



TEXTS ADOPTED

P9_TA(2024)0008

Implementation of the Creative Europe programme 2021-2027

**European Parliament resolution of 16 January 2024 on the
implementation of the Creative Europe Programme 2021-2027
(2023/2003(INI))**

The European Parliament,

- having regard to the Treaty on the Functioning of the European Union, in particular, Articles 167, 173(3) and 294(7) thereof,
- having regard to Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe programme (2021 to 2027)¹,
- having regard to Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe programme (2014 to 2020)²,
- having regard to the Commission proposal of 5 May 2018 for a regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013 (COM(2018)0366),
- having regard to its position at first reading of 28 March 2019 on the proposal for a regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013³,
- having regard to the opinion of the European Economic and Social Committee of 12 December 2018 on 'Proposal for a Regulation of the European Parliament and of the Council establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU)

¹ OJ L 189, 28.5.2021, p. 34.

² OJ L 347, 20.12.2013, p. 221.

³ OJ C 108, 26.3.2021, p. 934.

No 1295/2013'¹,

- having regard to the opinion of the European Committee of the Regions of 6 February 2019 on 'Creative Europe and A New European Agenda for Culture'²,
- having regard to the Commission report of 30 April 2018 entitled 'Mid-term evaluation of the Creative Europe programme (2014-2020)' (COM(2018)0248),
- having regard to Commission Implementing Decision C(2023)3227 of 5 June 2023 amending Implementing Decision C(2021)3563 on the financing of the Creative Europe Programme for 2021-2025 and the adoption of the work programmes for 2021, 2022 and 2023,
- having regard to Commission Implementing Decision C(2022)6138 of 31 August 2022 amending Implementing Decision C(2021)3563 on the financing of the Creative Europe Programme for 2021-2023 and the adoption of the work programmes for 2021 and 2022,
- having regard to Commission Implementing Decision C(2021)3563 of 26 May 2021 on the adoption of the work programme for the implementation of the Creative Europe Programme for 2021,
- having regard to the Commission 2022 Annual Work Programme for the implementation of the Creative Europe Programme,
- having regard to the Commission 2021 Annual Work Programme for the implementation of the Creative Europe Programme,
- having regard to the Commission communication of 11 July 2023 entitled 'An EU initiative on Web 4.0 and virtual worlds: a head start in the next technological transition' (COM(2023)0442),
- having regard to the Commission communication of 3 December 2020 entitled 'Europe's Media in the Digital Decade: An Action Plan to Support Recovery and Transformation' (COM(2020)0784),
- having regard to the Commission communication of 22 May 2018 entitled 'A New European Agenda for Culture' (COM(2018)0267),
- having regard to the Council Resolution of 7 December 2022 on the EU Work Plan for Culture 2023-2026³,
- having regard to its resolution of 14 September 2023 on the future of

¹ OJ C 110, 22.3.2019, p. 87.

² OJ C 168, 16.05.2019, p. 37.

³ OJ C 466, 7.12.2022, p. 1.

the European book sector¹,

- having regard to its resolution of 14 December 2022 on the implementation of the New European Agenda for Culture and the EU Strategy for International Cultural Relations²,
 - having regard to its resolution of 20 October 2021 on Europe's Media in the Digital Decade: an Action Plan to Support Recovery and Transformation³,
 - having regard to its resolution of 17 April 2020 on EU coordinated action to combat the COVID-19 pandemic and its consequences⁴,
 - having regard to its resolution of 15 September 2020 on 'Effective measures to 'green' Erasmus+, Creative Europe and the European Solidarity Corps⁵,
 - having regard to its resolution of 17 September 2020 on the cultural recovery of Europe⁶,
 - having regard to Rule 54 of its Rules of Procedure, as well as Article 1(1)(e) of, and Annex 3 to, the decision of the Conference of Presidents of 12 December 2002 on the procedure for granting authorisation to draw up own-initiative reports,
 - having regard to the report of the Committee on Culture and Education (A9-0425/2023),
- A. whereas the data gathered confirms the considerable interest of the cultural and creative sectors in the programme; whereas higher co-financing rates for different actions under the Culture and Media strands have proven beneficial in supporting the cultural and creative ecosystems and have provided better opportunities for small-scale projects too, especially in the aftermath of the pandemic;
- B. whereas the Creative Europe programme 2021-2027 features an overall budget increase of about 68 % compared to its predecessor; whereas this increase is significantly depreciating due to the constantly rising inflation rate⁷ associated with energy costs; whereas the overall budget has been frontloaded with a third of the financial allocation committed in the years 2021 and 2022 to address, inter alia, the fallout from the COVID-19 pandemic;

¹ Texts adopted, P9_TA(2023)0329.

² OJ C 177, 17.05.2023, p. 78.

³ OJ C 184, 5.5.2022, p. 71.

⁴ OJ C 316, 6.8.2021, p. 2.

⁵ OJ C 385, 22.9.2021, p. 2.

⁶ OJ C 385, 22.9.2021, p. 152.

⁷ <https://ec.europa.eu/eurostat/web/products-eurostat-news/w/ddn-20230309-2>.

- C. whereas Creative Europe is the only programme that solely provides support to all cultural and creative sectors whose activities are based on cultural and artistic values, especially by supporting creators and artists, such as authors and performers, in addition to small-sized projects;
- D. whereas the programme recognises the intrinsic and artistic value of culture, which should remain at the heart of the programme, while striking an equal balance with its broader contribution to innovation and growth; whereas Creative Europe, as an EU funded programme, should contribute to the implementation of the principles of the European Pillar of Social Rights and promote fair practices and working conditions in the cultural and creative sectors;
- E. whereas one of the main novelties of the programme is that it mainstreams the cross-cutting priorities of inclusion, diversity, in particular gender balance and greening; whereas the 2021 and 2022 annual work programmes pay particular attention to fostering social inclusion and gender equality; whereas the implementation of the programme should ensure the broadest cultural participation with a view to including, inter alia, people with disabilities and those from disadvantaged backgrounds;
- F. whereas the programme aims to support the digital transition of the cultural and creative sectors as technology has transformed how these sectors create, produce and disseminate content; whereas while digitalisation may provide opportunities to increase cultural participation, it may also lead to different challenges from those of the analogue era;
- G. whereas the administrative management procedures of the Creative Europe programme (application, evaluation and reporting) are still considered by a significant number of beneficiaries and potential beneficiaries to be highly time-consuming and burdensome, despite some progress in terms of simplification;
- H. whereas the onerous administrative management procedures often discourage the participation of less experienced applicants, including young creators, in addition to small-sized organisations, especially those from disadvantaged areas; whereas the application procedure needs to be simplified and improved, primarily due to the increase in the number of procedural steps and its user-unfriendly interface, which may not be compatible with widely used applications;
- I. whereas the platform for the programme includes a complex reporting procedure which is difficult to navigate and which was not originally designed for the type of projects funded by the programme;
- J. whereas the Culture strand promotes the networking of creative communities and fosters cross-border collaboration, with a particular

focus on cooperation projects; whereas, within the first two years of implementation, the cooperation project scheme emerged as the most popular under the Culture strand, providing support to 291 projects; whereas the Commission should consider expanding the Culture strand's outreach activity in order to increase participation across all cultural and creative communities, including those from the peripheral and rural areas;

- K. whereas the Media strand plays a significant role in fostering growth and resilience within the audiovisual sector; whereas it has attracted 2 124 applicants in the two-year period 2021-2022, with a 66 % average success rate;
- L. whereas the 'Writing European' preparatory action, supported as of 2021, has been developed with the aim of supporting creators, in particular authors, in conceiving and developing high quality fiction series able to travel across borders and reach new audiences;
- M. whereas the Cross-sectoral strand features a greater number of novelties reflecting new objectives; whereas the cross-cutting actions supporting the news media sector constitute a brand new focus of the Creative Europe programme;
- N. whereas enhancing mobility in Europe's cultural and creative sectors is a specific objective of the programme pursued through a dedicated new scheme under the Culture strand;
- O. whereas Culture Moves Europe is the largest EU mobility scheme for the cultural and creative sectors and had attracted around 4 660 application by mid-2023; whereas approximately 85 % of applications are from sectors such as the visual arts, performing arts and music;
- P. whereas the programme acknowledges the importance of the music sector as an essential component of Europe's cultural diversity, which can benefit from the horizontal approach under the Culture strand; whereas during the 2021-2022 period the Music Moves Europe Initiative allocated EUR 5 million to strengthening the competitiveness, innovation and diversity of Europe's music sector;
- Q. whereas the Literary Translation Action plays a unique role in promoting authors across borders, reaching new audiences and contributing to a more culturally and linguistically diverse Europe;
- R. whereas the public support source for the audiovisual ecosystem in Europe originates mainly from the national level with the Media strand complementing the national systems by supporting projects with a long-lasting impact;
- S. whereas the Creative Europe desks play a key role as intermediaries between the Commission, the European Education and Culture Executive Agency (EACEA), applicants and beneficiaries; whereas

more than 60 % of all applicants in 2021-2022 contacted their local desk before submitting an application;

- T. whereas, in light of the crucial role of the Creative Europe desks in promoting and informing the cultural and creative sectors about all aspects of the programme, cooperation and exchanges between the Commission - including the EACEA - and the Creative Europe desks must be strengthened and encompass the sharing of relevant information on upcoming calls for proposals;
 - U. whereas the Creative Europe programme plays a strategic role in enhancing the external dimension of the European Union's cultural relations by fostering partnerships between different actors from the cultural and creative sectors, availing of a people-to-people approach, in addition to promoting cultural diversity within Europe and beyond;
 - V. whereas the programme recognises the importance of safeguarding and promoting the artistry and craft sectors, especially in the cultural heritage field, in addition to acknowledging their vital role in supporting both the urban and rural economies across Europe as well as their role in enhancing cultural diversity;
 - W. whereas the Seal of Excellence is a novelty of the Creative Europe programme 2021-2027, which was introduced with the aim of enhancing synergies and simplifying the search for alternative funding in the event of budgetary constraints;
 - X. whereas the European Capital of Culture, as a special action, is a prestigious initiative enjoying a well-established place on global cultural agendas and which has highlighted the richness and uniqueness of the diversity of cultures and cities since its creation in 1985;
1. Highlights that the new generation of the Creative Europe programme continues to generate significant interest within the cultural, creative and audiovisual sectors, as well as the news media, with an increasing number of applications received under the three strands, resulting in a proportionate decrease in the success rate of applications, which may cause a sense of disillusionment with the programme in these sectors;
 2. Welcomes the programme's response in mitigating the effects of the COVID-19 pandemic, which severely disrupted the cultural and creative sectors even before the beginning of the current programme; reiterates, however, its call on the Commission and the Member States to strengthen efforts to address the long-term effects of the pandemic on creators and cultural professionals, particularly those relating to their upskilling and reskilling to address the needs arising from developments and challenges affecting the sectors;

3. Regrets that not all Member States allocated at least 2 % of the Recovery and Resilience Facility to ensuring these sectors' resilience, as requested by Parliament; calls on all Member States, therefore, to strengthen synergies and ensure sufficient targeted investments for these sectors through other EU programmes;
4. Acknowledges the flexibility of the Commission and the EACEA in implementing the programme, which was adapted to take into account the consequences of the COVID-19 pandemic; highlights, however, the need to strike a balance between harmonised administrative management systems for all EU programmes, on the one hand, and the specific needs of different beneficiaries, on the other; urges, therefore, the Commission and the EACEA to step up their efforts to simplify the administrative management procedures of the Creative Europe programme 2021-2027; emphasises, nevertheless, that streamlining and simplification should not result in the reduction of financial and human resources devoted to project monitoring and evaluation;
5. Acknowledges that the application process is often complex, especially for individuals, micro and small organisations with limited financial and human resources; calls on the Commission and the EACEA, therefore, to permit the costs associated with the application process to be included in the overall estimated budget costs; calls, moreover, on the Creative Europe desks to further strengthen support to all applicants;
6. Calls on the Commission to schedule regular capacity-building exchanges with beneficiaries to outline novelties such as new requirements under the reporting system, including deliverables compliant with the General Data Protection Regulation¹; emphasises, as part of the programme's aim to enhance diversity, inclusion and gender equality, the urgent need for improvements to the reporting system in order to ensure accessibility and ease of use for all beneficiaries, including people with disabilities;
7. Acknowledges the progressive introduction of inclusion incentives across all strands in the first two years of the programme's implementation; notes, however, the lack of comprehensive data on how the programme's objectives are being pursued in a way that encourages inclusion, equality, diversity and participation; urges the Commission to provide, in this regard, a detailed report on this in its interim evaluation;
8. Acknowledges that the programme contributes to the objective of

¹ Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (OJ L 119, 4.5.2016, p. 1).

climate and environmental sustainability through its actions; notes, however, that greening priorities have been introduced differently in the three programme strands; calls on the Commission to closely monitor the implementation of greening priorities and their impact on the sectors and to regularly report on its assessment; underlines the importance of developing training and awareness-raising activities with a view to promoting the adoption of more sustainable practices by the cultural and creative sectors;

9. Highlights the importance of supporting the cultural and creative actors in navigating the opportunities offered at EU level; welcomes, in this regard, the CulturEU initiative, a multilingual interactive guide mapping all funding opportunities available; stresses the crucial importance of maintaining regular and, where relevant, targeted exchanges with the cultural, creative and audiovisual sectors, as well as the news media, with the aim of achieving beneficial cooperation; reminds the Commission of the importance of ensuring appropriate stakeholder involvement in the preparation of future yearly work programmes; suggests that the Commission evaluates whether Creative Europe 2028-2034 could be better implemented through annual or biennial work programmes;
10. Calls for the strengthening of communication and exchanges between the Commission, the EACEA and the Creative Europe desks to ensure that the latter have access to all relevant information to enable quality support and guidance to applicants and beneficiaries; recalls also, in this regard, the importance of transparency in disseminating call results; calls on the Commission, therefore, to continue publishing the list of all grant recipients along with the amounts awarded in a timely manner;
11. Underlines the importance of identifying the programme and raising its visibility; calls on the Commission, in this regard, to report to Parliament on the implementation of the communication strategy of the programme, including the use of official logos;
12. Underlines the willingness of a significant number of beneficiaries to share their achievements and results with the cultural, creative and audiovisual sectors as well as European citizens; points out, in this regard, that the platform made available for this purpose is considered unsatisfactory, calls on the Commission, therefore, to involve beneficiaries in the development of a more suitable platform;
13. Notes that some Member States do not provide national indemnity schemes or insurance cover to facilitate the mobility of cultural goods; acknowledges that commercial insurance costs can be significant for numerous cultural actors; suggests, in this regard, that the Commission publishes a feasibility study on a pan-European guarantee scheme to cover indemnity costs as a first step to address this issue;

14. Urges the Commission to promote the human-centric and transparent use of artificial intelligence (AI) in the artistic and creative process by developing appropriate ethical standards relating to AI use; calls on the Commission, in this regard, to ensure that both applicants and beneficiaries provide information relating to the use of AI in projects, including in the production, distribution and promotion of creative works, in order to assess this emerging trend in the cultural and creative sectors and its impact on the programme;
15. Stresses the significant potential of the Creative Europe programme in developing and enhancing transnational partnerships, thus also contributing to the EU's international relations through culture;
16. Calls on the Commission to invest appropriate resources on the external dimension of the programme and to encourage further cooperation between cultural institutes and organisations in Member States, as well as EU National Institutes for Culture (EUNIC) Clusters in third countries; calls on the Commission, furthermore, to support and facilitate the participation of third countries in the programme, where possible;

Budget

17. Highlights that the current Creative Europe programme, despite the significantly increased budget for the period 2021-2027, is still oversubscribed; calls on the Commission and the Member States, in this regard, to substantially increase the financial allocation of the Creative Europe programme 2028-2034;
18. Recognises the urgent need in the two-year period 2021-2022 to frontload expenditure in order to mitigate the effects of the COVID-19 pandemic and those of Russia's war of aggression against Ukraine; underlines, however, the detrimental impact that this measure will have in the second half of the financial cycle;
19. Urges the Member States and the Commission, given the challenges arising from digitalisation and greening, as well as from high subscription rates, rampant inflation and associated high energy costs, which are all severely affecting beneficiaries' operational capacity, to ensure that there are no budget cuts to the programme's allocation in the upcoming budget years;
20. Regrets that the Seal of Excellence label has not yet been implemented; calls on the Commission to roll out this label immediately, so that projects may avail of the opportunities offered by cumulative and alternative funding during this programming cycle;
21. Deplores the fact that under the 2021-2027 multiannual financial framework (MFF) there is no flexibility for topping up the Creative

Europe programme and underlines that this precludes the funding of new initiatives, valuable pilot projects and preparatory actions; recalls, in this regard, that pilot projects and preparatory actions are important tools for testing new initiatives that may develop into standing EU funding programmes or be subsumed into existing ones;

22. Deplores the funding gap between the two MFF cycles, which particularly affected the network scheme and calls on the Commission to ensure that this does not recur in the future; calls on the Commission, in light of the key role of this scheme in supporting the cultural and creative sectors' capacity to operate transnationally and internationally, to provide adequate funding and, in addition, to consider the introduction of operational grants for this action;

Culture strand

23. Welcomes the introduction of the sectoral approach as a new feature of the Culture strand, which complements horizontal actions; calls for its enhancement through an adequate budget allocation ensuring that no sector is left behind and there is no reduction to the allocation for horizontal actions;
24. Recalls the importance of further safeguarding and promoting freedom of artistic expression, in particular in the funding opportunities offered by the programme under the cultural cooperation projects action and the European networks scheme;
25. Recognises that the increased co-financing rates, especially for small-scale cooperation projects, are beneficial and facilitate the participation of small organisations; calls on the Commission and the EACEA, in this regard, to allow project consortia to independently determine how funding is distributed among their partners provided the overall co-funding rate applies at project level;
26. Underlines the importance of cross-border mobility for all creators, as it nurtures the creative process by enhancing professional opportunities abroad; welcomes, in this regard, Culture Moves Europe as a new mobility action under the Creative Europe programme;
27. Acknowledges the high quality of applications received under the mobility scheme; calls on the Commission, however, to promote Culture Moves Europe to a wider audience with the aid and support of all Creative Europe desks through communication and outreach activities; believes that these activities should specifically target individual sectors, including creators from all marginalised groups as well as less represented countries and regions, in order to ensure geographical balance;
28. Points out, while recognising the major success of the new mobility action, that it is imperative for an analysis of the main emerging

trends to be carried out by the end of 2024 with a view to exploring the possibility of further expanding this action to include new actors, such as representatives from the book sector; calls on the Commission, in this regard, to increase the budget allocated to this action from 2025 onwards;

29. Emphasises the positive impact of the green and family top-ups implemented for the mobility scheme, which represent a concrete example of how the programme can be more inclusive; calls on the Commission, therefore, to consider implementing this approach in other actions of the Creative Europe programme;
30. Welcomes the increase in funding for the European Platforms for the promotion of emerging artists under the Culture strand and highlights the positive impact it has had on diversity by increasing the visibility of artists and their works on an international scale; calls on the Commission, therefore, to continue developing this action by ensuring adequate funding and promotion;
31. Underlines the importance of the network scheme in providing networking and capacity-building opportunities, which strengthen the diversity and competitiveness of the European cultural and creative sectors; calls on the Commission, in this regard, to provide adequate funding for this action with a view to supporting current beneficiaries and new networks;
32. Underlines that the sectoral approach is an excellent tool that strengthens the book and publishing sector, enabling concerted actions that support and stimulate market access and the wider circulation of European works;
33. Recalls that literary translation is the main support scheme for the book sector; stresses, however, the need to expand this scheme to include the translation of European non-fiction books; invites the Commission, in view of the mid-term review of the programme, to develop measurable goals on how funding is allocated in order to improve the accessibility of books for people with disabilities;
34. Welcomes the increase in actions providing support to the music sector under the Culture strand, resulting in a higher number of music-related projects being submitted under the current programme; calls on the Commission, however, to develop a more strategic and sector-oriented approach for the music sector with a view to addressing new and upcoming challenges, building on the results of the Music Moves Europe preparatory action; stresses in this regard the importance of a regular structured dialogue between the music ecosystem and the Commission; calls on the Commission, furthermore, to gather data in cooperation with the sector on Member States' music markets and report on all emerging challenges affecting the entire ecosystem;

35. Emphasises the importance of the European Capital of Culture special action as a catalyst for the cultural and economic regeneration of cities and regions; stresses the need, long overdue, for increased funding for this special action to meet the additional costs incurred as a result of the long-term effects of the COVID-19 pandemic and rampant inflation; calls on the Commission, therefore, to increase the funding for the Melina Mercouri Prize, which has been endowed with only EUR 1,5 million for several years; calls, furthermore, on the Member States to ensure a lasting legacy for the initiative and to support its outreach with a view to increasing participation in the cultural activities developed under it;
36. Acknowledges that the European Heritage Label is a valuable initiative promoting the significant role these sites play in the history and culture of Europe and notes that during the period from 2013 to 2021 60 sites have been granted the label; calls on the Commission, however, to improve the visibility of the European Heritage Label by developing synergies with other relevant EU financial instruments;
37. Underlines the importance of the prizes supported by the Creative Europe programme in literature, architecture and heritage, music (contemporary, rock and pop) and audiovisual arts; emphasises that these long-standing initiatives are well-known in these sectors and that they increase the visibility of the European cultural and creative sectors by rewarding achievements in different fields;

Media strand

38. Acknowledges that the Media strand remains the main European instrument providing strategic support to the independent audiovisual sector, which consists primarily of small and medium-sized companies; highlights the significant international competition that European audiovisual, cinema and videogame sectors are facing and the crucial support this strand offers for recovery and transformation of these sectors and for increasing the EU's strategic autonomy; stresses, in this regard, the importance of ensuring an adequate budget allocation for the Media strand and insists on the need for comprehensive data for assessing and monitoring whether and how the programme effectively succeeds in increasing the economic and cultural potential of these sectors;
39. Acknowledges the positive impact of the targeted measures introduced under the Media strand to broaden the participation of countries with different audiovisual capacities and to strengthen cross-border collaboration;
40. Highlights that a large number of high quality projects under the co-development and mini-slate schemes were rejected in 2021-2022 due to budgetary constraints; calls on the Commission, therefore, to allocate a larger budget for the future implementation of these

schemes;

41. Underlines the vital roles of the European Film Distribution and European Film Sales support schemes in contributing to the cultural diversity of the European audiovisual sector by increasing the cross-border circulation of European films and offsetting some of the risks distributors take when investing in the production, distribution and promotion of non-national European films; stresses, therefore, that it is essential for funding for both schemes to be increased and for further efforts to be made to ensure the wider circulation and online availability of European works;
42. Underlines that in many European countries, there are no support schemes dedicated to the screening of cinematic works; highlights, in this regard, the importance of maintaining adequate funding for the Europa Cinemas network, a flagship initiative under the Media strand, which contributes to the circulation of European films in cinemas;
43. Stresses that the Creative Europe Regulation 2021-2027 extends the provision of support to networking activities for audiovisual professionals, including creators; points out that this action has not yet been implemented; calls on the Commission, therefore, to implement a specific action with the objective of supporting activities dedicated to networking and cooperation by European professional and cultural organisations within the audiovisual value chain in a timely manner;
44. Recalls the success of the Writing European preparatory action and suggests that Commission should include the objectives pursued by this action in the Creative Europe programme;
45. Welcomes the introduction of a dedicated action to support the development of video games and immersive content, which has generated considerable interest within the sector; calls on the Commission to support the cultural and creative dimension of this sector by taking into account its specific characteristics and related needs when designing the relevant calls for proposal, including the need to test new business models in the virtual world to enable skills development in this domain, with particular emphasis on the participation of women; notes, however, that the current budget might be insufficient for this and calls for additional funding to support the growth of the European videogame ecosystem and encourage the development and retention of European talent;
46. Highlights that rising inflation, in a highly competitive audiovisual market, has an impact on production costs; calls on the Commission, therefore, to adapt upwards the funding ceilings with the aim of ensuring that the Media strand delivers its support to the audiovisual industry;

47. Recognises the success of the Networks of European Festival call, which has supported 71 festivals in 12 networks, which cooperated to foster audience engagement, among other things; calls on the Commission, therefore, to continue funding the two complementary actions, the European Festivals and the Network of European Festivals, in alternate years;
48. Notes that, as the Media Invest facility attracted a large number of applications, greater budgetary synergies with the InvestEU programme must be ensured for its future implementation; calls on the Commission to further improve the promotion of this facility in the audiovisual sector;
49. Recalls that the Commission's proposal for a European Media Freedom Act of September 2022 establishes a European Board for Media Services to replace the European Regulators Group for Audiovisual Media Services (ERGA) set up by Directive 2010/13/EU¹; stresses in light of the limited financial resources available for the implementation of the programme's objectives that the budget allocated to the Media Strand and other programme budget lines must not be allocated for the financing of the Board;

Cross-sectoral strand

50. Regrets that the actions programmed under the Cross-sectoral strand have suffered the greatest delays in implementation, especially in 2021, due to the novelties introduced in the strand;
51. Notes that the Journalism Partnerships and the Media Literacy calls attracted the highest number of applications in 2021-2022, underlining the urgent need for an increase in financial support for the European media sector;
52. Notes that the low success rate of applications under the Cross-sectoral strand, in spite of the overall high quality of the submissions, indicates a high demand for financial support which regrettably cannot be addressed by the current financial allocation;
53. Calls on the Commission to ensure that in the remaining programming period no less than 9 %² of the overall budget 2021-2027 is allocated to supporting the objectives of the Cross-sectoral strand;

¹ Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010 on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive) (OJ L 95, 15.4.2010, p. 1).

² Article 8 of Regulation (EU) 2021/818 establishing the Creative Europe programme (2021 to 2027).

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54. Instructs its President to forward this resolution to the Council, the Commission and the national Creative Europe programme desks.