



Open Public Consultation on Creative Europe Programme

Consultation questions

EXTRACT

EUROPEAN COMMISSION

Directorate-General for Education and Culture
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Introduction

The purpose of this document is to assist potential respondents to the online consultation on the Creative Europe programme in preparing their responses.

It is not a template or questionnaire to be completed and returned; all responses must be submitted through [the online form](#).

Any questions regarding this public consultation can be addressed at creativeeurope_opc@icf.com.

Survey main questions

Programme objectives and priorities

MEDIA Sub-programme

- 1. 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
a) Enhance skills of audiovisual professionals for the use of new technologies and business models to develop their audiences				
b) Support operators in developing European audiovisual works, including co-productions, with international circulation potential				
c) Facilitate European audiovisual operators' access to principal markets and business tools				
d) Support theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities)				
e) Promote transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms				
f) Stimulate interest and improve access to European audiovisual works by supporting audience development (promotion, events, film education and festivals)				
g) Support the development of new business models for distribution European audiovisual works				

- 2. Do you think there are other priorities not currently covered by the MEDIA Sub-programme that should be considered?**

- 3. The MEDIA sub-programme currently funds the following types of project:**

- Professional training

- Development of feature films, documentaries and animation (Single projects and Slate funding)
- Development of video games
- Production of TV series and programmes of drama, documentaries and animation
- International co-production funds
- Distribution of feature films (automatic and selective support as well as international sales agents)
- Cinema networks
- Support to festivals
- Promotion of works online (support to VOD platforms, services and catalogues of European films)
- Actions supporting access to markets
- Film education

Do you think there are other types of project that the Programme should support?

4. 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 complementary	Partially complementary	Mainly overlapping	Fully overlapping	I don't know
a) National funding opportunities/instruments for the audiovisual sector					
b) Other EU funding opportunities/instruments for the audiovisual sector					
c) Other international funding opportunities/instruments for the audiovisual sector					

Culture Sub-programme

5. 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
a) Enhance skills of cultural and creative players for the use of new technologies and business models to develop their audiences				
b) Enable international carriers of cultural and creative players, where possible on long-term basis				
c) Facilitate professional opportunities of cultural and creative players by supporting organisations and international networking				

d) Support international touring, events, exhibitions and festivals				
e) Support circulation of European literature				
f) Stimulate interest and improve access to European cultural and creative works				

6. Do you think there are other priorities not currently covered by the Culture Sub-programme that should be considered?

7. The Culture sub-programme currently covers the following cultural sectors:

- Visual arts
- Cultural heritage
- Design and applied arts and architecture
- Literature, books and reading
- Performing arts: music and opera
- Performing arts: theatre, street arts, circus arts and puppetry
- Performing arts: dance

Do you think there are other Cultural sectors that need to be supported by the Creative Europe Programme?

8. The Culture Sub-programme currently funds the following types of projects:

- European cooperation projects
- European networks
- European platforms
- Literary translation projects

Do you think there are other types of project that the Programme should support?

9. 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 complementary	Partially complementary	Mainly overlapping	Fully overlapping	I don't know
a) National funding opportunities/instruments for the cultural sector					
b) Other EU funding opportunities/instruments for the cultural sector					
c) Other international funding opportunities/instruments for the cultural sector					

Creative Europe Programme

10. Please comment on the extent to which you agree with the following statements:

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
a) 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					
b) The new Cultural and Creative Sector Guarantee Facility has the potential to strengthen the coherence and impact of the Creative Europe Programme					
c) Greater focus on entrepreneurship and competitiveness of the creative and cultural sectors is a strength of the new Programme					
d) The new scheme 'Support to the Development of European Video Games' strengthens the coherence and impact of the MEDIA Sub-programme					
e) Integrating MEDIA Mundus within the MEDIA Sub-programme of Creative Europe has improved its coherence and impact					
f) The new scheme 'Audience Development' strengthens the coherence and impact of the MEDIA Sub-programme					
g) The new scheme 'International co-production funds' strengthens coherence and impact of the MEDIA Sub-programme					
h) 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.					

11. 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

a) Preserving and promoting cultural and linguistic diversity						
b) Enhancing the competitiveness of the European cultural and creative sectors						
c) Increasing the capacity of European culture and creative sectors to operate transnationally						
d) Increasing the transnational circulation of European cultural and creative works						
e) Increasing transnational circulation of European artists and other professionals						
f) Developing audiences for European cultural and creative works						
g) Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.						
h) Enhancing innovation and creativity in the European cultural and creative sectors						
i) Strengthening the financial capacity of companies and operators in cultural and creative sectors						

12. Do you think there are other objectives not currently covered by the Creative Europe Programme that should be considered?

13. The Guarantee Facility aims to achieve the following results:

- Increasing the volume of loans guaranteed
- Increasing the number of SMEs and micro, small and medium sized organisations benefiting from loan guarantees
- Improving the capacity of financial intermediaries to deal with and better understand the audiovisual and cultural sectors

Do you think these are relevant priorities?

Programme results achieved

This section explores the extent the Creative Europe Programme has reached or is reaching its objectives. The section proposes questions for Culture and MEDIA sub-programmes and for the Creative Europe Programme as a whole.

14. To what extent is the MEDIA Sub-programme achieving the following priorities: (Only MEDIA)

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
a) Enhance the skills of audiovisual professionals for the use of new technologies and business models to develop their audiences						

b) Support operators in developing European audiovisual works, including co-productions, with international circulation potential						
c) Facilitate European audiovisual operators' access to principal markets and business tools						
d) Support the theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities)						
e) Promote the transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms						
f) Stimulate interest in and improve access to European audiovisual works by supporting audience development (promotion, events, film education and festivals)						
g) Support the development of new business models for distribution European audiovisual works						

15. To what extent is the Culture Sub-programme achieving the following priorities: (Only Culture)

	Not at all	To a small extent	To a moderate extent	To a large extent	To a very large extent	I don't know
a) Enhance the skills of cultural and creative players for the use of new technologies and business models to develop their audiences						
b) Enable international carriers of cultural and creative players, where possible on a long-term basis						
c) Facilitate the professional opportunities of cultural and creative players by supporting organisations and international networking						
d) Support the international touring, events, exhibitions and festivals						
e) Support the circulation of European literature						
f) Stimulate the interest in and improve access to European cultural and creative works						

16. 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
Preserving and promoting cultural and linguistic diversity						
Enhancing the competitiveness of the European cultural and creative sectors						
Increasing the capacity of European culture and creative sectors to operate transnationally						
Increasing the transnational circulation of European cultural and creative works						
Increasing the transnational circulation of European artists and other professionals						
Developing audiences for European cultural and creative works						
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups.						
Enhancing innovation and creativity in the European cultural and creative sectors						
Strengthening the financial capacity of companies and operators in cultural and creative sectors						

Costs and benefits of the action

This section explores whether the results of the Creative Europe Programme have been delivered at a reasonable cost.

17. To what extent do you agree with the following statements concerning the efficiency of Creative Europe Programme? (Media only)

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
a) The budget of the Creative Europe MEDIA Sub-programme is sufficient to address the key European challenges faced by the audiovisual sector					
b) The results of the Creative Europe MEDIA Sub-programme could have been achieved in a shorter period of time					
c) The results of the Creative Europe MEDIA Sub-programme could have been achieved using less funding					
d) The current project selection procedures under the Creative Europe MEDIA Sub-programme					

ensure there is timely information on project award decisions					
e) 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					
f) The Creative Europe MEDIA desks effectively reach out to potential applicants and support them in the application process					

18. To what extent do you agree with the following statements concerning the efficiency of the Creative Europe Programme? (Culture only)

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
a) The budget of the Creative Europe Culture Sub-programme is sufficient to address the key challenges of the European cultural and creative sector					
b) The results of the Creative Europe Culture Sub-programme could have been achieved in a shorter period of time					
c) The results of the Creative Europe Culture Sub-programme could have been achieved using less funding					
d) The current project selection procedures under the Creative Europe Culture Sub-programme ensure there is timely information on project award decisions					
e) 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					
f) The Creative Europe Culture desks effectively reach out to potential applicants and support them in the application process					

Benefit of an action at EU-level

This part of the questionnaire assesses the added value created by the Creative Europe Programme, in the context of other national, European or international level interventions.

19. To what extent do you agree with the following statements? (Media only)

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
The Creative Europe MEDIA Sub-programme has duplicated existing actions on national, European or international level					
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					
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.					
The Creative Europe MEDIA Sub-programme has contributed to improving the national, European or international support measures for the audiovisual sector					
Lessons learnt from the implementation of the Creative Europe MEDIA Sub-programme have been applied elsewhere					
The Creative Europe MEDIA Sub-programme has integrated lessons from other cultural and economic sectors					

20. To what extent do you agree with the following statements? (Culture only)

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
The Creative Europe Culture Sub-programme duplicated existing actions on national, European or international level					
The Creative Europe Culture Sub-programme complemented existing actions on national, European or international level by supporting cultural subsectors or operators that would not have received support otherwise					
The Creative Europe Culture Sub-programme has contributed to improving the national, European or international support measures for the cultural and creative sectors					

Lessons learnt from the implementation of the Creative Europe Culture Sub-programme have been applied elsewhere					
The Creative Europe Culture Sub-programme has integrated lessons from other cultural and economic sectors					

Sustainability and dissemination of results

This section explores the extent 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.

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

- Most of the current activities or elements of the programme would be likely to continue unaffected without EU support
- Most of the current activities or elements of the programme would be moderately affected without EU support
- Most of the current activities or elements of the programme would be significantly affected without EU support
- None of the current activities or elements of the programme would be likely to continue without EU support

Forward looking questions

The Creative Europe programme will end in the year 2020 and we would like to have your opinion for a possible successor programme. The European Union goal is to promote cultural diversity and heritage in Europe and to strengthen the competitiveness of the European cultural and creative sectors. We would like to hear from you what could be done to achieve this.

22. In your opinion what are the trends and drivers that will shape the future of the cultural and creative markets and in particular the audiovisual market? Please distinguish by sector.

23. In your opinion what are the most important issues/ problems/ opportunities/ priorities for the cultural and creative sectors to be addressed by the future Programme? Please distinguish by sector and indicate areas/topics by order of priority.

24. In your opinion what priorities should be maintained and what new priorities should be introduced in a possible successor programme to Creative Europe? Please distinguish by sector.

25. 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
Increased budget						
Better defined priorities						
Increased use of cross-cutting calls						
Increased coordination/synergy with other EU programmes						
Better access for newcomers						
Increased focus on capacity-building activities						
Increased focus on market instruments						

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