

EU-Konsultation zum Creative Europe Programm

Vorlage zum Ausfüllen der Online-Befragung

Die Online-Befragung findet sich unter folgendem Link:

<http://creative-europe-desk.de/artikel/2017-02-07/Öffentliche-Konsultation-zu-CREATIVE/?id=3748>

Folgendes wird abgefragt:

/ Part I – About you

Bei Frage 3 bitte “on behalf of an institution” ankreuzen

Bei Frage 4 bitte euren Kinonamen eingeben

Bei Frage 5 bitte “private company” ankreuzen

Bei Frage 6 bitte “Audiovisual” ankreuzen.

Bei Frage 13 bitte “Media Sub programme” ankreuzen

/ Part II – Programme objectives and priorities

This section of the questionnaire examines the extent to which the Creative Europe Programme’s objectives and sector priorities have been relevant in the light of the evolving needs of the cultural and creative sectors, including the audiovisual sector. The section also explores how well the different Creative Europe Programme actions complement each other and are complementary with other initiatives at national, EU and international levels, or – on the contrary – result in overlaps or gaps.

14.) How familiar are you with the Creative Europe Programme?

<input checked="" type="checkbox"/>	I have detailed knowledge of its objectives and priorities
<input type="checkbox"/>	I am aware of the existence of the Programme, but I have no detailed knowledge of its objectives and priorities
<input type="checkbox"/>	I am not really familiar with the Creative Europe programme, nor its objectives and priorities

15.) 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
Enhance skills of audiovisual professionals for the use of new technologies and business models to develop their audiences		<input checked="" type="checkbox"/>		
Support operators in developing European audiovisual works, including co-productions, with international circulation potential			<input checked="" type="checkbox"/>	
Facilitate European audiovisual operators’ access to principal markets and business tools	<input checked="" type="checkbox"/>			

Support theatrical distribution of European audiovisual works (transnational marketing, branding, distribution and exhibition activities)			x	
Promote transnational marketing, branding and distribution of European audiovisual works on all other non-theatrical platforms	x			
Stimulate interest and improve access to European audiovisual works by supporting audience development (promotion, events, film education and festivals)			x	
Support the development of new business models for distribution European audiovisual works	x			

16.) Do you think there are other priorities not currently covered by the MEDIA Sub-programme that should be considered? **Antwort: "Yes: Die Digitalisierungsförderung"**

x	Yes
	No

17.) 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 Creative Europe Programme should support?

	Yes
x	No

18.) 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
National funding opportunities/ instruments for the audiovisual sector				x	
Other EU funding opportunities/ instruments for the audiovisual sector				x	
Other international funding opportunities /instruments for the audiovisual sector				x	

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

	Strongly disagree	Disagree	No opinion or uncertain	Agree	Strongly agree
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			x		
The new Cultural and Creative Sector Guarantee Facility has the potential to strengthen the coherence and impact of the Creative Europe Programme		x			
The new scheme 'Support to the Development of European Video Games' strengthens the coherence and impact of the MEDIA Sub-programme	x				
Integrating MEDIA Mundus within the MEDIA Sub-programme of Creative Europe has improved its coherence and impact				x	
The new scheme 'Audience Development' strengthens the coherence and impact of the MEDIA Sub-programme					x
The new scheme 'International co-production funds' strengthens the coherence and impact of the MEDIA Sub-programme	x				
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.	x				

20.) The Guarantee Facility aims to achieve the following results:

- Improve the access to finance for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors by providing financial guarantees for loans issued by financial institutions;
- Improve the capacity of financial institutions in dealing with cultural and creative sectors' SMEs and their projects, including through technical assistance, knowledge-building and networking activities

Do you think these are relevant priorities?

	Yes and these are all the relevant priorities
	Yes, but there are also other priorities to consider
x	No

Please describe the other priorities that should be considered and motivate your choice:

21.) 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
Preserving and promoting cultural and linguistic diversity				X		
Enhancing the competitiveness of the European cultural and creative sectors			X			
Increasing the capacity of European cultural and creative sectors to operate transnationally				X		
Increasing the transnational circulation of European cultural and creative works					X	
Increasing the transnational circulation of European artists and other professionals			X			
Developing audiences for European cultural and creative works					X	
Increasing access to European cultural and creative works by children, young people, people with disabilities and other under-represented groups					X	
Enhancing innovation and creativity in the European cultural and creative sectors				X		
Strengthening the financial capacity of companies and operators in cultural and creative sectors			X			

22.) Do you think there are other objectives not currently covered by the Creative Europe Programme that should be considered? Antwort: "Yes: Kinodigitalisierung"

X	Yes
	No

// Part III – Programme results achieved

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

23.) To what extent is the MEDIA Sub-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
Enhance the skills of audiovisual professionals for the use of new technologies and business models to develop their audiences			X			
Support operators in developing European audiovisual works, including co-				X		

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

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

// Part IV – Costs and benefits of the action

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

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	Strongly agree
The budget of the Creative Europe MEDIA Sub-programme is sufficient to address the key European challenges faced by the audiovisual sector	x				
The results of the Creative Europe MEDIA Sub-programme could have been achieved in a shorter period of time	x				
The results of the Creative Europe MEDIA Sub-programme could have been achieved using less funding	x				
The current project selection procedures under the Creative Europe MEDIA Sub-programme ensure there is timely information on project award decisions		x			
The Creative Europe MEDIA desks effectively reach out to potential applicants and support them in the application process				x	
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	x				

// Part V – 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

26. 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	Strongly agree
The Creative Europe MEDIA Sub-programme has duplicated existing actions on national, European or international level	x				
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					x
The Creative Europe MEDIA Sub-programme has complemented existing actions on na-				x	

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

27. Could you provide an example of how Creative Europe and/ or its sub-programmes have improved upon actions taken in other national, European and international programmes?

// Part VI – 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.

28. 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
x	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

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

x	Yes
	No

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

	Own research on the internet
	Websites of EU institutions
x	Your organisation which disseminated information about the Programme
	Creative Europe Desks
	Social Media
	Traditional Media
	Word of mouth /other professionals
	Other channels

// Part VII – 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.

31. 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

Was sind die Trends der Zukunft:

Die Medienwelt befindet sich im Wandel. Aber: Kino ist und bleibt das Zugpferd für Filme.

- > Für gut gemachte und gut herausgebrachte Filme ist der Start im Kino noch immer das Beste
- > Gerade für europäische nicht-nationale Filme und Arthousefilme ist der Kinostart noch immer elementar für die Sichtbarkeit beim Publikum
- > Der digitale Markt ist keine Alternative

Die Marktmechanismen entlang der Auswertungskette funktionieren. Es wäre kontraproduktiv, sie ohne Not zu zerstören.

Kinos bedienen vielfältige Funktionen

- > Medienbildung
- > Integration
- > Arbeitsplätze, wirtschaftliche Verwurzelung/Verflechtung am Ort (dezentrale Wirtschaftskraft)
- > Standortfaktor/lokale Lebensqualität

Die Besonderheiten des Filmmarkts in Europa werden bleiben:

- > Mittelständischer (fragmentierter) Markt
- > Sprachbarrieren, aber auch enorme kulturelle Vielfalt

Das Problem der Überproduktion von Filmen in Europa bleibt eine Herausforderung

- > Die Top Filme gewinnen/behalten Bedeutung
- > Der Aufwand zur Sichtbarmachung mittlerer, kleiner Filme wird immer größer
- > Es gibt immer mehr Events, Specials, Reihen
- > Wir brauchen mehr Qualität statt Quantität in der Förderung
- > Es gibt eine Schieflage in der Förderung zu Lasten von Vertrieb und Abspiel

32. 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.

Was sind die wichtigsten Prioritäten:

Die Kinoauswertung muss unverändert im Fokus des Creative Europe Programms stehen

Es muss vor allem darum gehen die Qualität der Filme und Exklusivität der Auswertung zu sichern

- > keine Entwertung des Kern-/Hauptgeschäfts Kinos
- > Qualitätsorientierung bei der Filmförderung

Die Kinos müssen in folgenden Bereichen gestärkt werden.

- > Programmierung: Schwerpunkt europ. Filme
- > Young Audience

- > (Lokales) Marketing
- > Aus-/Weiterbildung
- > Digitalisierung, Modernisierung der Kinos (=> existenzielle Herausforderung)

33. 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.

Was muss erhalten und was muss verbessert werden:

Das Netzwerk Europa Cinemas muss gestärkt werden.

- > erfolgreichstes Projekt von MEDIA
- > Problem: Die Kosten der Kinos steigen, die Förderung sinkt
- > Das Netzwerk muss mehr Kinos gewinnen -
- > Stärkung des Supports und der Netzwerkaktivitäten
- > Streichung Day-and-Date-Bonus

Mehr Förderung der Aus-/Weiterbildung

Modernisierungsfonds für Filmtheater

- > Modernisierung und Digitalisierung

Reform der Verleih-/Vertriebsförderung

- > Bessere Marktorientierung (zu viel verpufft)
- > Stärkung lokales Marketing (Basis für Erfolg)

Pilotprojekte zur Video-on-Demand-Förderung sind kritisch zu hinterfragen

- > bislang: zu missionarisch, zu plan-/konzeptlos
- > Befunde nutzen und die Branche beteiligen um echte Innovation möglich zu machen
- > nicht die Kinos entwerten (Kinos sind der Ast, auf dem der europ. Film sitzt)

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

35. Please provide here any other comments on issues you find important regarding a possible successor programme to Creative Europe?

Was ist im Hinblick auf ein Nachfolgeprogramm von Creative Europe besonders wichtig:

- > Das Programm muss beibehalten und gestärkt werden
- > Stärkung Europa Cinemas
- > Konzentration auf das Wesentliche nämlich die Stärkung der erfolgreichen Strukturen der Kinofilmauswertung

36. Please upload your written contribution and / or any supporting documentation to support or illustrate your answers here or send it to creativeeurope_opc@icf.com

37. Please share with us a short, telegraphic testimonial. What does Creative Europe mean to you? What is its main feature?

Das Thema Kultur ist eines des wichtigsten Felder, um gemeinsame Werte zu prägen und für jedermann erlebbar zu machen. Insofern ist CREATIVE EUROPE ein Botschafter für die Einheit, die in kultureller Vielfalt gelingt. Es ging und geht immer darum, die kulturellen Unterschiede der Staaten und Regionen als Chance und Wert zu begreifen. Internationale europäische Ko-Produktionen oder das Netzwerk Europa Cinemas tragen dazu bei, dass wir voneinander profitieren. Die Kinos vor Ort bringen dann das „Globale“, die Ideen und Filme ins „Lokale“ zu den Menschen, die diese Filme sehen.

Die Stärkung dieses Prozesses ist für das Fortbestehen der EU von elementarer Bedeutung!