it has produced two previous works since 2018, both of which respect the following conditions:

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

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

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or credited as delegate producer; or

- that its Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

No other credits, even if seemingly equivalent, are accepted.

Expected results

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

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

1.3 EUROPEAN MINI-SLATE DEVELOPMENT

Index reference in budget table (WPI): 2.03

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

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

Type of applicants (cumulative conditions):

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.
- Applicants must also be independent European audiovisual production companies: see definition under 3. Media action 1.1 European Co-Development
- Eligible applicants shall be independent European audiovisual production companies based in countries with a low audiovisual capacity (LCC group A and LCC group B ¹⁵) that can demonstrate recent experience in producing internationally distributed works.

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

The applicant must prove it has produced one previous work since 2018 that respects the following conditions:

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

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

¹⁵ Group A: Czech Republic, Estonia, Romania, Greece, Croatia, Portugal, Poland. Group B: Bulgaria, Luxembourg, Slovenia, Lithuania, Slovakia, Hungary, Latvia, Cyprus, Malta and the following third countries subject to the conditions being fulfilled for their participation in the MEDIA strand: Albania, Bosnia and Herzegovina, Iceland, Lichtenstein, Montenegro, North Macedonia, Republic of Serbia and Ukraine.

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

No other credits, even if seemingly equivalent, are accepted.

Expected results

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	5 500 000

1.4 VIDEO GAMES AND IMMERSIVE CONTENT DEVELOPMENT

Index reference in budget table (WPI): 2.04

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

Type of applicants (combined conditions):

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-development.
- Applicants must also be European video game production companies, XR studios or audiovisual production companies. This means companies whose main objective and activity is video game production/development, (entertainment) software development or audiovisual production (or equivalent). Publishing companies are not eligible applicants.
- The coordinator must be able to demonstrate recent experience in producing internationally distributed works.
- For that purpose, the coordinator must prove that it has produced or developed a video game or (interactive or non-interactive) immersive experience¹⁶ that has been commercially distributed¹⁶ in the period between 01/01/2022 and the deadline for submission of applications. Work-for-hire, i.e. projects for which the development or production work was subcontracted to the coordinator by another company, is not eligible, nor are projects on which a member of the coordinating company has a personal credit. Early Access works are not eligible either because they are not completed works yet and are still being developed. To prove the commercial distribution of the previous work, the coordinator must be able to provide a relevant sales report showing sales in the period between 01/01/2022 and the date of the deadline for submission.

Expected results

- Increased quality, appeal, feasibility and cross-border potential for selected projects.

¹⁶ The work must have generated revenues, i.e. financial income. These revenues can be generated, for example, from the retail sales of the work, from the sale of in-game items or from advertising.

- A stronger position on the European and international market for video games developers and companies producing interactive immersive experiences.

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

1.5 TV AND ONLINE CONTENT

Index reference in budget table (WPI): 2.05

The objective of the support to TV and online content is to increase the capacity of European audiovisual producers to develop and produce strong projects with significant potential to circulate throughout Europe and beyond, and to facilitate European and international co-productions within the television and online sector.

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

Type of applicants (combined conditions):

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

Expected results

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	20 000 000 (divided indicatively as follows: Cut-off date 1: 40% Cut-off date 2: 60%)

BUSINESS CLUSTER

2.1 EUROPEAN FILM DISTRIBUTION

Index reference in budget table (WPI): 2.06

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

national European films.

Type of applicants

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.
- The applicants must be European companies active in the audiovisual sector as cinema / theatrical distributor involved in commercial activity designed to bring to the attention of a wide audience a film for the purpose of exploitation in cinema theatres. This shall be the principal activity of the company or division of the company.

The cinema / theatrical distributor shall fulfil the following criteria:

1. be the holder of the theatrical distribution rights for the film in the country concerned;
2. carry out the theatrical distribution of the film in the country concerned (determine the release date, plan, control and execute the distribution and promotion campaign);
3. pay directly the associated distribution costs; and
4. have theatrical distribution operations in the country concerned.

Expected results:

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

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	32 000 000

2.2 EUROPEAN FILM SALES

Index reference in budget table (WPI): 2.07

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

- Type of applicants: Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.
- The applicant company must be a European Sales Agent, i.e. a European company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries. The sales agent must be appointed by the producer of each film declared or supported by way of a written contract or agreement to sell the film in at least 10 countries participating in the MEDIA strand.

Expected results:

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

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	5 150 000

2.3 INNOVATIVE TOOLS AND BUSINESS MODELS

Index reference in budget table (WPI): 2.08

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

Type of applicants

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

Expected results:

- Improve the competitiveness of the European audiovisual industry and seize the benefits of the innovative developments in technology and business models;
- Improve the adaptation of the European audiovisual industry to the opportunities offered by Artificial Intelligence and the development of virtual worlds (also called Metaverse(s)).
- Improve the greening process of the European audiovisual industry,
- Improve the production and circulation of European audiovisual works in the digital era;
- increase the number and diversity of European works available online and increase their visibility in order to allow them to reach more audiences

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

2.4 SKILLS AND TALENT DEVELOPMENT

Index reference in budget table (WPI): 2.09

The objective of the Skills and Talent Development support is to enhance the capacity of audiovisual professionals to adapt to new creative processes, market developments and digital technologies that affect the whole value chain.

Particular focus will be put on supporting new creative processes (e.g. creative collaborations including across disciplines, innovative storytelling blending different skill sets), harnessing digital innovation in audiovisual production (e.g. virtual production, post-production) and distribution (marketing, promotion, audience engagement); uptake of digital tools for videogames production and distribution; development of new business models and enhancing IP rights exploitation; green transition (aiming at promoting sustainable practices across the entire value chain).

Type of applicants

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

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

Expected results:

- To promote sustainable and more environmentally respectful solutions for the audiovisual industry
- Harness Europe's creative talent by embracing new creative processes
- To accompany the digital transition of the audiovisual sector in support of content creation and dissemination
- To foster growth and investment through greater exploitation of IP across the EU and beyond
- Equip audiovisual and gaming professionals with a new combination of creative and digital skills, thereby increasing the competitiveness potential of the European industry

Financing conditions

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

Projects should not normally exceed 12 months (extensions are possible, if duly justified and through an amendment).

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

2.5 MEDIA 360°

Index reference in budget table (WPI): 2.10

The objective of the MEDIA 360 action is to develop major audiovisual hubs capable of proposing a strategic set of activities which respond to key opportunities and challenges at the European level. To encourage a coherent approach where the hubs exploit their unique identities and capabilities, as well as economies of scale, MEDIA 360 supports a package of activities implementing a shared vision and objectives with an impact across the value-chain.

The action will support a package of activities facilitating the creation, promotion and distribution of European content, and/or the uptake of new technologies or business models by the audiovisual sector. The activities shall have impacts across the value chain (for example supporting talents and skills, developing markets and networking, supporting innovation and private investment, supporting international co-productions, as well as other relevant areas) and be implemented by European organizations able to attract European and international participants. The applicants shall present a comprehensive strategy and a coherent package of activities and be able to demonstrate their strong added-value and structuring effect across the European audiovisual industry.

Type of applicants:

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

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

Expected results:

- Reinforce the capacity of the EU industry to create, produce, distribute and promote European works with the potential to travel across the EU and beyond;
- Improve the competitiveness of European organisations with a high level of expertise and global track record
- Incentivize the experimentation of new business models
- Enhance private investment in audiovisual and/or gaming companies
- Promote sustainable and more environmentally-respectful solutions for the audiovisual industry;
- Support the digital transformation of the audiovisual and/or gaming industries and the uptake of digital tools by audio-visual and/or gaming companies;
- Support the acquisition of new skills by audiovisual and or gaming professionals to thrive in an increasingly competitive market;

Financing conditions

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

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

Indicative timetable and indicative amount

Implementing body	Implementing mode	Indicative Amount (EUR)
EACEA	Direct management through call for proposals	21 000 000

AUDIENCE CLUSTER

3.1 NETWORKS OF EUROPEAN CINEMAS

Index reference in budget table (WPI): 2.12

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

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

Type of applicants (cumulative):

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

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

The action is open to European cinema networks. A cinema network is a group of European independent cinemas developing, through the medium of a legally constituted co-ordination entity, joint activities in the area of screening and promoting European films.

To be eligible, the cinema network must represent at least 400 cinemas situated in at least 20 countries participating in the MEDIA strand.

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

The participating cinemas must be registered in one of the countries participating in the MEDIA strand.

The guidelines of the coordinator must detail the method of assessment of cinema theatres and their performance based upon precise and objective criteria.

Expected results:

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

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	15 500 000

3.2 FILMS ON THE MOVE

Index reference in budget table (WPI): 2.13

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

Type of applicants

- Applicants must be European entities: see definition under 3. Media action 1.1 European Co-Development.
- Applicants must be a European sales agent. A European sales agent is the company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries. The applicant must be directly appointed by the producer of the submitted film by way of an international sales agreement providing for the right to sell the film in at least 15 countries participating in the MEDIA strand.

Expected results:

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

Financial support to third parties is limited to 70% of the promotion and advertising incurred by the third parties, within the following limits:

- EUR 150.000€ for FR, ES, IT and DE
- EUR 60.000€ for AT, BE, NL, PL
- EUR 30.000€ for CZ, DK, FI, EL, HU, NO, PT, SE
- EUR 10.000€ for all the other territories.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	16 000 000 Divided indicatively as follows: First cut off: 40% Second cut off: 60%

3.3 EUROPEAN FESTIVALS

Index reference in budget table (WPI): 2.14

Support shall be provided to European audiovisual festivals aiming at increasing audiences' interest in non-national European audiovisual content and promoting its circulation and visibility.

Type of applicants:

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

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

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

Eligible audiovisual festivals are those having cumulatively:

- a clear curation, regulation and selection procedure and screening to the general public as well as accredited international audiovisual professionals and press;
- 50% of the programming for which support is sought should be devoted to non-national European films and audiovisual works from countries participating to the MEDIA strand and presenting a geographical diverse coverage of at least 15 from these countries including low capacity ones
- had at least three editions that took place by end of December 2024.

Expected results

- Support festivals screening a significant proportion of non-national European films and audiovisual works;
- Increase the impact of European audio-visual festivals aiming to reinforce promotion, distribution and circulation of non-national European films and audiovisual works to growing audiences across Europe;
- Develop innovative actions especially in the areas of audience outreach and online activities.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	10 000 000

3.4 AUDIENCE DEVELOPMENT & FILM EDUCATION

Index reference in budget table (WPI): 2.15

Support shall be given to initiatives promoting audience development and engagement, including film education activities, addressing in particular young audiences.

Type of applicant

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

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

Expected results:

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Call for proposals	6 000 000

PROCUREMENTS

4.1 COMMUNICATION AND ENGAGEMENT WITH INDUSTRY AND CITIZENS

Index reference in budget table (WPI): 2.19

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

European Film Forum

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

Activities showcasing and promoting European gems will take place through:

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

Type of contract: specific contracts based on existing Framework Contracts. As regards events in the Cannes Film Festival an ad-hoc framework contract shall be used (FW-00126172 - Organisation du Forum du Film Européen et autres évènements pour la promotion du Programme Europe Créative et de la politique audiovisuelle de l'Union Européenne dans le cadre du Festival International du Film (FIF) de Cannes 2022-2028).

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	597 371

4.2 STANDS - B2B SERVICES

Index reference in budget table (WPI): 2.11

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

The MEDIA Umbrella stands shall:

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

Type of contract: Specific contract based on framework contract (FWC) 2022-MEDFWC-01 CF, signed on 18/01/2022 (first contract in the cascade), 2022-MEDFWC-02 VO signed on 27/01/2022 (second contract in the cascade), 2022-MEDFWC-03 TW signed on 25/01/2022 (third contract in the cascade).

Furthermore, publication of a new call for tender for the selection of a new framework contractor for the organization of events and promotional activities, including stands at major audiovisual markets for the period 2026-2028. Overall indicative amount to be allocated for the period 2026-2027 is EUR 20M.

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

4.3 MEETINGS WITH GRANT BENEFICIARIES AND OTHER STAKEHOLDERS

Index reference in budget table (WPI): 2.22

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	100 000

4.4 STUDIES ON THE AVMSD

Index reference in budget table (WPI): 2.17

a) Study on the application of the Audiovisual Media Services Directive (AVMSD) rules on the promotion of European works

The European Commission is required to report regularly to the European Parliament and the Council on the application of provisions concerning the promotion of European works on linear and on demand services in AVMSD. For on-demand services, the AVMSD provides expressly that an independent study is requested (Article 13.5). The analysis should supply the Commission with the elements required for monitoring the impact, notably on the measures for the promotion of European audiovisual works, allowing comparability with previous periods, by providing an analysis of the situation both for linear and non-linear audiovisual media services for the period 2020-2021 (after the implementation of the revised AVMSD).

b) Evaluation of the Audiovisual Media Services Directive

The European Commission is in particular required to submit to the European Parliament and the

Council an ex post evaluation, accompanied where appropriate by proposals for its review, of the impact of the AVMSD and its added value. The study would provide the Commission with elements necessary to assess the impact of the Directive.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management through public procurement	700 000

4.5 EUROPEAN BOARD FOR MEDIA SERVICES

Index reference in budget table (WPI): 2.18a

The European Media Freedom Act (EMFA)¹⁷ puts in place a novel set of rules to protect media pluralism and independence in the internal market. EMFA establishes a new independent European Board for Media Services (the Board), composed of representatives of national regulatory authorities or bodies (defined as those designated by Member States pursuant to Article 30 of Directive 2010/13/EU). The Board shall replace and succeed the European Regulators Group for Audiovisual Media Services (ERGA). The Board shall be assisted by a secretariat, to be provided by the Commission.

Activities

Support will be given to meetings with Member States' experts and regulators in the frame of the Board for the application of EMFA. Support will entail the procurement of studies. Activities eligible under this action are linked to the urgent implementation of EMFA.

The Board shall advise and support the Commission on matters related to media services within the Board's competence and promote the consistent and effective application of certain key aspects of EMFA and the implementation of Directive 2010/13/EU - the Audiovisual Media Services Directive (AVMSD) - throughout the Union. In practice this means a significant increase in the tasks attributed to the Board, compared to the tasks of ERGA under the AVMSD.

In particular, the Board shall draw up opinions, e.g. on regulatory or administrative measures which are likely to significantly affect the operation of media service providers in the internal market, on national measures concerning media services from outside the Union and on media market concentrations which are likely to affect the functioning of the internal market for media services. The Board shall also assist the European Commission in drawing up guidelines on different aspects of EMFA and the AVMSD.

As envisaged in the legislative financial statement accompanying the EMFA proposal, a budget of EUR 1 million per year is foreseen for studies supporting the implementation of the EMFA and the work of the Board, to be procured by the Commission. Both these expenses will be financed equally by the Media and the Cross-sectoral strands of the Creative Europe programme.

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

¹⁷ Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

BLENDING

5.1 MEDIAINVEST - INVESTMENT TO FOSTER EUROPEAN AUDIO-VISUAL PRODUCTIONS AND DISTRIBUTION

Index reference in budget table (WPI): 2.20

Provide enhanced access to finance for audiovisual companies active in the production and distribution of content in their start-up, growth and transfer phases through providing blending operation (combining funds from Creative Europe MEDIA, Invest EU) in the form of a guarantee covering an equity financial tool that attracts also private investment.

Expected results:

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

Implementing body	Implementing mode	Indicative amount (EUR)
DG ECFIN through co-delegation or cross-sub delegation	Indirect management - Blending facility with InvestEU	10 000 000

POLICY CLUSTER 6.1 DATA AND ANALYSIS OF THE AUDIOVISUAL SECTOR

Index reference in budget table (WPI): 2.16a

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

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

Support will be awarded for this purpose through a Contribution Agreement with the Council of Europe, implemented under the existing Financial Framework Partnership Agreement (FFPA), and to the benefit of the Observatory. The European Audiovisual Observatory (EAO) is an entity established as an enlarged partial agreement of the Council of Europe. The Observatory was created in 1992 in order to collect and distribute information about the audiovisual industries in Europe. The Observatory provides information on the various audiovisual markets in Europe and their financing. It also analyses and reports on the legal issues affecting the different sectors of the audiovisual industry.

Support is granted for activities undertaken over a two-year period.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Grant to body identified by a basic act – Art 195 (d) FR	1 200 000 (action grant)

OTHER ACTIONS

7.1 MEMBERSHIP OF EUROPEAN AUDIOVISUAL OBSERVATORY

Index reference in budget table (WPI): 2.16b

As all members of the European Audiovisual Observatory (EAO), the European Union contributes an annual membership fee, in accordance with the Financial Regulation. The European Audiovisual Observatory is an entity established by an enlarged partial agreement of the Council of Europe. Regulation (EU) No 2021/818 (Article 11) states that the EU shall be a member of the Observatory for the duration of the Programme. The Union's participation in the Observatory shall contribute to the achievements of the priorities of the MEDIA strand and EU priorities in the audiovisual field by encouraging transparency and accessibility of legal and market information.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Direct management	350 000

7.2 EUROPEAN BOARD FOR MEDIA SERVICES

Index reference in budget table (WPI): 2.18b

The European Media Freedom Act (EMFA)¹⁸ puts in place a novel set of rules to protect media pluralism and independence in the internal market. EMFA establishes a new independent European Board for Media Services (the Board), composed of representatives of national regulatory authorities or bodies (defined as those designated by Member States pursuant to Article 30 of Directive 2010/13/EU). The Board shall replace and succeed the European Regulators Group for Audiovisual Media Services (ERGA). The Board shall be assisted by a secretariat, to be provided by the Commission.

Activities

Support will be given to meetings with Member States' experts and regulators in the frame of the Board for the application of EMFA. Support will entail reimbursement of travel expenses/daily allowances for members of the Board/experts. Activities eligible under this action are linked to the urgent implementation of EMFA.

The Board shall advise and support the Commission on matters related to media services within the Board's competence and promote the consistent and effective application of certain key aspects of EMFA and the implementation of Directive 2010/13/EU - the Audiovisual Media Services Directive (AVMSD) - throughout the Union. In practice this means a significant increase in the tasks attributed to the Board, compared to the tasks of ERGA under the AVMSD.

In particular, the Board shall draw up opinions, e.g. on regulatory or administrative measures which are likely

¹⁸ Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

to significantly affect the operation of media service providers in the internal market, on national measures concerning media services from outside the Union and on media market concentrations which are likely to affect the functioning of the internal market for media services. The Board shall also assist the European Commission in drawing up guidelines on different aspects of EMFA and the AVMSD.

As envisaged in the legislative financial statement accompanying the EMFA proposal, a budget of EUR 1 million per year is foreseen for studies supporting the implementation of the EMFA and the work of the Board, to be procured by the Commission. Both these expenses will be financed equally by the Media and the Cross-sectoral strands of the Creative Europe programme.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Reimbursement of travel expenses	200 000

7.3 PROJECT SELECTION AND IMPLEMENTATION

Index reference in budget table (WPI): 2.21

The costs related to the experts involved in the assessment of projects of the MEDIA strand are included in the Work Programme. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through calls for expression of interest	1 500 000

CROSS SECTORAL STRAND

GRANTS IN THE CROSS SECTORAL STRAND

1.1 PRESIDENCY EVENTS

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

Grants will be awarded to the national authorities of Poland and Denmark (or bodies designated by them for the purpose of these events) to organise, during their respective Presidencies of the Council of the EU, one event on priority topics in the field of audiovisual and one in the field of cultural policy, with a clear European dimension. These two events should be linked to the EU works in the fields of audiovisual and culture, respectively. They may be combined with associated activities for the promotion of the Programme or the dissemination of Programme results.

The main outcomes from Presidency events are expected to inform the EU policy discussion and can take the form of policy guidance, recommendations, conclusions or targeted messages addressed to the EU, Presidency or Member States level.

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

Presidency events should be visibly labelled as EU events and display the Creative Europe logo.

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

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

1.2 CREATIVE INNOVATION LAB

Index reference in budget table (WPI): 3.03

The Creative Innovation Lab shall incentivise players from different cultural and creative sectors, including audiovisual, to design and test innovative solutions for key challenges, with a potential positive long-term impact on multiple cultural and creative sectors.

Type of applicants

European entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils/public authorities, Universities, educational institutions, research centres etc.) established in one of the countries participating in the Creative Europe programme and owned directly or indirectly, wholly or by majority participation, by nationals from such countries. When a company is publicly listed, the location of the stock exchange will in principle determine its nationality. Natural persons are not eligible for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Financial support to third parties is allowed for grants.

Expected results

1. Improve the competitiveness of the European audiovisual and other cultural and creative sectors:

transparency, data collection and the appropriate use of artificial intelligence/big data, adaptation to the challenges and opportunities driven by the ongoing changes in those sectors;

2. Improve the adaptation of the European audiovisual and other cultural and creative sectors to the opportunities offered by the development of virtual worlds (also called metaverse(s)).
3. Improve the production/financing and circulation of European audiovisual and cultural content in the digital age;
4. Increase the visibility, discoverability, availability and diversity of European audiovisual and cultural content in the digital age;
5. Increase the potential audience of European audiovisual and cultural content in the digital age.
6. Accelerate the environmental transition of the European audiovisual, cultural and other creative sectors, in line with the priorities of the European Green Deal and the New European Bauhaus.

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	5 001 863

1.3 NEWS - JOURNALISM PARTNERSHIPS

Index references in budget table (WPI): 3.04 and 3.05

The European news media sectors play a crucial and valuable role in Europe. Yet, they are facing multiple challenges. The economic sustainability of professional journalism has come under pressure, partially as a result of the digital shift, with readers shifting to online sources and traditional news outlets losing advertising revenues. Many media at the local level as well as those putting their public interest mission before profits, have had to close down, weakening media pluralism and posing risks for the good functioning of democracy.

This call therefore addresses media challenges and opportunities of a trans-national nature by supporting projects that address one of the following two topics:

Topic 1. “Journalism Partnerships - Collaborations” aims to support the economical sustainability of news media. It supports cross-border media collaborations focusing, among other aspects, on the resilience of news media organisations. This support shall foster media transformation, trustworthy reporting and skills for news media professionals, for instance by developing new business models and media production standards.

Topic 2. “Journalism Partnerships - Pluralism”. Besides a purely economic aspect, independent media contribute to upholding the essential principles of media freedom and pluralism. This topic seeks to protect news media sectors of special relevance to democracy and civic participation, such as local and regional media, community media, investigative journalism and organisations delivering public interest news. Support will target organisations with experience in media to put in cascading grants (i.e. regranting / support to third parties).

Type of applicants

For topic 1, the call is open to consortia composed of at least three entities from a minimum of three different countries participating in the Creative Europe Programme. Consortia may include non-profit, public and private media outlets (incl. written/online press, radio/podcasts, TV, etc.) as well as other organisations focusing on news media (incl. media associations, NGOs, journalistic funds and training organisations focusing on media professionals, etc.). Proposals must relate to activities taking place in the eligible countries.

For topic 2, the call is open to organisations which are active in the news media sector (incl. media associations, NGOs, non-profit organisations, civil society organisations, public authorities, international organisations, universities, research centres, journalistic funds and training organisations focusing on media professionals,

profitmaking entities, foundations, etc). Proposals must relate to activities taking place in the eligible countries, and in at least 4 EU Member States.

Expected results:

- Increased innovation and creativity in business models, journalistic production processes and distribution processes;
- Increased viability of professionally produced journalistic content.
- Increased interest in professionally produced journalistic content, among various social groups, language groups and age groups;

Specific for Topic 1

- Increased media collaboration.
- Sector-wide networks for the exchange of best practices among news media organisations and professionals;
- Knowledge-hubs for sub-sectors around technical formats (written/online press, radio/podcasts, TV, etc.) and/or journalistic genres (data journalism, general topics, specialised journalism, etc.);
- Acquisition and improvement of professional skills by journalists as well as media business professionals.

Specific for Topic 2

- Increased resilience, pluralism and editorial independence at EU level of sectors such as local, regional and community media, investigative media or media specialised in public interest topics.
- Increased resilience of organisations active in the targeted news media sectors and protection of the news media landscape.
- Improved uptake of new technologies across the targeted media sectors in as much this contributes to media pluralism and a diverse media landscape.
- Fostering repositories of knowledge about media sectors delivering public interest news (e.g. by detecting areas with low provision of high-quality content and/or in which media pluralism is strained).

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	Topic 1 - 5 266 270
		Topic 2 - 5 258 066

1.4 NEWS – MEDIA PLURALISM MONITOR

Index references in budget table (WPI): 3.06

The European Democracy Action Plan and the Media and Audiovisual Action Plan aim to strengthen media freedom and media pluralism, which are essential to our democracies and are enshrined in the Charter of Fundamental Rights. Free and pluralistic media are key to hold power to account and to help citizens make informed decisions. Furthermore, Article 26 of the European Media Freedom Act (EMFA)¹⁹ provides that the Commission shall ensure an annual independent monitoring of the internal market for media services.

¹⁹ Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

Type of applicants

In order to help the Commission to effectively pursue this priority, on the basis of Article 195(f) of the Financial Regulation, a direct grant will be awarded to the European University Institute (EUI). The direct award of this grant is justified by the specific characteristics of the action, requiring a high degree of specialisation that only the above-mentioned entity possesses.

The EUI offers a truly pan-European structure gathering researchers from several academic disciplines with complementary economic, legal and social backgrounds. According to Article 2 of its statutes, the EUI is entrusted with an accompanying role to promote and anticipate further stages of European integration through academic reflection. The Centre for Media Pluralism and Media Freedom (CMPF) at the Robert Schuman Centre for Advanced Studies (RSCAC) of the European University Institute was established by the Commission in 2011 as part of the Union's ongoing efforts to improve the protection of media pluralism and media freedom in Europe.

The prominent role of the Media Pluralism Monitor conducted by the CMPF was recognised in the Council conclusions of November 2013, November 2018 and December 2020 as well as in the report from the European Parliament on media pluralism and media freedom in the European Union (2017/2209(INI)). The Media Pluralism Monitor was upgraded to take into account digital challenges under the European Parliament Preparatory Action "Monitoring Media Pluralism in the digital era". The Commission has been assessing the state of certain aspects related to media pluralism and independence across Europe as one of the pillars of the annual Rule of Law Report. EMFA provides for an annual independent monitoring of the internal market for media services to be conducted independently by a specialised academic entity in collaboration with researchers from the Member States on the basis of a robust list of key performance indicators and methodological safeguards. The status of the EUI, its structure and modus operandi provide a framework to ensure that the internal market for media services and state of media pluralism are monitored in an independent manner. The results of its operations are neutral, and as a result of the previous implementation of the monitor, the Centre has already assembled a network of country teams in all EU Member States and candidate (countries).

As a result, the Centre for Media Pluralism and Media Freedom of the Florence School of Regulation is best placed to implement the Action.

Expected results

The Media Pluralism Monitor shall measure risks to media pluralism in the EU through a broad set of indicators, covering legal, economic and socio-demographic aspects. It shall provide evidence-based information on the state of media pluralism in each Member State, each EU candidate (country), and in the EU as a whole, covering risks to and progress in the functioning of the internal market for media services.

The aim of this activity is two-fold: to upgrade the Media Pluralism Monitor to ensure the independent and continuous monitoring exercise in line with Article 26 of EMFA; and to produce a comprehensive main report and individual country reports on that basis.

The action will ensure logical coherence and comparability between the individual reports.

The project will:

- map risks to and elements of progress in the functioning of the internal market for media services and reflect them through indicators;
- draw up individual country reports as well as a comprehensive main report, covering among others (a) a detailed analysis of media markets in all Member States, including as regards the level of media concentration and risks of foreign information manipulation and interference; (b) an overview and forward-looking assessment of the functioning of the internal market for media services as a whole, including as regards the impact of online platforms; (c) an overview of risks to media pluralism and the editorial independence of media service providers where they could impact the functioning of the internal market; (d) an overview of measures taken by media service providers with a view to

guaranteeing the independence of editorial decisions; (e) a detailed overview of frameworks and practices for the allocation of public funds for state advertising;

- organise a conference towards the end of the action, inviting stakeholders and the general public, with a view to presenting the results and methodology of the MPM;
- organise trainings for media professionals / stakeholders to further explore the matters covered by MPM;
- ensure communication and ad hoc study activities concerning the internal market for media services and media pluralism.

Financing conditions

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through grant without a call for proposal – Article 195 (f) FR	1 100 000

1.5 NEWS - MEDIA FREEDOM RAPID RESPONSE MECHANISM

Index references in budget table (WPI): 3.07

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

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

The European Democracy Action Plan stresses that physical and online threats and attacks on journalists are on the rise in several Member States and proposes sustainable funding for projects with a focus on legal and practical assistance to journalists in the EU and elsewhere, including safety and cybersecurity training for journalists and diplomatic support. The Commission’s annual Rule of Law Report refers to physical and online threats and attacks on journalists as a persistent issue across Europe. In September 2021 the Commission adopted a Recommendation on ensuring the protection, safety and empowerment of journalists and other media professionals in the European Union²⁰.

Type of applicants

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

Expected results

This action is expected to provide practical help to protect journalists under threat, including concrete tools

²⁰ C(2021) 6650 final

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

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

Financing conditions

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

The expected duration of the project is around 24 months.

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

1.6 NEWS – MEDIA LITERACY

Index reference in the budget table (WPI): 3.08

Support will encourage knowledge sharing and exchanges on media literacy policies and practices to enable the development of innovative cross-border media literacy initiatives and communities across Europe, in a continuously changing digital media landscape and taking into account current user behaviour among various age groups.

Type of applicants

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

Expected results

The Call for Proposals will result in:

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through call for proposals	2 570 000

1.7 CREATIVE EUROPE DESKS

Index reference in budget table (WPI): 3.10

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

- Promote the Programme at national level, provide relevant information on the various types of financial support available under Union policy, and assist the cultural and creative actors, including the media sector, in applying under the Programme, including by informing them of the requirements and procedures related to the various calls and by sharing good practices;
- Support potential beneficiaries in application processes and peer mentoring for newcomers to the Programme, stimulate cross border cooperation and the exchange of best practices between professionals, institutions, platforms, and networks within and across the policy areas and sectors covered by the Programme;
- Support the Commission in ensuring a proper communication and dissemination of the results of the Programme to the citizens and to the operators.

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

The Executive Agency will conclude a multiannual commitment with appointed Creative Europe Desks, with annual instalments for the period 2024-2026 for activities covering the period 1 January 2025 – 31 December 2027, subject to available budget appropriations.

For information, in 2025, a further annual commitment will be undertaken for the following multiannual actions launched and contracted under the Annual Work Programme 2024 (CREA-CROSS-2024-CEDESK-IBA):

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through grant without a call for proposal– Article 195 (d)	19 470 012 for the period 2024-2026 6 490 004 for 2025 6 490 004 for 2026

Index references in budget table (WPI): 3.11

In the event that a new third country joins the Creative Europe Programme, the Commission will conclude a multiannual agreement with Creative Europe Desks appointed after October 2024, with annual instalments for the period 2025-2026 for activities covering the period as from the submission date to 31 December 2027, subject to available budget appropriations.

Expected results:

Agreements for 1 or 2 Creative Europe Desks in the countries associated to the Creative Europe Programme.

Implementing body	Implementing mode	Call for proposal (reference)	2025 Annual instalment Indicative amount (EUR)*
EACEA	Direct management through grant without a call for proposal– Article 195 (d)	CREA-CROSS-2025-CEDESKS-PC-IBA (WPI.09)	900 000 for the period 2025-2027 300 000 for 2025 300 000 for 2026 300 000 for 2027

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

PROCUREMENTS

2.1 EUROPEAN BOARD FOR MEDIA SERVICES

Index reference in budget table (WPI): 3.09a

The European Media Freedom Act (EMFA)²¹ puts in place a novel set of rules to protect media pluralism and independence in the internal market. EMFA establishes a new independent European Board for Media Services (the Board), composed of representatives of national regulatory authorities or bodies (defined as those designated by Member States pursuant to Article 30 of Directive 2010/13/EU). The Board shall replace and succeed the European Regulators Group for Audiovisual Media Services (ERGA). The Board shall be assisted by a secretariat, to be provided by the Commission.

Activities

Support will be given to meetings with Member States' experts and regulators in the frame of the Board for the application of EMFA. Support will entail reimbursement of travel expenses/daily allowances for members of the Board/experts as well as for procurement of studies. Activities eligible under this action are linked to the urgent implementation of EMFA.

The Board shall advise and support the Commission on matters related to media services within the Board's competence and promote the consistent and effective application of certain key aspects of EMFA and the implementation of Directive 2010/13/EU - the Audiovisual Media Services Directive (AVMSD) - throughout the Union. In practice this means a significant increase in the tasks attributed to the Board, compared to the tasks of ERGA under the AVMSD.

In particular, the Board shall draw up opinions, e.g. on regulatory or administrative measures which are likely to significantly affect the operation of media service providers in the internal market, on national measures concerning media services from outside the Union and on media market concentrations which are likely to affect the functioning of the internal market for media services. The Board shall also assist the European Commission in drawing up guidelines on different aspects of EMFA and the AVMSD.

As envisaged in the legislative financial statement accompanying the EMFA proposal, a budget of EUR 1 million per year is foreseen for studies supporting the implementation of the EMFA and the work of the Board, to be procured by the Commission. Both these expenses will be financed equally by the Media and the Cross-sectoral strands of the Creative Europe programme.

²¹ Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

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

2.2 MEETINGS WITH GRANT-HOLDERS AND OTHER STAKEHOLDERS

Index references in budget table (WPI): 3.13

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through public procurement	180 000

OTHER ACTIONS

3.1 EUROPEAN BOARD FOR MEDIA SERVICES

Index reference in budget table (WPI): 3.09b

The European Media Freedom Act (EMFA)²² puts in place a novel set of rules to protect media pluralism and independence in the internal market. EMFA establishes a new independent European Board for Media Services (the Board), composed of representatives of national regulatory authorities or bodies (defined as those designated by Member States pursuant to Article 30 of Directive 2010/13/EU). The Board shall replace and succeed the European Regulators Group for Audiovisual Media Services (ERGA). The Board shall be assisted by a secretariat, to be provided by the Commission.

Activities

Support will be given to meetings with Member States' experts and regulators in the frame of the Board for the application of EMFA. Support will entail reimbursement of travel expenses/daily allowances for members of the Board/experts. Activities eligible under this action are linked to the urgent implementation of EMFA.

The Board shall advise and support the Commission on matters related to media services within the Board's competence and promote the consistent and effective application of certain key aspects of EMFA and the implementation of Directive 2010/13/EU - the Audiovisual Media Services Directive (AVMSD) - throughout the Union. In practice this means a significant increase in the tasks attributed to the Board, compared to the tasks of ERGA under the AVMSD.

In particular, the Board shall draw up opinions, e.g. on regulatory or administrative measures which are likely to significantly affect the operation of media service providers in the internal market, on national measures concerning media services from outside the Union and on media market concentrations which are likely to affect the functioning of the internal market for media services. The Board shall also assist the European Commission in drawing up guidelines on different aspects of EMFA and the AVMSD.

²² Regulation (EU) 2024/1083 of the European Parliament and of the Council of 11 April 2024 establishing a common framework for media services in the internal market and amending Directive 2010/13/EU (European Media Freedom Act) OJ L 17.04.2024.

As envisaged in the legislative financial statement accompanying the EMFA proposal, a budget of EUR 1 million per year is foreseen for studies supporting the implementation of the EMFA and the work of the Board, to be procured by the Commission. Both these expenses will be financed equally by the Media and the Cross-sectoral strands of the Creative Europe programme.

Implementing body	Implementing mode	Indicative amount (EUR)
CNECT	Reimbursement of travel expenses/daily allowances	200 000

3.2 PROJECT SELECTION AND IMPLEMENTATION

Index references in budget table (WPI): 3.12

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

Implementing body	Implementing mode	Indicative amount (EUR)
EACEA	Direct management through calls for Expression of Interest	250 000

Part III – Budget

AVAILABLE APPROPRIATIONS

The total available appropriations foreseen under the 2024 Work Programme for the EU Member States, countries belonging to the European Economic Area, other countries participating to the programme amounts to **EUR 338 296 592**.

These available appropriations are distributed as follows:

- appropriations from the budget of the Union and under Heading 2: **EUR 326 982 300**;
- appropriations arising from the participation of the EFTA/EEA countries: **EUR 9 122 806**;
- appropriations corresponding to estimated external assigned revenues: **EUR 11 027 317**;
- appropriations corresponding to estimated internal assigned revenues from recoveries: **287 271 EUR**;
- global appropriations for grant actions: **EUR 307 933 871**;
- global appropriations for procurement: **EUR 8 733 017**.

Strands	Budget lines	EU-27	External assigned revenues		Internal assigned revenues	2025 Draft Budget
			EFTA/EEA **	Other countries*		
CULTURE	07 05 01	108.015.379	3.013.629	822.176	32.130	111.883.314
MEDIA	07 05 02	189.671.977	5.291.848	878.405	255.141	196.097.371
Cross-sectoral (EAC)	07 05 03	8.199.852	228.776	60.050		8.488.678
Cross-sectoral (CNECT)	07 05 03	21.095.092	588.553	143.880		21.827.525
CROSS-SECTORAL	07 05 03	29.294.944	817.329	203.930		30.316.203
TOTAL		326.982.300	9.122.806	1.904.511	287.271	338.296.888

Table 1 – Creative Europe 2025: available appropriations

Legend for the following tables

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

CULTURE STRAND

Table 2

WPI	Actions	Budget 2025	Mode of implementation	Implementing Body
Actions supporting all sectors of the Culture strand				
1,01	European Cooperation Projects	59.979.335	CFP	EACEA
1,02	European Platforms for the Promotion of Emerging Artists	12.170.000	CFP	EACEA
1,03	European Networks of Cultural and Creative Organisations	11.125.000	CFP	EACEA
1,04	Pan-European Cultural Entities	2.340.000	CFP	EACEA
1,05	European Capitals of Culture (Melina Mercouri Prize)	3.000.000	PR	EAC
1,06	Policy development and Dialogue with Stakeholders	1.000.000	PP	EAC
1,07	Cooperation with International Council of Museums	283.333	SPE	EAC
1,08	Special call Ukraine	5.000.000	CFP	EACEA
1,09	FLIP (Finance, Innovation, Learning and Patenting/IPR) Policy Project	350.000	CFP	EAC
1,10	Culture Moves Europe	3.500.000	IM	EAC
Architecture				
1,11	Living Spaces Peer Learning	800.000	PP	EAC
Cultural heritage				
1,12	EU Prize for Cultural Heritage	450.000	SPE	EAC
1,13	EU Prize for Jewish Cultural Heritage	300.000	CFP	EAC
1,14	Cooperation with the Council of Europe (European Heritage Days)	400.000	IM	Council of Europe
1,15	Safeguarding cultural heritage from man-made and natural disasters peer-learning	500.000	MON	EAC
Literature and books				
1,16	Circulation of European Literary Works	5.000.000	CFP	EACEA
1,17	EU Prize for Literature	600.000	SPE	EAC
1,18	Day of European Authors	500.000	CFP	EAC
Music				
1,19	EU Prize for Popular and Contemporary Music	600.000	CFP	EAC
Programme implementation				
1,20	ECOC Anniversary	100.000	PP	EAC
1,21	Communication activities	150.000	PP	EAC
1,22		29.750		COMM
1,23	Project selection and implementation	1.500.000	SE	EACEA
1,24		450.000		EAC
1,25		280.000		EAC
1,26	Meetings with grant holders and other stakeholders	300.000	PP	EACEA
1,27	Support to IT systems	1.175.896	PP	EAC
	TOTAL	111.883.314		

MEDIA STRAND

Table 3

WPI	Actions	Budget 2025	Mode of implementation	Implementing Body
Creation cluster				
2,01	European co-development	6.500.000	CFP	EACEA
2,02	European slate development	18.000.000	CFP	EACEA
2,03	European mini-slate development	5.500.000	CFP	EACEA
2,04	Video Games and Immersive content development	7.000.000	CFP	EACEA
2,05	TV and online content	20.000.000	CFP	EACEA
Business cluster				
2,06	European Film Distribution	32.000.000	CFP	EACEA
2,07	European Film Sales	5.150.000	CFP	EACEA
2,08	Innovative tools and business models	8.000.000	CFP	EACEA
2,09	Talent and Skills Development	7.500.000	CFP	EACEA
2,10	MEDIA 360	21.000.000	CFP	EACEA
2,11	MEDIA Stands	3.000.000	PP	EACEA
Audience cluster				
2,12	Networks of European Cinemas	15.500.000	CFP	EACEA
2,13	Films on the move	16.000.000	CFP	EACEA
2,14	European Festivals	10.000.000	CFP	EACEA
2,15	Audience development/film education	6.000.000	CFP	EACEA
Policy support & awareness raising cluster				
1. Data				
2,16a	Data and analysis	1.200.000	DB	CNECT
2,16b	Membership of European Audiovisual Observatory	350.000	Membership	CNECT
2,17	Studies related to AVMSD	700.000	PP	CNECT
2. Policy cooperation				
2,18a	Support to European Board for Media Services	300.000	PP	CNECT
2,18b	Support to European Board for Media Services	200.000	SE	
3. Communication				
2,19	Communication and engagement with industry and citizens (European Film Forum, Lux Audience Award, European Film award, Promotion of European Film heritage)	597.371	PP	CNECT
Blending				
2,20	MediaInvest - investment to foster European audiovisual productions and distribution	10.000.000	IM	CNECT - EIF
Programme implementation				
2,21	Support to Project selection and implementation	1.500.000	SE	EACEA
2,22	Meetings with grant holders and other stakeholders	100.000	PP	EACEA
TOTAL		196.097.371		

CROSS-SECTORAL STRAND

Table 4

WPI	Actions	Budget 2025	Mode of implementation	Implementing Body
3,01	Presidency events	200.000	MON	EAC
3,02		200.000	MON	CNECT
3,03	Creative Innovation Lab	5.001.863	CFP	EACEA
3,04	NEWS - Journalism partnerships - Collaboration	5.266.270	CFP	EACEA
3,05	NEWS - Journalism partnerships - Pluralism	5.258.066	CFP	EACEA
3,06	NEWS-Media Pluralism Monitor	1.100.000	SPE	EACEA
3,07	NEWS - Media Freedom Rapid Response Mechanism	3.000.000	CFP	EACEA
3,08	NEWS - Media Literacy	2.570.000	CFP	EACEA
3,09a	European Board for Media Services	300.000	PP	CNECT
3,09b	European Board for Media Services	200.000	SE	CNECT
3,1	Creative Europe Desks	6.490.004	DB	EACEA
3,11	Creative Europe Desks in new participating countries	300.000	DB	EACEA
3,12	Project selection and implementation	250.000	SE	EACEA
3,13	Meetings with grant holders and other stakeholders	180.000	PP	EACEA
	TOTAL	30.316.203		

COUNTRY DISTRIBUTION - CREATIVE EUROPE DESKS

Table 5

Country	Annual max ceiling*
EU Member States	
Austria	170,000.00
Belgium	220,000.00
Bulgaria	105,000.00
Croatia	105,000.00
Cyprus	95,000.00
Czech Republic	182,000.00
Denmark	182,000.00
Estonia	67,000.00
Finland	179,000.00
France	538,000.00
Germany	719,000.00
Greece	144,000.00
Hungary	147,000.00
Ireland	231,000.00
Italy	445,000.00
Latvia	83,000.00
Lithuania	94,000.00
Luxembourg	94,000.00
Malta	70,000.00
Netherlands	227,000.00
Poland	272,000.00
Portugal	97,000.00
Romania	87,000.00
Slovakia	103,000.00
Slovenia	94,000.00
Spain	543,000.00
Sweden	207,000.00
Sub-total (EU)	5,500,000.00
EEA/EFTA	
Iceland	94,000.00
Norway	181,000.00
Liechtenstein	45,000.00
Sub-total (EEA/EFTA)	320,000.00
Associated countries	
Albania	75,140.00
Armenia	38,130.00
Bosnia & Herzegovina	75,140.00
Montenegro	44,000.00
North Macedonia	75,140.00
Serbia	82,660.00

Kosovo**	25,660.00
Georgia	54,270.00
Tunisia	75,140.00
Ukraine***	124.764.00
Sub-total (associated countries)	670,004.00
Total (EU+EEA/EFTA + associated countries)	6,490,004.00

*For third countries associated to the programme after adoption of the AWP 2024: the maximum amount will be communicated individually by the Commission to the country concerned, in accordance with the amounts agreed in the Association Agreement. Additional funding will become available via the payment of the “entry ticket” for the countries joining the Creative Europe Programme.

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

*** The annual max ceiling of Ukraine is subject to a flexibility margin of + 20% to the reflect the particular political situation

Part IV. Indicative calls calendar

Culture Strand:

Call	Expected publication
European Cooperation Projects (CREA-CULT-2025-COOP-)	Q4 2024
Circulation of European Literary Works (CREA-CULT-2025-LIT)	Q4 2024
Special Call Ukraine (CREA-CULT-2025-COOP-UA)	Q4 2024
Day of European Authors	Q4 2024
EU prize for Jewish Heritage	Q1 2025
Culture Moves Europe	Q1 2025
European Capitals of Culture 2032	At the latest in December 2025

MEDIA Strand:

Call	Expected publication
European slate development	Q3 2024
European mini-slate development	Q4 2024
European co-development	Q4 2024
Video Games and Immersive content development	Q3 2024
TV and online content	Q3 2024
Talent & Skills	Q3 2024
MEDIA360	Q3 2024
European Film Distribution	Q4 2024
European Film Sales	Q4 2024
Innovative tools and business model	Q3 2024
Networks of European Cinemas	Q4 2024
European Festivals	Q4 2024
Audience Development and Film Education	Q3 2024
Films on the Move	Q3 2024

Cross-Sectoral Strand:

Call	Expected publication
Innovation Lab	Q4 2024
Rapid respond mechanism	Q4 2024
Monitoring the internal market for media services	Q4 2024
Journalism partnership	Q4 2024
Media Literacy	Q4 2024