Synopsis report on the results of the Open Public Consultation on the Creative Europe programme

1.1 Introduction

Creative Europe brings together the predecessor programmes, Culture Programme, MEDIA Programme and elements of MEDIA Mundus. It is now composed of three strands: the MEDIA Sub-programme, the Culture Sub-programme and the Cross-sectoral Strand.

This report summarises the outcomes of the open public consultation (OPC) on the Creative Europe Programme, which took place from 23 January to 24 April 2017. It also reflects on the findings of the targeted surveys conducted among the beneficiaries of MEDIA and Culture sub-programmes of Creative Europe.

The objective of the OPC and the two targeted surveys was to gather comments and perspectives to help the assessment of the relevance, coherence, effectiveness, efficiency, sustainability and added value of the Programme. The OPC also included forward looking questions regarding a possible successor programme to Creative Europe after 2020.[1]

The OPC questionnaire was published on 'Your Voice in Europe' online platform, in English. A total of 557 responses were received during the consultation period[2]. The MEDIA and Culture surveys collected a total of 839 responses (400 and 439 responses respectively[3]) from the beneficiaries of the current Programme[4].

1.2 Overview of respondents

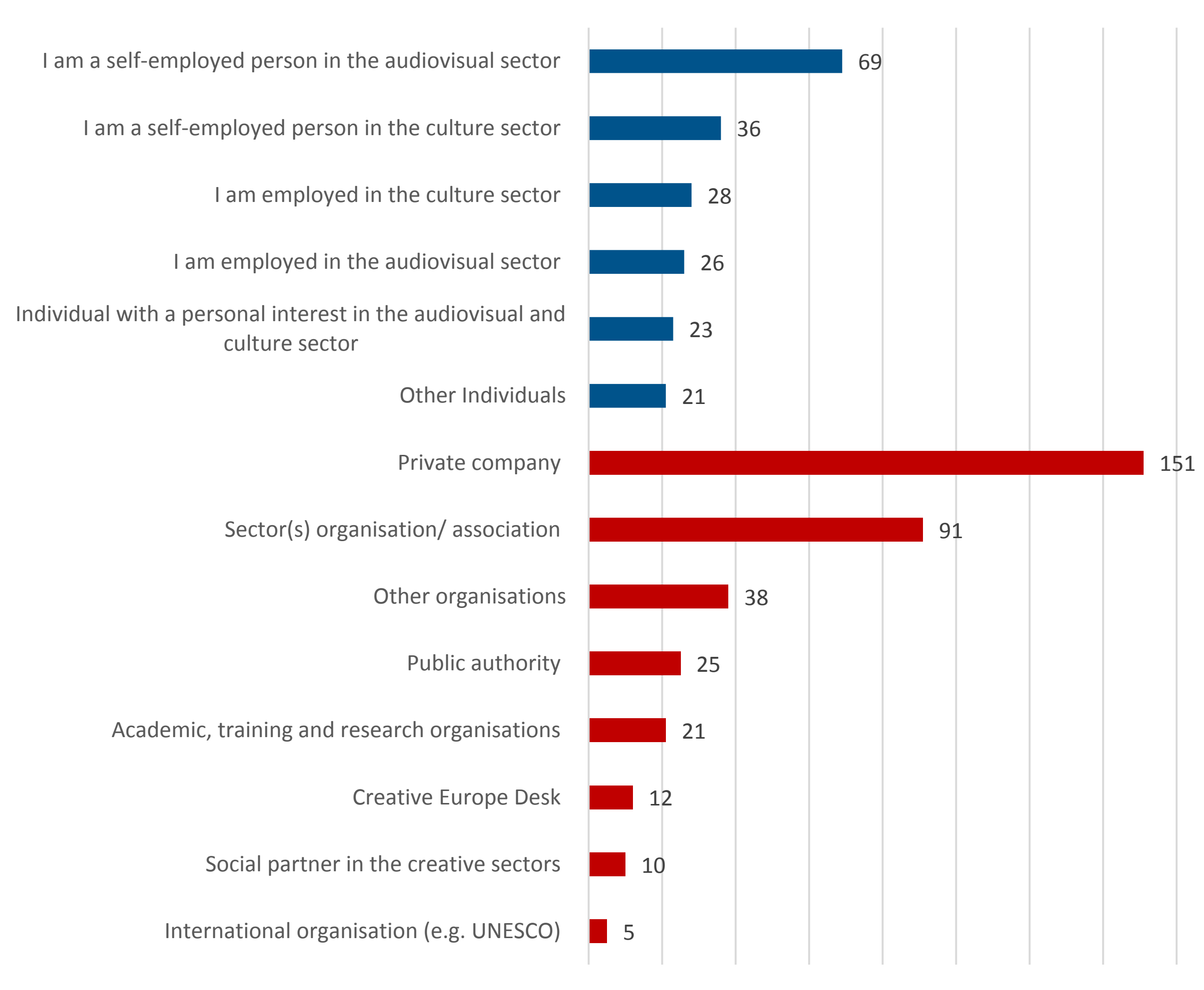
1.2.1 Overview of OPC respondents

The majority (63%) of the OPC respondents participated in the consultation as representatives of an organisation, company or institution. The rest (37%) replied to the OPC in their individual capacity. Figure 1.1 overleaf provides the breakdown of the respondents to the OPC by category.

A total of 327 respondents (232 representing their organisation and 95 individuals) indicated that they operate or have an interest in the audiovisual sector; and the majority of them reported being involved in audiovisual production[5], distribution of audiovisual works, organisation of audiovisual events and film festivals. Furthermore, 216 respondents (152 representing their organisation and 64 individuals) noted that they are active or have an interest in the culture sector covering a wide range of fields such as visual arts, cultural heritage, design and applied arts and architecture, literature and performing arts.

[1] https://ec.europa.eu/programmes/creative-europe/creative-europe-2017-consultation_en
[2] The OPC was open to submissions for a period of 12 weeks from mid-October 2016 to mid-January 2017.
[3] The surveys also targeted the beneficiaries of the MEDIA and Culture predecessor programmes. A total of 1,411 complete responses to the surveys were received: 605 across MEDIA and 806 across Culture programmes fields.
[4] MEDIA survey had a response rate of 22.2%, while Culture survey achieved 18.4% response rate.
[5] In order to determine if the high number of respondents involved in the audiovisual production has influenced the OPC results, testing was undertaken, using three key questions of the OPC survey with high number of responses. The results from respondents representing the production sub-sector were compared with the OPC survey results covering all respondents' categories. This comparison demonstrated that there are very small differences (five percentage points on less) in the types of responses provided.

Figure 1.1 Breakdown of the OPC survey respondents who answered in their of private capacity (blue) and on behalf of their organisation (red)

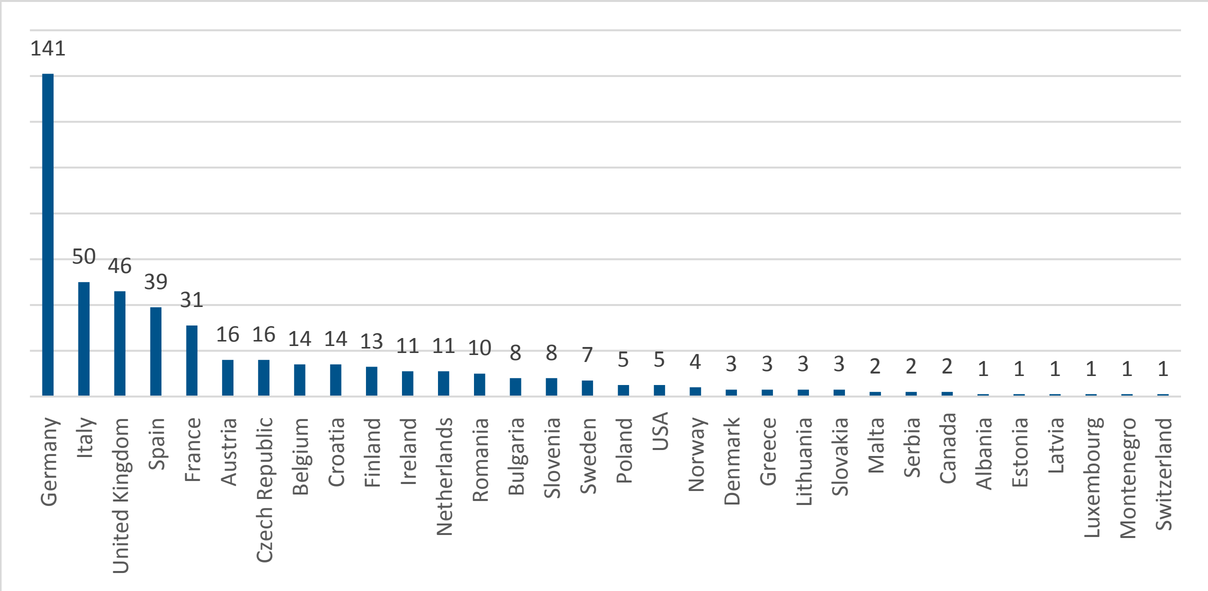


54% of the respondents who replied on behalf of an organisation (189 out of 353) represented private companies, academic, training and research organisations, international organisations or Creative Europe Desk. The rest of respondents (46%) represented sector(s) organisation/ association, public authorities, social partners in the creative sectors and other organisations (such as NGOs, non-profit organisations, arts organisations, film festivals). Around one third (34%) of these respondents indicated that the scope of their organisation's mandate was international, followed by national (31%), EU level (17%), regional (12%) and local (7%). The geographical distribution of responses is presented in Figure 1.2 below[6].

Almost half of the respondents to the OPC (47%) mentioned that they or their organisation have received financial support from the Creative Europe Programme (MEDIA or Culture Sub-programmes, or the Cross-sectoral Strand) while a small majority (53%) indicated that they or their organisation have not received financial support of the Programme. Furthermore, 48% of the respondents indicated that they would like to respond to the consultation in relation to the MEDIA Sub-programme, 23% in connection with the Culture Sub-programme and further 29% concerning the Creative Europe Programme as a whole.

[6] In order to determine if the high number of respondents from Germany has influenced the OPC results, testing was undertaken, using two key questions of the OPC survey with high number of responses. The test results showed only small differences of less than five percentage points.

Figure 1.2 The geographical distribution of the responses to the Creative Europe OPC



1.2.2 Overview of surveys' respondents

The majority of respondents to the MEDIA survey who provided responses in relation to the current Sub-programme were private companies (73%), while further one fifth (21%) represented non-profit associations. Most respondents (99%) indicated that they represent micro (70%), small (25%) or medium-sized (5%) company, organisation or association. These were located across different countries with France (11%) and Germany (10%) having the highest shares of MEDIA survey participants.

The majority of the beneficiaries (57%) who replied to Culture survey in relation to the current Programme represented a non-profit organisation[7]. Further 23% represented a public organisation, 7% for profit private companies, 5% education and training institutions and 8% other types of organisations. The main Culture sub-sectors represented by the Culture survey respondents were: visual arts (18%), performing arts – theatre (18%) and cultural heritage (15%), while fewer respondents represented design (8%) and literature (5%) sub-sectors.

While the respondents to Culture survey represented organisations that are overall slightly larger than the companies represented in MEDIA survey, an overwhelming majority (90%) of Culture survey respondents were also micro (54%), small (24%) and medium-sized (13%) organisations. No geographical pattern was identified in the distribution of Culture survey respondents – the responses were scattered among the countries with respondents from Italy (9.3%) and France (7.5%) providing the highest shares of replies.

Analysis of the results by consultation topic

This section of the report summarises the key findings from the OPC[8], supported by the analysis of the MEDIA and Culture surveys' results. The results of these consultations are organised in sections examining the relevance, effectiveness, efficiency, coherence and added value of the Programme.

Relevance

The respondents were asked a number of questions regarding the relevance of the Creative Europe programme in the light of the needs of the audiovisual and cultural sectors[9].

[7] 44% represented non-for-profit association and 13% non-for-profit company.
[8] A detailed overview of the OPC responses is provided in Annex 1.
[9] A large majority of OPC respondents (71%) indicated that they have detailed knowledge of the Creative Europe Programme's objectives and priorities, 24% noted that they were aware of the existence of the Programme, but have no detailed knowledge of

MEDIA Sub-programme

Overall, over 70% of the respondents confirmed that the MEDIA priorities are still relevant or extremely relevant to the challenges and needs within the sector they operated in.

According to the OPC responses received, the MEDIA priorities with the highest relevance are:

- supporting operators in developing European audiovisual works, including co-productions, with international circulation potential
- stimulating interest and improving access to European audiovisual works by supporting audience development[10].

Enhancing skills of audiovisual professionals for the use of new technologies and business models to develop their audiences, and supporting theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities) are still/extremely relevant priorities[11]. Similarly, respondents also agreed that facilitating European audiovisual operators' access to principal markets and business tools[12] and promoting transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms are still/extremely relevant priorities[13]. Supporting the development of new business models for distribution of European audiovisual works was also rated as still/extremely relevant.[14]

Some respondents to the OPC identified additional priorities that MEDIA Sub-programme should address, namely: (i) opening up to other sub-sectors/type of projects/stakeholders (62 respondents)[15]; (ii) supporting digitalisation (37[16]); (iii) supporting professionalisation (24), for example, by investing in professional training; (iv) supporting innovation (16) such as developing comprehensive innovation strategies for Europe's film sector, developing new types of projects/content or investing in new technologies; (v) facilitating access to global markets (15); (vi) and development of different areas of the audiovisual sector (13[17]).

The respondents to this question also suggested new types of projects that could be funded by the MEDIA sub-programme, these are: (i) covering interdisciplinary works (12 respondents), for example combining film with other art forms or cross-cultural collaboration between audiovisual producers and cultural organisations; (ii) opening up to other sub-sectors/type of projects or stakeholders such as starting writers, directors and producers or self-employed individuals(5); (iii) supporting transnational distribution (2); and (v) developing journalism projects (2).

Findings of the OPC regarding the relevance of the Creative Europe's MEDIA Sub-programme were confirmed in the results of MEDIA survey. A total of 96% of respondents indicated that the MEDIA priorities remain relevant – 53% of these respondents were of the opinion that priorities does not need to be adjusted, 43% reported that the priorities remain relevant, but some adjustment would be needed. The Sub-programme's relevance in contributing to the sector's digitalisation and modernisation needs so as to compete in an increasingly globalised audiovisual market was highlighted by 90% of the respondents.

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its objectives and priorities and 5% replied that they were not really familiar with the Programme, its objectives and priorities. Similarly, two thirds of the MEDIA survey respondents (66%) indicated that they are well informed about the priorities of this Sub-programme. The same was true for a bit more than two thirds (69%) of Culture survey respondents.

[10] 93% (or 366) out of 396 respondents agreed that that these priorities are either relevant or extremely relevant.

[11] 89% (or 354) of 397 respondents indicated that that these priorities are either relevant or extremely relevant.

[12] 77% (or 303) of 394 respondents indicated that that these priorities are either relevant or extremely relevant, while 17% (or 38) indicated that they were not really relevant.

[13] 75% (or 298) of 397 respondents indicated that that these priorities are either relevant or extremely relevant, while 17% (or 67) indicated that they were not really relevant.

[14] 72% (or 285) of respondents indicated that that these priorities are either relevant or extremely relevant, while 20% (or 78) of respondents did not agree that this priority was relevant.

[15] Several respondents suggested that interdisciplinary works and developing virtual reality technology could be additional sub-sectors/type of projects that the MEDIA Sub-programme could open up to. Other examples include content for children or web media content (podcast, YouTube, etc.).

[16] Some of the key points suggested by respondents in relation digitalisation include developing new production and distribution models and developing trainings related to upcoming technologies such as transmedia storytelling, digital storytelling or the effects of digital marketing on consumption of films.

[17] Respondents suggested that the Programme should support joint productions of European programmes, focus on international audiences and facilitate collaboration across different cultural and creative sectors.

Culture Sub-programme

***Overall, around 90% of the respondents believe that most priorities of the Culture Sub-programme are still relevant or extremely relevant*.**

According to the OPC respondents, stimulating interest and improving access to European cultural and creative works appears to be the priority with the highest relevance[18]. This is closely followed by:

- facilitating professional opportunities of cultural and creative players by supporting organisations and international networking[19],
- supporting international touring, events, exhibitions and festivals[20],
- enabling international careers of cultural and creative players, where possible on long-term basis[21], and
- enhancing skills of cultural and creative players for the use of new technologies and business models to develop their audiences[22].

Supporting the circulation of European literature seems to be the priority with the relatively lowest relevance in respondents' views – around three fourths[23] of respondents think that it is still/extremely relevant.

Some respondents suggested further possible priorities for the Culture Sub-programme such as: (i) opening up to other sub-sectors/type of projects/stakeholders (suggested by 27 respondents); (ii) access to finance (15), (iii) professionalisation (13), including education and/or training in cultural and creative marketing, PR, data handling, management and leadership; (iv) internationalisation (9), such as support for cultural exchange with countries in Africa or Asia and supporting the mobility of artists.

A number of respondents also suggested additional cultural sectors that need to be supported by the Programme: digital arts (7); gastronomy (3) and education (3). Some respondents also believe that there are other types of projects that the Sub-programme should support, the most popular ones being small scale (16 respondents) and interdisciplinary projects (8). Respondents also indicated that they would like to have support for educational projects (7), European touring (5), cross-sectoral projects (4), and local projects of European significance (4).

Relevance of the Creative Europe Culture Sub-programme priorities was also confirmed by 93% of the programme beneficiaries surveyed. Of these 47% were of the opinion that Culture priorities remain extremely relevant and do not require adjustments, while 46% of respondents indicated priorities remain relevant, but need some adjustments. The relevance of the new European Platforms scheme was confirmed by 67% of the participants arguing that this scheme had considerable relevance and added value under the Creative Europe Programme.

Creative Europe Programme

78% of the OPC respondents who provided their feedback on the Programme as a whole indicated that its objectives are still relevant to the challenges and needs of their sectors.

According to the OPC respondents the Programme's objectives with the highest relevance are:

- increasing the capacity of European cultural and creative sectors to operate transnationally[24],
- increasing the transnational circulation of European cultural and creative works[25],
- enhancing innovation and creativity in the European cultural and creative sectors[26], and
- developing audiences for European cultural and creative works[27].

The objectives that remain overall relevant, but to a smaller extent as indicated by the OPC respondents, are:

[18] 95% of respondents or 252 out of 265 believe it is either still relevant or extremely relevant
[19] 94% or 247 out of 264 believe it is either still relevant or extremely relevant
[20] 92% or 246 out of 268 believe it is either still relevant or extremely relevant
[21] 90% or 242 out of 268 believe it is either still relevant or extremely relevant
[22] 90% or 241 out of 269 believe it is either still relevant or extremely relevant
[23] 73% or 194 of the 266 believe this priority is either still relevant or extremely relevant
[24] 88% or 455 out of 516 respondents indicated that they agree to a large or very large extent
[25] 86% or 442 out of 515 respondents indicated that they agree to a large or very large extent
[26] 81% or 419 out of 515 respondents indicated that they agree to a large or very large extent
[27] 80% or 410 out of 513 respondents indicated that they agree to a large or very large extent

- increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups[28],
- increasing the transnational circulation of European artists and other professionals[29],
- strengthening the financial capacity of companies and operators in cultural and creative sectors[30], and
- preserving and promoting cultural and linguistic diversity[31]

According to the respondents, the objective of enhancing the competitiveness of the European cultural and creative sectors[32].

A number of respondents have identified further objectives that could be tackled by the Programme: (i) digitalisation (30 respondents[33]); supporting SMEs (11[34]) and (ii) ; (iii) strengthening European cooperation (8); (iv) promoting cultural dialogue (8) and (v) distribution to foreign markets (8).

Coherence

Coherence looks at the extent the different actions supported by the Creative Europe Programme complement each other and are coherent with other initiatives at national, EU and international levels.

MEDIA Sub-programme

Overall, the majority of the OPC respondents agree that the Sub-programme support is fully or partially complementary to national[35], EU[36] and international[37] funding for the audiovisual sector[38]. The results of MEDIA survey suggest that the Sub-programme funding is mostly aligned with national policy support in the participating countries.

Two fifths of the respondents indicated that the national funding opportunities/instruments were partially complementary with the Sub-programme support and the same share (40%) agreed that they were fully complementary. Further 4% of respondents indicated that they were mainly overlapping and 1% that they were fully overlapping.

Regarding the EU funding, 63% of the respondents who answered this question agreed that the funding from the MEDIA Sub-programme was either fully complementary (32%) or partially complementary (31%) to the support provided by other EU instruments. Only 3% of respondents thought that they are mainly overlapping and less than 1% indicated that they were fully overlapping.

Similar views were received from the respondents regarding the coherence of the MEDIA Sub-programme with other international funding opportunities: 30% of the respondents reported that they are fully complementary, 29% that they are partially complementary, 2% believed that they are mainly overlapping and 1% of respondents thought that they are fully overlapping[39].

Findings of MEDIA survey support the results of the OPC: 60% of survey respondents reported full alignment between the Sub-programme and national policies, further 36% indicated the policies and support instruments are partially complementary. The results of MEDIA survey further suggest that the Sub-programme provides coherent coverage of the traditional value chain of audiovisual works. The

[28] 77% or 393 out of 514 respondents indicated that they agree to a large or very large extent
[29] 74% or 383 out of 515 respondents indicated that they agree to a large or very large extent
[30] 73% or 372 out of 511 respondents indicated that they agree to a large or very large extent
[31] 71% or 367 of the 514 respondents who answered this question agree to a large or very large extent
[32] 70% or 361 out of 513 respondents indicated that they agree to a large or very large extent
[33] The main objective suggested by respondents was the digitalisation of cinemas. Respondents also mentioned that another objective of the Creative Europe programme should be the digitisation and preservation/archival of audiovisual content as a way of preserving the cultural heritage.
[34] Respondents stressed that the Creative Europe Programme should help to strengthen the position of individual artists and freelancers for example by providing funding for technical equipment; provide support for professionals at the beginning of their careers, including students; as well as help promoting SMEs competing with the big conglomerates.
[35] 81% or 321 out of 396 respondents who answered this question
[36] 66% or 258 out of 393 respondents who answered this question
[37] 62% or 242 out of 392 respondents who answered this question
[38] Across the questions related to the coherence of the MEDIA Sub-programme with national, EU and international support, a relatively small number of OPC respondents (approximately 3% or 10) thought that these funding opportunities are mainly overlapping and less than 1% (or 2) believed that they are fully overlapping.
[39] A considerable number of respondents (39% or 140 regarding international funding, 35% or 124 regarding EU funding and 59 regarding national funding) indicated that they didn't have any knowledge about this topic.

survey respondents reported that funding priorities were comprehensive[40], allowing for internal synergies and avoiding possible gaps[41].

Culture Sub-programme

More than a half of the OPC respondents agreed that the support provided by the Culture Sub-programme is either fully or partially complementary to national[42], EU[43] and international[44] funding[45]. The results of Culture survey show that the Sub-programme funding is largely complementary with national policy support.

A relatively small number of respondents (approximately 2%) indicated that the funding opportunities are mainly overlapping and approximately 1% that they are fully overlapping. Some of the respondents who indicated that the support of the Culture Sub-Programme is overlapping with other funding opportunities explained that there were similar national programmes (6 respondents).

The results of the Culture survey show that the support of Culture Sub-programme is seen to be largely aligned with the national policies for supporting culture by Programme's beneficiaries: 48% of the respondents indicated that the support is partially complementary and 43% - fully aligned with national policies. Furthermore, most respondents[46] to the survey indicated that Sub-programme support is comprehensive and a large majority[47] were of the opinion that there are complementarities between the types of projects funded.

Creative Europe Programme

Respondents' views on the coherence of the Creative Europe Programme slightly vary in relation to its different elements.

Majority of the OPC respondents were of the opinion that the new schemes 'Audience Development'[48] and 'International co-production funds'[49] strengthen the coherence and impact of the MEDIA Sub-programme. Similarly, a large majority of the MEDIA survey respondents indicated that the new schemes add significant value to the Programme[50].

A bit less than a half[51] of the OPC respondents believe that the integration of MEDIA, Culture and the Cross-sectoral Strand under the Creative Europe Programme has improved the coherence and impact of the European Union's support to the cultural and creative sectors[52]. Most MEDIA and Culture surveys' respondents agreed that the integrated the audiovisual programme MEDIA with the Culture sub-programme and the Cross-sectoral Strand under 'Creative Europe' has improved the coherence and impact of the European Union's support to the cultural and creative sectors (67% and 53% respectively)[53].

The respondents to the OPC were overall less convinced that the new Cultural and Creative Sector Guarantee Facility has the potential to strengthen the coherence and impact of the Creative Europe Programme[54] and that integrating MEDIA Mundus within the MEDIA Sub-programme of Creative

[40] 95% of respondents agreed that the MEDIA Sub-programme covered all the main audiovisual sub-sectors in need of EU support
[41] 77% of respondents agreed that the different types of projects funded under the MEDIA Sub-programme were complementary to each other
[42] 65% or 170 out of 260 respondents who answered this question
[43] 55% or 142 out of 257 respondents who answered this question
[44] 51% or 132 out of 157 respondents who answered this question
[45] A considerable number of respondents (46% or 117 regarding international funding, 41% or 106 regarding EU funding and 31% or 81 regarding national funding) indicated that they didn't have any knowledge about this topic.
[46] 91% of respondents agreed that the different priorities under the Culture sub-programme were comprehensive
[47] 74% indicated that the types of projects funded under the Culture sub-programme were complementary with each other
[48] 61% or 241 out of 392 respondents who answered this question agreed or strongly agreed to the statement
[49] 51% or 198 out of 390 respondents who answered this question agreed or strongly agreed to the statement
[50] 41% of the respondents who provided a reply to this question agreed that the new 'Audience Development' scheme adds significant value to the Creative Europe Programme; further 26% of the respondents partially agreed to this statement. The same was true for 48% and 22% of respondents in relation to the new 'International co-production funds' scheme.
[51] 46% or 239 out of 517 respondents who answered this question agreed or strongly agreed to the statement
[52] While 40% had no opinion or were uncertain and 14% disagreed or strongly disagreed.
[53] However, a significant proportion also had no opinion or were not sure (27% and 40%, respectively), suggesting uncertainty among a large proportion of respondents whether this change produced any real benefits.
[54] 43% or 224 out of 515 respondents who answered this question agreed or strongly agreed to the statement

Europe has improved its coherence and impact[55]. Around 40%-50% of the OPC respondents did not have an opinion on these topics. A majority (61%) of MEDIA survey respondents fully or partially agreed with the first part of the statement. This was the case for 54% of Culture survey respondents respectively. Regarding the integration of MEDIA Mundus, the programme beneficiaries were also more positive about the impact of this change than the OPC respondents: 46% of fully agreed and 28% partially agreed that this improved the coherence and impact of the current Programme.

49%[56] of the OPC respondents believed that the greater focus on entrepreneurship and competitiveness of the creative and cultural sectors is a strength of the new Programme, however 26%[57] disagreed with this statement. Only 29% of the MEDIA Sub-programme beneficiaries and 26% of Culture survey respondents fully agreed with this statement, 34% and 35% agreed partially, 10% and 14% fully or partially disagreed.

A bit more than one third[58] of OPC respondents agreed that the focus of the current MEDIA Sub-programme has been strengthened by the discontinuation of the following schemes that were supported under the predecessor MEDIA Programme (2007-2013): Support for interactive audiovisual works, Initial training and Digitalisation of cinemas. However, 27% of respondents disagreed or strongly disagreed with the statement. MEDIA survey results show that 30% of beneficiaries who replied to this question fully agreed with this statement, 26% partially agreed and 6% fully or partially disagreed.

Similarly, 28%[59] respondents believe that the new scheme ‘Support to the Development of European Video Games’ strengthens the coherence and impact of the MEDIA Sub-programme whilst 24% disagree or strongly disagree. Almost a half (48%) of the respondents who answered this question did not express an opinion[60]. From the MEDIA survey, 26% of respondents fully agreed, 16% partially agreed and 9% opposed the statement. A very high share (49%) had no opinion on this topic.

Effectiveness

The OPC and surveys’ respondents were invited to answer a series of questions assessing the extent Creative Europe has delivered its expected outputs, results and impact as well as the extent the Programme as a whole has contributed to the relevant European policy agenda and strategies.

MEDIA Sub-programme

Respondents’ opinions regarding the extent to which the MEDIA Sub-programme has achieved its priorities slightly vary.

The respondents indicated that the following MEDIA priorities are largely achieved:

- supporting operators in developing European audiovisual works, including co-productions, with international circulation potential[61];
- supporting the theatrical distribution of European audiovisual works: transnational marketing, branding, distribution and exhibition activities[62];
- facilitating European audiovisual operators’ access to principal markets and business tools[63]; and
- enhancing the skills of audiovisual professionals for the use of new technologies and business models to develop their audiences[64].

[55] 41% or 159 out of 392 respondents who answered this question agreed or strongly agreed to the statement
[56] Or 130 out of the 268 OPC respondents who answered this question agreed or strongly agreed to the statement
[57] Or 71 out of 268 respondents who answered this question disagreed (17%) or strongly disagreed (9%) with the statement
[58] 34% or 134 of the 394 OPC respondents who answered this question agreed or strongly agreed to the statement
[59] Or 111 out of 393 OPC respondents who answered this question agreed or strongly agreed to the statement
[60] The high share of respondents who have indicated that they have no opinion on this question is likely due to its sub-sector specific nature.
[61] OPC: 76% of respondents agree to a large or very large extent; MEDIA survey (‘I don’t know’ answer category was removed to improve comparability): 80% of the respondents reported the Sub-programme ‘effective’ or ‘very effective’ in relation to the particular priority;
[62] OPC: 74% agree to a large or very large extent; MEDIA survey: 94%;
[63] OPC: 69% agree to a large or very large extent. Area not covered by the MEDIA survey, due to length limitations
[64] OPC: 48% agree to a large or very large extent; MEDIA survey: 64%

Respondents also pointed out that the MEDIA Sub-programme is still effective, but to a smaller extent in relation to the following priorities:

- stimulating interest in and improve access to European audiovisual works by supporting audience development: promotion, events, film education and festivals[65].
- promoting the transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms[66]; and
- supporting the development of new business models for distribution European audiovisual works[67].

Some respondents identified barriers or factors that are hindering/ have hindered the achievement of these priorities. The main barriers, in respondents' view are budgetary limitations (13 respondents), bureaucratic burden (12), MEDIA funding not being accessible by all stakeholders (9) lack of a common EU/ National culture strategy (6); and lack of innovation (5). The unbalanced funding between schemes (3) and unsuccessful international distribution (3) are also considered barriers to the effectiveness of the Programme.

Culture Sub-programme

Respondent's opinions regarding the extent to which the Culture Sub-programme achieved its priorities slightly vary.

Respondents agree that the Culture Sub-programme is largely effective in delivering on the following priorities:

- facilitating the professional opportunities of cultural and creative players by supporting organisations and international networking[68];
- supporting the circulation of European literature[69].

The respondents also indicated that the Culture Sub-programme is effective in promoting the following priorities, but to a smaller extent:

- supporting international touring, events, exhibitions and festivals[70];
- stimulating the interest in and improve access to European cultural and creative works[71];
- enabling international careers of cultural and creative players, where possible on a long-term basis[72]; and
- enhancing the skills of cultural and creative players for the use of new technologies and business models to develop their audiences[73].

As in the case of the MEDIA Sub-programme, the respondents have identified: (i) bureaucracy (13); the fact that funding is not accessible by all stakeholders (12); and insufficient funding (10) as main barriers obstructing the achievement of the Culture Sub-programme's priorities.

Creative Europe Programme

Overall, the OPC and surveys' respondents had similar views on the extent to which the different objectives of the Creative Europe programme were achieved.

Overall the respondents agree that the Programme has been effective in achieving the following objectives:

- increasing the transnational circulation of European cultural and creative works[74];

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[65] OPC: 63% agree to a large or very large extent; MEDIA survey: 59%
[66] OPC: 58% agree to a large or very large extent. Area not covered by the MEDIA survey, due to length limitations.
[67] OPC: 53% agree to a large or very large extent; MEDIA survey: 63%.
[68] OPC: 60% agree to a large or very large extent ('I don't know' answer category was removed to improve comparability); Culture survey: 82% of the respondents reported the Sub-programme 'effective' or 'very effective' in relation to the particular priority.
[69] OPC: 44% of the 148 respondents who answered this question agreed to a large or very large extent. A lot of OPC respondents (43%) selected 'I don't know' answer option in relation to this priority. (To avoid these answers influencing the analysis of the extent various Culture Sub-programme priorities have been effectively achieved, this answer category was removed from the calculation.); Culture survey: 83%
[70] OPC: 60% agree to a large or very large extent; Culture survey: 76%
[71] OPC: 53% agree to a large or very large extent; Culture survey: 62%
[72] OPC: 48% agree to a large or very large extent; Culture survey: 76%;
[73] OPC: 42% agree to a large or very large extent; Culture survey: 76%.

- increasing the transnational circulation of European artists and other professionals[75];
- increasing the capacity of European culture and creative sectors to operate transnationally[76];
- preserving and promoting cultural and linguistic diversity[77]; and
- enhancing the competitiveness of the European cultural and creative sectors[78].

Respondents also agreed that Creative Europe is effective in delivering on the following priorities, but to a smaller extent:

- developing audiences for European cultural and creative works[79];
- enhancing innovation and creativity in the European cultural and creative sectors[80];
- strengthening the financial capacity of companies and operators in cultural and creative sectors[81]; and
- increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups[82].

In respondents' view, the main barriers hindering the achievement of these objectives are similar to those listed in relation to the MEDIA and Culture priorities: (i) Programme not accessible by all stakeholders (17 respondents); (ii) insufficient funding (15) and (iii) bureaucracy (7). A smaller number of respondents also indicated that the lack of innovation (3); quality control over project funded (2); the unsuccessful international distribution (2); and the fragmented market (2) could be possible barriers.

Efficiency

The respondents were asked to answer questions that examined the extent the results of the Creative Europe Programme have been delivered at a reasonable cost.

MEDIA Sub-programme

Opinions on the efficiency of the MEDIA programme varied. The OPC respondents generally agreed[83] that the results of the MEDIA Sub-programme could not have been achieved using less funding.

A bit more than a half[84] of the OPC respondents also think that the budget of the Creative Europe MEDIA Sub-programme is not sufficient to address the key European challenges faced by the audiovisual sector. Some of these respondents also stressed that: (i) resources should be redistributed between schemes (9 respondents); (ii) promising projects do not receive funds; (iii) current resources are not proportionate to the increased number of members (6); (iv) administrative duties take away a part of the budget (6); (v) the required investment is too big (5); (vi) MEDIA funding is not accessible or fully accessible by all stakeholders (5); and (vii) programme expectations exceed available funds (5).

A bit more than two fifths[85] of respondents think that the results of the Creative Europe MEDIA Sub-programme could not have been achieved in a shorter period of time. Further 13% believe that this could have been done, including through the optimisation of the application procedures (16 respondents). A smaller number of respondents (3) also believe that increasing funding would have shortened the period of time necessary to deliver results.

[74] OPC: 63% agree to a large or very large extent ('I don't know' answer category was removed to improve comparability); Culture survey: 80% of the respondents reported the Sub-programme 'effective' or 'very effective' in relation to the particular priority
[75] OPC: 58% agree to a large or very large extent; Culture survey: 80%
[76] OPC: 56% agree to a large or very large extent; Culture survey: 80%
[77] OPC: 54% or agree to a large or very large extent; Culture survey: 70%
[78] OPC: 46% agree to a large or very large extent; Culture survey: 70%
[79] OPC: 52% agree to a large or very large extent; Culture survey: 64%
[80] OPC: 51% agree to a large or very large extent; Culture survey: 64%
[81] OPC: 41% agree to a large or very large extent; Culture survey: 62%
[82] OPC: 44% agree to a large or very large extent; Culture survey: 48%
[83] 74% or 283 out of 384 respondents disagreed or strongly disagreed with the statement that the results of the MEDIA Sub-programme could have been achieved using less funding
[84] 52% or 200 out of 387 disagreed or strongly disagreed with the statement
[85] 43% or 164 out of 384 disagreed or strongly disagreed with the statement

A similar share[86] of OPC respondents do not agree that other policy instruments or mechanisms could have been more cost-effective than the Creative Europe MEDIA Sub-programme in addressing the audiovisual sector's needs. However some respondents believe that elements such as higher quality communication (2) and more flexible procedures (2) could be more cost effective.

There was some agreement that the Creative Europe desks effectively reach out to potential applicants and support them in the application process: 64%[87] of the MEDIA survey respondents agreed with this statement. In addition, a number of the respondents suggested ways in which the desks could support them in the application process more effectively by improving the quality of the communication (7 respondents) and promoting the initiatives more actively (6). Some respondents also pointed out that their desk is not reachable for small stakeholders (6).

Exactly one third[88] respondents were of the opinion that the current project selection procedures under the Creative Europe's MEDIA Sub-programme ensure there is timely information on project award decisions, while the same share disagreed with this statement. Some of the respondents who disagreed indicated that the timeliness of the current selection procedures could be improved mainly by having faster application outcome notification (16 respondents) and by reducing the red tape in the process (11 respondents). A smaller number of respondents suggested a two-step application process (4), changing when the award decisions are announced (3), more frequent communication during the application process (2) and redesign of application forms (2).

The results from the MEDIA survey show a similar pattern to the OPC responses: one fourth of the respondents indicated that their company would not have implemented the project or any of the project activities without the Sub-programme support. A bit less than two thirds of the beneficiaries stated that their project would have been implemented on a smaller scale. The results of the MEDIA survey confirm that the EACEA and the desks are overall efficient in providing support to MEDIA applicants. A majority of beneficiaries stated that the application process was clear (94%), yet one third found it hard to prepare a project application.

Culture Sub-programme

Opinions on the efficiency of the Culture programme were also diverse. Two thirds of the OPC respondents[89] believed that the results of the Creative Europe Culture Sub-programme could not have been achieved using less funding.

A bit more than a half[90] respondents were of the opinion that the budget of the Creative Europe Culture Sub-programme is insufficient to address the key challenges of the European cultural and creative sector. Further 11 respondents stated that the resources are insufficient to match current needs and 10 respondents stressed that many projects are not achieved due to lack of funding. Eight respondents also mentioned that funding does not match the schemes' expectations, while 7 respondents said that there is a lack of national support (especially for small projects) and 6 of them mentioned that small organisations are incapable of competing.

A bit more than two fifths[91] of the OPC respondents do not agree that the results of the Creative Europe Culture Sub-programme could have been achieved in a shorter period of time. Close to half (48%) had no opinion on this topic. Three respondents suggested that the period of time could be shortened mainly by optimising the application procedures.

The respondents' opinions were also divided regarding the timeliness of the award decisions: 27% agreed that there is timely information on project award decisions under the Culture Sub-programme, while a bit less than one fourth (23%) disagreed with this statement[92]. Several respondents suggested that predictable timing (7), a two-step application process (5), more calls (4), simplification of the evaluation (4) and application processes (3) as well as rescheduling the eligibility period (2) could be ways to improve the timeliness of the current selection procedures.

[86] 43% or 163 out of 377 disagreed or strongly disagreed with the statement
[87] Or 245 of the 383 respondents who provided their answers to this question agreed or fully agreed with this statement
[88] 33% or 126 out of the 386 respondents to this question agreed or fully agreed with this statement
[89] 66% or 170 of 258 respondents disagreed or fully disagreed with the statement
[90] 54% or 140 of 260 respondents disagreed or fully disagreed with the statement
[91] 44% or 114 of 259 respondents disagreed or fully disagreed with the statement
[92] A total of 257 respondents provided their responses to this question. Almost a half (49%) of respondents to this question selected the 'No opinion or uncertain' answer option.

One fourth[93] of the OPC respondents disagreed that other policy instruments or mechanisms could have been more cost-effective than the Creative Europe Culture Sub-programme in addressing the cultural and creative sector's needs, while the majority of 65% did not express an opinion about this topic. One in ten respondents did agree that other instrument could have been more cost-effective. Some of the examples received for more cost effective responses include simplifying procedures (3 respondents) or introducing small scale grants (2 respondents).

Around a half[94] Culture survey respondents agreed that the Creative Europe desks effectively reach out to potential applicants and support them in the application process, while 15% disagreed or fully disagreed with the statement. Some of the respondents who disagreed with this statement indicated that promoting the initiatives more actively (5 respondents), engaging with small organisations more actively (3) and increasing the competence of the staff (3) could improve the desks' services.

The results of Culture survey show similar findings in relation to the efficiency of the Sub-programme: 39% of the respondents stated that they would have not implemented the project without the Culture's support. A small majority of the Culture survey's respondents (56%) indicated that some of their projects' activities would have been implemented without the EU grant. A large majority of respondents agreed that the application process was clear (90%) but more than one third (39%) of respondents stressed that it was hard to prepare their projects' applications.

EU added value

The respondents were asked to assess the added value of the Creative Europe Programme in the context of other national, European or international level interventions.

MEDIA Sub-programme

For a majority of the OPC respondents the MEDIA Sub-programme has contributed to improving the national, European or international support measures for the audiovisual sector[95]; to complementing existing actions on national, European or international level by enabling industry collaboration across borders and across the value chain[96] and to supporting audiovisual subsectors or operators that would not have received support otherwise[97].

Around one third[98] of the OPC respondents were of the opinion that the lessons learnt from the implementation of the Creative Europe's MEDIA Sub-programme have been applied elsewhere. Furthermore 15% of the respondents indicated that the MEDIA Sub-programme has integrated lessons from other cultural and economic sectors, while a considerable share of respondents (82%) had no opinion regarding this issue.

The MEDIA survey results further show that the received Sub-programme funding positively impacted on the beneficiaries' opportunities to obtain funding from other sources such as grants from public sector and commercial funding (63% and 45% of the MEDIA respondents respectively).

Culture Sub-programme

For a small majority of the OPC respondents the Creative Europe's Culture Sub-programme has complemented existing actions on national, European or international level by supporting cultural subsectors or operators that would not have received support otherwise[99] and

[93] 25% or 64 out of 253 disagreed or fully disagreed with the statement
[94] 52% or 134 out of 259 agreed or fully agreed with the statement
[95] 68% of 2013 of the 377 respondents who answered this question agreed or fully agreed with this statement. 29% of respondents had no opinion on this topic.
[96] 64% or 243 out of 378 respondents who answered this question agreed or fully agreed with this statement
[97] 67% or 256 out of 380 respondents who answered this question agreed or fully agreed with this statement
[98] 32% or 113 out of 376 respondents who answered this question agreed or fully agreed with this statement, while a large majority (65%) had no opinion on the topic
[99] 57% or 141 out of the 248 respondents who expressed an opinion agreed of fully agreed with this statement, while 37% had no opinion on this topic.

contributed to improving the national, European or international support measures for the cultural and creative sectors[100].

Around one fourth[101] of the OPC respondents agreed that the Creative Europe's Culture Sub-programme has integrated lessons from other cultural and economic sectors and a bit more than one fifth[102] the lessons learnt from the implementation of the Creative Europe Culture Sub-programme have been applied elsewhere. Note that a large share of respondents (over 70%) had no opinion regarding these statements.

The Culture survey results indicated that the received Sub-programme funding similarly to the MEDIA Sub-programme had a positive impact on obtaining funding from other sources such as grants from public sector (57%) and a slightly less significant impact on commercial funding (30%).

Creative Europe Programme

The OPC respondents were also asked to provide examples of how Creative Europe has improved upon actions taken in other national, European and international programmes. Several respondents mentioned that the Programme contributed to development of new funds (8 respondents), provided funds to otherwise unsupported projects (8), increased international cultural exchange (7), helped to establish European networks (7), influenced the distribution of local funds (7) and increased the mobility of artists (6). According to the respondents the Programme also influenced the development of national policies (5), widened the distribution of European productions (5) and brought recognition to additional cultural and creative sectors (4).

Sustainability

This section explores the extent to which the activities currently supported by the Creative Europe Programme would continue if the EU support were to be discontinued. It also examines the extent the results of the Creative Europe Programme have been properly disseminated.

The strong majority[103] of the OPC respondents were of the opinion that most of the current activities or elements of the programme would be significantly affected without EU support, while 12% indicated that none of the current activities or elements would be likely to continue without the EU support provided by the Programme. The respondents identified international collaboration (62), international projects (25), international distribution (22), festivals (8), project development support (8), workshops (6), European networks (5), training programmes (4) as elements that would be discontinued without the EU support. Further, 11 respondents also indicated that projects with insufficient local support would be affected. A relatively small number of respondents (7%) indicated that most of the current activities or elements of the Programme would be likely to continue unaffected without EU support while 6% thought that most of the current activities or elements of the Programme would be moderately affected without EU support.

More than half of the Culture survey respondents stressed that information and/or dissemination activities were a main part of their project. In 88% of the cases sustainability was ensured through continued collaboration with the partners after the project closure. In case of the MEDIA Sub-programme dissemination activities were less significant and only one third of the beneficiaries identified it as an important part of their project.

Future outlook[104]

The OPC respondents were asked to express their views on several items regarding a possible successor programme to Creative Europe.

[100] 58% or 145 out of the 249 respondents who expressed an opinion agreed of fully agreed with this statement. 35% had no opinion on this topic.
[101] 25% or 61 out of the 246 respondents who expressed an opinion agreed of fully agreed with this statement. 71% had no opinion on this topic.
[102] 21% or 52 out of the 247 respondents who expressed an opinion agreed of fully agreed with this statement. 74% had no opinion on this topic.
[103] 75% or 371 out of the 493 respondents who answered this question
[104] No survey results are provided in this section as the surveys conducted did not include forward looking questions.

Respondents suggested several trends that will shape the future of the audiovisual sector. ***The most popular trend identified by 68 respondents, out of 291 who answered this question, is towards the use of video on demand (VOD) services,*** followed by innovation in technology (suggested by 43 respondents), shifting towards digitalisation (32), finding ways to increase audiences for cinemas (25), developing virtual reality technology (23) and funding new platforms for distribution of content (22). A lower number of respondents also mentioned internationalization of productions, development of copyright legislation, multidisciplinary work and development of TV series as possible trends for the future of the audiovisual sector.

Respondents also expressed their views on trends that could shape the future of the culture sector. ***Out of 211 respondents, 40 believed that digitalisation is an important element of the sector in the future***, followed by internationalisation (30), multidisciplinary work (26), and technological innovation (22). Fewer respondents identified education, cultural diversity and funding as relevant items that could shape the future of the sector.

Respondents were also asked to indicate the most important issues, problems, opportunities or priorities for the cultural and creative sectors to be addressed by the future Programme.

In relation to the audiovisual sector, the main issues mentioned were competition with other major markets (14 respondents), copyright/piracy (13) and lack of funding (12). The main opportunities and priorities identified by the respondents were: supporting internationalization (15), supporting traditional cinema (13), innovation in technology (9), support for cultural education (7), new distribution models (7) and strengthening European identity (7).

In culture sector, the most noticeable problems highlighted related to limited funding (14 respondents), followed by the preservation of cultural identity (6) opposition to business oriented culture (4), lack of national support (4) and intellectual property rights (4). According to the respondents the most important opportunities of the culture sector include shared cultural values (14), supporting cultural education (12), promoting cultural diversity (11), supporting internationalisation (9) and promoting the significance of culture in society (7).

Respondents also expressed their views on what priorities should be maintained and what new priorities should be introduced in a possible successor programme to Creative Europe.

For the audiovisual sector, 40 out of 80 respondents who provided additional comments suggested that the current priorities should be maintained. Respondents proposed professional training (11), accessibility to small/new companies (11) and international distribution (10) as new priorities that should be considered.

The majority of the respondents who provided their suggestions in relation to the culture sector indicated that the current priorities should be maintained (16 respondents), in particular the focus on international exchange (15). The respondents identified increasing accessibility to small/new companies (15) and development of professional skills (9) as new priorities that should be taken into account when considering future funding support.

A large majority of respondents agree that an (i) increased budget would maximise the impact of the successor programme[105]. Respondents also indicated that (ii) increased focus on capacity-building activities[106]; (iii) better access for newcomers[107]; (iv) increased focus on market instruments[108]; (v) better defined priorities[109]; (vi) increased coordination/synergy with other EU programmes[110]; (vi) and (vii) increased use of cross-cutting calls[111] would maximize the impact of the successor programme.[112]

Several respondents identified additional elements that could be addressed by the successor programme, including: simplified administrative procedures, better information about the programme, better tools for dissemination, audience development strategies and focus on cooperation with non-EU

[105] 83% out of 509 respondents agree with this statement to a large or very large extent ('I don't know' answer category removed for the data presented in this paragraph to facilitate comparison)
[106] 62% out of 452 respondents agree with this statement to a large or very large extent
[107] 59% out of 450 respondents agree with this statement to a large or very large extent
[108] 57% out of 485 respondents agree with this statement to a large or very large extent
[109] 51% out of 491 respondents agree with this statement to a large or very large extent
[110] 48% out of 356 respondents agree with this statement to a large or very large extent
[111] 38% out of 364 respondents agree with this statement to a large or very large extent
[112] To facilitate comparison and prioritisation, the answer option 'I don't know' was removed from the calculation.

countries. Several respondents also suggested increasing the focus on artistic work, creativity and development, digitalisation in distribution and production, new technologies, social innovation, inclusion and gender diversity.

Full presentation of the OPC responses

Part I - About you

Table A1.1 In what capacity are you responding to this consultation?

Value	Percent	Count
In my private capacity (i.e. as an individual)	37%	204
On behalf of an organisation/ institution	63%	353
	Totals	557

Table A1.2 What is your role in relation to culture or audiovisual sector?

Value	Percent	Count
I am a self-employed person in the audiovisual sector	34%	69
I am a self-employed person in the culture sector	18%	36
I am employed in the audiovisual sector	13%	26
I am employed in the culture sector	14%	28
None of the above, but I have a personal interest in these sectors	11%	23
Other, please specify:	10%	21
	Totals	203

Table A1.3 What type of organisation are you representing:

Value	Percent	Count
Public authority	7%	25
Social partner in the creative sectors	3%	10
Sector(s) organisation/ association	26%	91
Private company	43%	151
Academic, training and research organisations	6%	21
Creative Europe Desk	3%	12
International organisation (e.g. UNESCO)	1%	5
Other, please specify:	11%	38
	Totals	353

Table A1.4 Please specify the scope of your organisation's mandate:

Value	Percent	Count
International	34%	55
EU	17%	28
National	31%	50
Regional	12%	20
Local	7%	11

Value	Percent	Count
	Totals	164

Table A1.5 In which sector is your organisation primarily active?

Value	Percent	Count
Audiovisual	66%	232
Culture	43%	152
Other, please specify:	15%	52

Table A1.6 Are your organisation's activities:

Value	Percent	Count
Profit making	46%	141
Non-profit making	54%	167
	Totals	308

Table A1.7 Please indicate the size of your association/organisation/company:

Value	Percent	Count
10 employees or less	61%	190
11-50 employees	24%	74
51-250 employees	10%	31
251-500 employees	3%	8
500 or more employees	3%	8
	Totals	311

Table A1.8 Please indicate what your organisation does in the audiovisual sector:

Value	Percent	Count
Audiovisual production	45%	99
Distribution of audiovisual works	36%	79
Production of video games	5%	11
Film festivals	19%	41
Sales agent	6%	12
Film school	6%	13
Cinema Theatres	23%	51
Training provider	16%	34
Film literacy organisation	10%	21
VOD platform	6%	14
Organisation of audiovisual events	23%	51
Other - Please specify:	18%	39

Table A1.9 Please indicate your areas of interest in the audiovisual sector

Value	Percent	Count
Audiovisual production	80%	75
Distribution of audiovisual works	30%	28
Production of video games	7%	7
Film festivals	28%	26
Sales agent	15%	14
Film school	12%	11
Training provider	15%	14
Film literacy organisation	9%	8
VOD platform	13%	12
Organisation of audiovisual events	14%	13
Other - Please specify:	14%	13

Table A1.10 Please indicate the main cultural sector(s) in which your organisation is active :

Value	Percent	Count
Visual arts	43%	66
Cultural heritage	34%	51
Design and applied arts and architecture	17%	26
Literature, books and reading	22%	33
Performing arts: music and opera	38%	57
Performing arts: theatre, street arts, circus arts and puppetry	34%	51
Performing arts: dance	24%	36
Other - Please specify:	29%	44

Table A1.11 Please indicate your areas of interest in the culture sector:

Value	Percent	Count
Visual arts	57%	36
Cultural heritage	37%	23
Design and applied arts and architecture	22%	14
Literature, books and reading	35%	22
Performing arts: music and opera	49%	31
Performing arts: theatre, street arts, circus arts and puppetry	43%	27
Performing arts: dance	24%	15
Other - Please specify:	16%	10

Table A1.12 In which country are you or your organisation located?

Value	Percent	Count

Value	Percent	Count
Albania	0%	1
Austria	3%	16
Belgium	3%	14
Bulgaria	2%	8
Croatia	3%	14
Czech Republic	3%	16
Denmark	1%	3
Estonia	0%	1
Finland	3%	13
France	7%	31
Germany	30%	141
Greece	1%	3
Ireland	2%	11
Italy	11%	50
Latvia	0%	1
Lithuania	1%	3
Luxembourg	0%	1
Malta	0%	2
Montenegro	0%	1
Netherlands	2%	11
Norway	1%	4
Poland	1%	5
Romania	2%	10
Serbia	0%	2
Slovakia	1%	3
Slovenia	2%	8
Spain	8%	39
Sweden	2%	7
Switzerland	0%	1
United Kingdom	10%	46
Other	1%	5
	Totals	471

Table A1.13 Have you or your organisation received financial support from the Creative Europe (2014-2020) Programme?

Value	Percent	Count
Yes, my organisation or I have received financial support from the Creative Europe Programme (MEDIA or Culture Sub-programmes, or the Cross-sectoral Strand)	47%	233
No, my organisation or I have not received financial support from the Creative Europe Programme	53%	260

Value	Percent	Count
	Totals	493

Table A1.14 From which perspective would you like to take part in this Public Consultation – would you like to comment on the MEDIA or Culture side of the programme, or would you prefer to comment on the Programme as a whole?

Value	Percent	Count
Creative Europe Programme as a whole	29%	162
MEDIA Sub-programme	48%	266
Culture Sub-programme	23%	129
	Totals	557

Relevance

MEDIA Sub-programme

Table A1.15 How familiar are you with the Creative Europe Programme?

Value	Percent	Count
I have detailed knowledge of its objectives and priorities	71%	373
I am aware of the existence of the Programme, but I have no detailed knowledge of its objectives and priorities	24%	123
I am not really familiar with the Creative Europe programme, nor its objectives and priorities	5%	27
	Totals	523

Table A1.16 In your view, to what extent are the MEDIA Sub-programme priorities still relevant to the challenges and needs within the sector you operate in?

	Not really relevant		Still relevant		Extremely relevant		No opinion		Total with opinion	Total number of respondents
Enhance skills of audiovisual professionals for the use of new technologies and business models to develop their audiences	23	6%	173	44%	181	46%	20	5%	377	397
Support operators in developing European audiovisual works, including co-productions, with international circulation potential	12	3%	94	24%	273	69%	17	4%	379	396
Facilitate European audiovisual operators' access to principal markets and business tools	68	17%	137	35%	166	42%	23	6%	371	394
Support theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities)	14	4%	85	22%	268	68%	29	7%	367	396
Promote transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms	67	17%	105	26%	193	49%	32	8%	365	397
Stimulate interest and improve access to European audiovisual works	12	3%	112	28%	254	64%	17	4%	378	395

	Not really relevant		Still relevant		Extremely relevant		No opinion		Total with opinion	Total number of respondents
by supporting audience development (promotion, events, film education and festivals)										
Support the development of new business models for distribution European audiovisual works	78	20%	115	29%	170	43%	32	8%	363	395

Culture Sub-programme

Table A1.17 In your view, to what extent are the Culture Sub-programme priorities still relevant to the challenges and needs within the sector you operate in?

	Not really relevant		Still relevant		Extremely relevant		No opinion		Total with opinion	Total number of Respondents
Enhance skills of cultural and creative players for the use of new technologies and business models to develop their audiences	21	8%	100	37%	141	52%	7	3%	262	269
Enable international carriers of cultural and creative players, where possible on long-term basis	13	5%	85	32%	157	59%	13	5%	255	268
Facilitate professional opportunities of cultural and creative players by supporting organisations and international networking	13	5%	61	23%	186	71%	4	2%	260	264
Support international touring, events, exhibitions and festivals	14	5%	97	36%	149	56%	8	3%	260	268
Support circulation of European literature	30	11%	95	36%	99	37%	42	16%	224	266
Stimulate interest and improve access to European cultural and creative works	8	3%	76	29%	176	66%	5	2%	260	265

Creative Europe Programme

Table A1.18 In your view, to what extent are the Creative Europe Programme objectives (listed below) still relevant to the challenges and needs within the sector you operate in?

	Not at all		To a small extent		To a moderate extent		To a large extent		To a very large extent		I don't know		Total with opinion	Responses
Preserving and promoting cultural and linguistic diversity	9	2%	32	6%	97	19%	183	36%	184	36%	9	2%	505	514
Enhancing the competitiveness of the European cultural and creative sectors	16	3%	19	4%	104	20%	170	33%	191	37%	13	3%	500	513
Increasing the capacity of European cultural and creative sectors to operate transnationally	6	1%	11	2%	34	7%	202	39%	253	49%	10	2%	506	516
Increasing the transnational circulation of European cultural and creative works	3	1%	13	3%	46	9%	148	29%	294	57%	11	2%	504	515
Increasing the transnational circulation of European artists and other professionals	8	2%	15	3%	98	19%	151	29%	232	45%	11	2%	504	515
Developing audiences for European cultural and creative works	7	1%	11	2%	70	14%	144	28%	266	52%	15	3%	498	513
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.	5	1%	19	4%	72	14%	150	29%	243	47%	25	5%	489	514
Enhancing innovation and creativity in the European cultural and creative sectors	5	1%	17	3%	59	12%	192	37%	227	44%	15	3%	500	515
Strengthening the financial capacity of companies and operators in cultural and creative sectors	9	2%	20	4%	93	18%	139	27%	233	46%	17	3%	494	511

Coherence

MEDIA Sub-programme

Table A1.19 The Creative Europe Programme should create synergies with other funding instruments available at national, EU or International level. Please comment on the extent to which the MEDIA Sub-Programme of Creative Europe is complementary to:

	Fully overlapping		Mainly overlapping		Partially complementary		Fully complementary		I don't know		Total with opinion	Responses
National funding opportunities/instruments for the audiovisual sector	2	1%	13	3%	147	37%	174	44%	60	15%	336	396
Other EU funding opportunities/instruments for the audiovisual sector	1	0%	9	2%	112	29%	146	37%	125	32%	268	393
Other international funding opportunities/instruments for the audiovisual sector	2	1%	7	2%	103	26%	139	36%	141	36%	251	392

Culture Sub-programme

Table A1.20 The Creative Europe Programme should create synergies with other funding instruments available at national, EU or International level. Please comment on the extent to which the Culture Sub-Programme of Creative Europe is complementary to:

	Fully overlapping		Mainly overlapping		Partially complementary		Fully complementary		I don't know		Total with opinions	Responses
National funding opportunities/instruments for the audiovisual sector	3	1%	6	2%	110	42%	65	25%	81	31%	184	265
Other EU funding opportunities/instruments for the audiovisual sector	2	1%	7	3%	102	39%	45	17%	106	41%	156	262
Other international funding opportunities/instruments for the audiovisual sector	2	1%	6	2%	96	37%	41	16%	117	45%	145	262

Creative Europe Programme

Table A1.21 Please comment on the extent to which you agree with the following statements:

	Strongly disagree		Disagree		No opinion or uncertain		Agree		Strongly agree		Total with opinions	Responses
Integration of MEDIA, Culture and the Cross-sectoral Strand under the Creative Europe Programme has improved the coherence and impact of the European Union's support to the cultural and creative sectors	17	3%	56	11%	205	40%	190	37%	49	10%	312	517
The new Cultural and Creative Sector Guarantee Facility has the potential to strengthen the coherence and impact of the Creative Europe Programme	10	2%	77	15%	204	40%	170	33%	54	11%	311	515
Greater focus on entrepreneurship and competitiveness of the creative and cultural sectors	25	9%	46	17%	67	25%	102	38%	28	10%	201	268

is a strength of the new Programme												
The new scheme ‘Support to the Development of European Video Games’ strengthens the coherence and impact of the MEDIA Sub-programme	53	14%	41	10%	188	48%	77	20%	34	9%	205	393
Integrating MEDIA Mundus within the MEDIA Sub-programme of Creative Europe has improved its coherence and impact	10	3%	20	5%	203	52%	132	34%	27	7%	189	392
The new scheme ‘Audience Development’ strengthens the coherence and impact of the MEDIA Sub-programme	5	1%	20	5%	126	32%	137	35%	104	27%	266	392
The new scheme ‘International co-production funds’ strengthens the coherence and impact of the MEDIA Sub-programme	47	12%	14	4%	131	34%	137	35%	61	16%	259	390
The focus of the current MEDIA Sub-programme has been strengthened by the discontinuation of the following schemes that were supported under the predecessor MEDIA Programme (2007-2013): Support for interactive audiovisual works, Initial training and Digitalisation of cinemas.	57	15%	49	12%	154	39%	107	27%	27	7%	240	394

Effectiveness

MEDIA Sub-programme

Table A1.22 To what extent is the MEDIA Sub-programme achieving the following priorities:

	Not at all		To a small extent		To a moderate extent		To a large extent		To a very large extent		I don't know		Total with opinions	Responses
Enhance the skills of audiovisual professionals for the use of new technologies and business models to develop their audiences	5	1%	23	6%	136	35%	102	26%	48	12%	75	19%	314	389
Support operators in developing European audiovisual works, including co-productions, with international circulation potential	4	1%	19	5%	55	14%	156	40%	92	24%	64	16%	326	390
Facilitate European audiovisual operators' access to principal markets and business tools	6	2%	20	5%	74	19%	157	40%	61	16%	72	19%	318	390
Support the theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities)	2	1%	22	6%	61	16%	155	40%	88	23%	61	16%	328	389
Promote the transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms	4	1%	39	10%	89	23%	128	33%	52	13%	77	20%	312	389
Stimulate interest in and improve access to European audiovisual works by supporting audience development (promotion, events, film education and festivals)	11	3%	30	8%	79	21%	143	37%	65	17%	57	15%	328	385
Support the development of new business models for distribution European audiovisual works	11	3%	42	11%	88	23%	122	32%	39	10%	82	21%	302	384

Culture Sub-programme

Table A1.23 To what extent is the Culture Sub-programme achieving the following priorities:

	Not at all		To a small extent		To a moderate extent		To a large extent		To a very large extent		I don't know		Total with opinions	Responses
Enhance the skills of cultural and creative players for the use of new technologies and business models to develop their audiences	8	3%	32	12%	79	30%	68	26%	19	7%	55	21%	206	261
Enable international carriers of cultural and creative players, where possible on a long-term basis	7	3%	25	10%	74	29%	74	29%	25	10%	52	20%	205	257
Facilitate the professional opportunities of cultural and creative players by supporting organisations and international networking	7	3%	20	8%	61	24%	91	35%	42	16%	39	15%	221	260
Support international touring, events, exhibitions and festivals	2	1%	18	7%	60	23%	79	31%	41	16%	59	23%	200	259
Support the circulation of European literature	3	1%	21	8%	59	23%	48	19%	17	7%	111	43%	148	259
Stimulate the interest in and improve access to European cultural and creative works	2	1%	25	10%	74	29%	87	34%	26	10%	40	16%	214	254

Creative Europe programme

Table A1.24 To what extent is the Creative Europe programme achieving the following objectives:

	Not at all		To a small extent		To a moderate extent		To a large extent		To a very large extent		I don't know		Total with opinions	Responses
Preserving and promoting cultural and linguistic diversity	5	1%	28	6%	136	27%	189	37%	85	17%	67	13%	443	510
Enhancing the competitiveness of the European cultural and creative sectors	4	1%	44	9%	160	32%	166	33%	69	14%	63	13%	443	506
Increasing the capacity of European culture and creative sectors to operate transnationally	4	1%	25	5%	147	29%	189	37%	94	19%	48	10%	459	507
Increasing the transnational circulation of European cultural and creative works	4	1%	29	6%	108	21%	215	43%	106	21%	44	9%	462	506
Increasing the transnational circulation of European artists and other professionals	5	1%	27	5%	120	24%	196	39%	96	19%	58	12%	444	502
Developing audiences for European cultural and creative works	9	2%	47	9%	136	27%	193	38%	68	14%	52	10%	453	505
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.	6	1%	59	12%	136	27%	159	31%	62	12%	84	17%	422	506
Enhancing innovation and creativity in the European cultural and creative sectors	6	1%	46	9%	131	26%	192	38%	68	14%	62	12%	443	505
Strengthening the financial capacity of companies and operators in cultural and	16	3%	51	10%	173	34%	132	26%	74	15%	61	12%	446	507

creative sectors													

Efficiency

MEDIA Programme

Table A1.25 To what extent do you agree with the following statements concerning the efficiency of the MEDIA Sub-programme?

	Strongly disagree		Disagree		No opinion or uncertain		Agree		Fully agree		Total with opinions	Responses
The budget of the Creative Europe MEDIA Sub-programme is sufficient to address the key European challenges faced by the audiovisual sector	106	27%	94	24%	129	33%	50	13%	8	2%	258	387
The results of the Creative Europe MEDIA Sub-programme could have been achieved in a shorter period of time	81	21%	83	22%	171	45%	39	10%	10	3%	213	384
The results of the Creative Europe MEDIA Sub-programme could have been achieved using less funding	165	43%	118	31%	86	22%	8	2%	7	2%	298	384
The current project selection procedures under the Creative Europe MEDIA Sub-programme ensure there is timely information on project award	18	5%	110	29%	132	34%	113	29%	13	3%	254	386

decisions													
The Creative Europe MEDIA desks effectively reach out to potential applicants and support them in the application process	9	2%	37	10%	92	24%	182	48%	63	16%	291	383	
Other policy instruments or mechanisms could have been more cost-effective than the Creative Europe MEDIA Sub-programme in addressing the audiovisual sector's needs	90	24%	73	19%	177	47%	30	8%	7	2%	200	377	

Culture Sub-programme

Table A1.26 To what extent do you agree with the following statements concerning the efficiency of the Culture Sub-programme?

	Fully disagree	Disagree	No opinion or uncertain	Agree	Fully agree	Total with opinions	Responses

The budget of the Creative Europe Culture Sub-programme is sufficient to address the key challenges of the European cultural and creative sector	56	22%	84	32%	95	37%	21	8%	4	2%	165	260
The results of the Creative Europe Culture Sub-programme could have been achieved in a shorter period of time	32	12%	82	32%	125	48%	18	7%	2	1%	134	259
The results of the Creative Europe Culture Sub-programme could have been achieved using less funding	86	33%	84	33%	83	32%	4	2%	1	0%	175	258
The current project selection procedures under the Creative Europe Culture Sub-programme ensure there is timely information on project award decisions	10	4%	50	20%	127	49%	64	25%	6	2%	130	257
The Creative Europe Culture desks effectively reach out to potential applicants and support them in the application process	5	2%	35	14%	85	33%	96	37%	38	15%	174	259
Other policy instruments or mechanisms could have been more cost-effective than the Creative Europe Culture Sub-programme in addressing the cultural and creative sector's needs	16	6%	48	19%	164	65%	18	7%	7	3%	89	253

EU added value

MEDIA Programme

Table A1.27 To what extent do you agree with the following statements about the MEDIA Sub-programme's added value?

	Fully disagree		Disagree		No opinion or uncertain		Agree		Fully agree		Total with opinions	Responses
The Creative Europe MEDIA Sub-programme has duplicated existing actions on national, European or international level	87	23%	107	28%	149	39%	33	9%	4	1%	231	380
The Creative Europe MEDIA Sub-programme has complemented existing actions on national, European or international level by supporting audiovisual subsectors or operators that would not have received support otherwise	4	1%	13	3%	107	28%	162	43%	94	25%	273	380
The Creative Europe MEDIA Sub-programme has complemented existing actions on national, European or international level by enabling industry collaboration across borders and across the value chain	3	1%	11	3%	121	32%	187	50%	56	15%	257	378
The Creative Europe MEDIA Sub-programme has contributed to improving the national, European or international support measures for	2	1%	10	3%	109	29%	203	54%	53	14%	268	377

the audiovisual sector												
Lessons learnt from the implementation of the Creative Europe MEDIA Sub-programme have been applied elsewhere	1	0%	9	2%	244	65%	113	30%	9	2%	132	376
The Creative Europe MEDIA Sub-programme has integrated lessons from other cultural and economic sectors	1	0%	10	3%	309	82%	50	13%	6	2%	67	376

Table A1.28 Have you heard about the results of any Creative Europe Programme activities/projects?

Value	Percent	Count
Yes	69%	343
No	31%	156
	Totals	499

Table A1.29 Through which principal channels have you heard about the results of Creative Europe Programme activities/ projects?

Value	Percent	Count
Your own research on the Internet	50%	169
Websites of the EU Institutions	48%	163
Your organisation which disseminated information about the Programme	36%	123
Creative Europe Desks	58%	197

Value	Percent	Count
Social media	40%	135
Traditional media (e.g. TV, radio, printed press)	11%	38
Word of mouth / other professionals	46%	157
Other channels	20%	69
I don't know	0%	1

Culture Programme

	Fully disagree		Disagree		No opinion or uncertain		Agree		Fully agree		Total with opinions	Responses
The Creative Europe Culture Sub-programme has duplicated existing actions on national, European or international level	36	14%	79	32%	109	44%	23	9%	3	1%	141	250
The Creative Europe Culture Sub-programme has complemented existing actions on national, European or international level by supporting cultural subsectors or operators that would not have received support otherwise	1	0%	14	6%	92	37%	113	46%	28	11%	156	248
The Creative Europe Culture Sub-programme has contributed to improving the national, European or international support measures for the cultural and creative sectors	2	1%	16	6%	86	35%	122	49%	23	9%	163	249
Lessons learnt from the implementation of the Creative Europe Culture Sub-programme have been applied elsewhere	1	0%	12	5%	182	74%	47	19%	5	2%	65	247
The Creative Europe Culture Sub-programme has integrated lessons from other cultural and economic sectors	1	0%	10	4%	174	71%	61	25%	0	0%	72	246

Sustainability

Table A1.30 To what extent would the current activities supported by the Programme be affected if the EU support was withdrawn or substantially decreased?

Value	Percent	Count
Most of the current activities or elements of the programme would be likely to continue unaffected without EU support	7%	33
Most of the current activities or elements of the programme would be moderately affected without EU support	7%	32
Most of the current activities or elements of the programme would be significantly affected without EU support	75%	371
None of the current activities or elements of the programme would be likely to continue without EU support	12%	57
	Totals	493

Forward looking

Table A1.31 To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?

	Not at all		To a small extent		To a moderate extent		To a large extent		To a very large extent		I don't know		Total with opinions	Responses
Increased budget	12	2%	12	2%	63	12%	146	28%	276	53%	15	3%	509	524
BetA143:P144ter defined priorities	16	3%	52	10 %	171	33%	178	35%	74	14%	25	5%	491	516
Increased use of cross-cutting calls	59	12%	60	12 %	108	21%	97	19%	40	8%	151	29%	364	515
Increased coordination/synergy with other EU programmes	16	3%	47	9%	176	34%	152	30%	65	13%	60	12%	456	516

Better access for newcomers	8	2%	71	14%	122	24%	122	24%	162	32%	30	6%	485	515
Increased focus on capacity-building activities	7	1%	30	6%	136	27%	164	32%	115	23%	58	11%	452	510
Increased focus on market instruments	34	7%	44	9%	120	23%	177	34%	82	16%	57	11%	457	514
360 degree exploitation of IP:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
A simplification of the administrative procedure:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
Artistic independence and discourse:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Better information about programme existence:To what extent do you think the	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Better tools to share the results of the Programme:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
Building up European VOD platforms:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Data collection in Brussels to maximize the control and visibility of funded projects:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0
Decrease funding touring programmes:To	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Develop European infrastructure :To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Easier processes of application:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Excellence in art:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
Exchange with Africa and Asia :To what extent do you think the following issues need	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Focus on cooperation with non-EU:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
Go back to the 2007-13 guidelines:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased access on inclusion and access:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0
Increased documentary and communicative support to existing projects:To what extent do you think the following	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1

issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Increased focus on artistic work and artistic exchange:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased focus on creativity and development:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased focus on creators:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased focus on digitalisation in distribution and production:To what	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Increased focus on international distributors/sales agents activities:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased focus on new technologies that are fastly becoming old:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased focus on project development + training:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0

Programme?														
Increased focus on social innovation and inclusion:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased social and gender diversity:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased support of artistic production:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Increased work opportunities and promote enterpreneurship:To what extent do you think the following issues need to be addressed to maximize	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

the impact of the successor to the Creative Europe Programme?													
International co-working:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
New media online distribution :To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
No more memberstate countries:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Openness for innovation, experimentation and cross-cutting with social issues, leaving room for dealing with new situations:To what extent do you think the	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Orientation on actual reality of creators:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
PAY ARTISTS :To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Pracitcal Invitation for Newcomers:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Prevedere una disciplina normativa, in accordo con i singoli Stati membri, che preveda agevolazioni	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

fiscali per le imprese e i soggetti che operano nella realizzazione di prodotti creativi e culturali.:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
Promoting cultural diversity:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
Re-instate Initial Training for Film Schools:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Simplification of the application and reporting procedure:To what extent do you think the following issues need to be addressed to maximize the impact of the	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1

successor to the Creative Europe Programme?														
Simplified financial reporting:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Smaller flexible support for smaller/grassroot operators:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Stop waste of taxpayers money:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Support (S)VOD platforms:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1

Creative Europe Programme?														
Support activities for children, youth and disabled:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Support audiovisual distribution:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Support of European originated and produced IP:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
The History of Europe (not EU):To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

Programme?														
To ease market entry for new companies:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
Training for new entrants:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
audience awareness raising strategies:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
co-financing rate/ small organizations:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

cover % internal cots:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
european incubators for cultural organizations:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
fighting piracy:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
focus on publishing for a large audience:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
forging links outside Europe (and UK after	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1

Brexit):To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
increased focus on dissemination of thematic results:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	1	100%	0	0%	0	0%	1	1
legal protection :To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
more focus and possibilities for micro organizations; more subsidies for micro-projects instead of funding a few big projects, more diversity to reach diverse needs:To what extent do you think the following issues need	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

to be addressed to maximize the impact of the successor to the Creative Europe Programme?														
solve bug transport costs:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1
support of "off-culture"/"lucky-punch-startups":To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	0	0%	0	0%	1	100%	0	0%	0	0%	0	0%	1	1
training:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the Creative Europe Programme?	1	100 %	0	0%	0	0%	0	0%	0	0%	0	0%	1	1
verlängerte Laufzeiten:To what extent do you think the following issues need to be addressed to maximize the impact of the successor to the	0	0%	0	0%	0	0%	0	0%	1	100%	0	0%	1	1

Creative Europe Programme?														