

Creative Europe - Open Public Consultation

1.

1. In line with the European Commission guidelines, contributions to this open public consultation will be published. For the purposes of reporting, how would you prefer your consultation to be published?

In full - this means that you consent to the publication of any information in your completed form, including your identity

2. You can reply to this consultation by answering a questionnaire on-line and/or submitting a written contribution. Please indicate how you prefer to proceed:

Provide answers to the current questionnaire (if you wish to support or illustrate your answers by attaching documentation, this possibility is provided later on in the questionnaire)

An extract of the main questions and topics covered by this Open Public Consultation can be downloaded [here](#).

2. Part I - About you

In this section we ask few questions about you as respondent that will allow us to better understand your perspective and frame your answers:

3. In what capacity are you responding to this consultation?

On behalf of an organisation/ institution

4. What is the name of your organisation?

FERA - Federation of European Film Directors

5. What type of organisation are you representing:

Sector(s) organisation/ association

6. Please specify the scope of your organisation's mandate:

EU

7. In which sector is your organisation primarily active? (Tick all that apply)

Audiovisual
Culture

8. Are your organisation's activities:

Non-profit making

9. Please indicate the size of your association/organisation/company:

10 employees or less

10. Please indicate what your organisation does in the audiovisual sector (Tick all that apply):

Other - Please specify:

11. Please indicate the main cultural sector(s) in which your organisation is active (Tick all that apply):

Other - Please specify:

12. Is your organisation registered in the Transparency Register?

Yes

Please indicate the registration number:

29280842236-21

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

No, my organisation or I have not received financial support from the Creative Europe Programme

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?

MEDIA Sub-programme

3. Part II - Programme objectives and priorities

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

I have detailed knowledge of its objectives and priorities

4. Part II - Programme objectives and priorities - MEDIA Sub-programme

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
Enhance 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-productions, with international circulation potential			X	
Facilitate European audiovisual operators' access to principal markets and business tools			X	
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	

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

Yes

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

The European audiovisual landscape is changing rapidly. Its sustainability and creative strength depends on the quality of the works it produces. To fully reach its objectives and promote a high-level of quality to works funded by its different support schemes, the future MEDIA sub-programme must strengthen its focus of talent and creation.

18. 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

Please describe the other types of project that should be supported and motivate your choice.

Introduce a creative networks support scheme for audiovisual creators

Contrary to the Culture sub-programme, MEDIA does not support actions enabling individual creators to cooperate internationally, or cultural and creative organisations to network. Where such support to Networks existed in the former Culture programme, audiovisual creators were simply excluded without warning. To this day, the MEDIA Sub-programme still does not provide such support for audiovisual networks.

FERA considers there is an unlevel-playing field between European creative individuals, which must come to an end by either re-integrating audiovisual creators as eligible under the Culture sub-programme support strand to European Networks, or by creating an equivalent support strand for them in the MEDIA sub-programme.

Forums where European film and TV directors could find innovative ways to tackle the evolution of their craft in a fast-changing industry are needed. It is currently only available for other categories of audiovisual professionals in an exclusively business-to-business approach. Creative individuals in the audiovisual sector should have the same opportunities to capacity-building, innovation and European talent promotion. Support to European audiovisual creative networks must be added to the next MEDIA sub-programme.

Bring the MEDIA Training support scheme up to speed with current needs of creators

"Craft skills" training is currently mostly focused on script development and pre-production for directors in MEDIA : this project-based approach of the training needs of directors as creative professionals does not take into account their role as overseer of the production of the project. A better understanding of directors' and other creative individuals' needs should be included in Training projects' evaluation.

The EU audiovisual sector labour market pressures more and more creative individuals into free-lancing, while skills development needs are increasing but unpaid or simply unavailable. A "soft skills development" approach, such as capacity-building for more sustainable careers, should be included in Training projects' evaluation.

Assistant directors and script supervisors' remuneration seems to be threatened by budget cuts in some countries, which is alarming considering the invaluable support they provide for the director. Fostering future directing talents requires strong creative partnerships with assistant directors and script supervisors : their training and need for fair remuneration to build sustainable careers should be particularly taken into account. Peer coaching of young directors in the form of mentoring should generally be encouraged.

Development funding : individual grants

Directors are essential "generators of content" of the European audiovisual sector and yet currently enjoy little, if any, support in their innovation efforts – including a lack of remuneration for development of new projects.

MEDIA should reassess its approach to support projects' development, to bring it closer to industry practices : developing a script does not necessarily start with a screenwriter and producer. There is a general need for flexibility in development funding to include project initiated by individual directors, or directors and other audiovisual authors. In order to support experimentation by individual talents, MEDIA should introduce development funding in the form of individual grants. Seed development funding could also be given to creative collaborations across borders, as a mobility incentive, e.g. a director/screenwriter team, or a director/cinematographer team.

Examples of such individual Research & Development funding exist at national level : French CNC's aide à l'écriture (30 000 EUR), Norwegian Film Institute's VIP Scheme for established directors.

Production funding : talent scouting through microbudget programme

In creation as in business, research and development is essential to foster innovation. European young creative talents in the audiovisual sector should be given a chance to experiment without dire consequences.

MEDIA should introduce a scheme to support the development, production, digital distribution, and the promotion of a first feature film or web content project by emerging European creators. It would stimulate the use of new digital distribution platforms and allow emerging creative talents to innovate in digital marketing and promotion. An example of such a support scheme exists in Canada : Telefilm Canada Talent Fund Micro-Budget Production Program.

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
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	

6. Part II - Programme objectives and priorities - Creative Europe

20. 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		

21. 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, but there are also other priorities to consider

22. 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	

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

Yes

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

FERA believes that MEDIA is an indispensable tool to build strong European audiovisual co-production projects.

In a changing distribution landscape, only MEDIA can provide the research and development capacity for our sector to find innovative ways to promote and distribute European audiovisual works throughout Europe.

To advance the European audiovisual industry’s ability to thrive in the digital era, MEDIA should incentivize good practices such as the systematic use of standard identifiers for audiovisual works. Their wide implementation should lead to better visibility of the use of the works, and such transparency would be greatly beneficial to the whole value chain, particularly in the digital exploitation of AV works. ISAN’s structure corresponds to the EU audiovisual market specificities (facilitating the management of rights, tariffs adapted to local market players, etc.). The use of the ISAN standard should be a requirement to get access to MEDIA funding.

MEDIA is a necessary research and development tool to face the challenges of a linguistically diverse distribution market transitioning to the digital era. Its financial integrity and current overall objectives are therefore essential to the sustainability of our sector.

To fully reach its objectives, the future MEDIA sub-programme must strengthen its focus of talent and creation : this will promote a high-level of quality to works funded by its different support schemes, and make it sustainable on the long term.

7. 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.

24. 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
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-productions, with international circulation potential					X	
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		

25. 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 culture 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	

8. Part IV - Costs and benefits of the action

26. 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
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				

9. Part V - Benefit of an action at EU-level

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
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 national, European or international level by enabling industry collaboration across borders and across the value chain					X
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		

10. Part VI - Sustainability and dissemination of results

29. 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 significantly affected without EU support

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

Yes

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

- Your own research on the Internet
- Creative Europe Desks
- Word of mouth / other professionals

11. Part VII - Forward looking questions

32. 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.

Audiovisual sector

The concentration of commercial operators in the distribution channels of audiovisual works, as well as the concentration of the audience's focus on a limited number of over-marketed (often non-European) works, particularly online will endanger the diversity of the audiovisual works produced and distributed in Europe.

Culture sector

33. 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.

Audiovisual sector

FERA believes that MEDIA is an indispensable tool to build strong European audiovisual co-production projects.

In a changing distribution landscape, only MEDIA can provide the research and development capacity for our sector to find innovative ways to promote and distribute European audiovisual works throughout Europe.

To advance the European audiovisual industry's ability to thrive in the digital era, MEDIA should incentivize good practices such as the systematic use of standard identifiers for audiovisual works. Their wide implementation should lead to better visibility of the use of the works, and such transparency would be greatly beneficial to the whole value chain, particularly in the digital exploitation of AV works. ISAN's structure corresponds to the EU audiovisual market specificities (facilitating the management of rights, tariffs adapted to local market players, etc.). The use of the ISAN standard should be a requirement to get access to MEDIA funding.

MEDIA is a necessary research and development tool to face the challenges of a linguistically diverse distribution market transitioning to the digital era. Its financial integrity and current overall objectives are therefore essential to the sustainability of our sector.

To fully reach its objectives, the future MEDIA sub-programme must strengthen its focus of talent and creation : this will promote a high-level of quality to works funded by its different support schemes, and make it sustainable on the long term.

Culture sector

34. 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.

Audiovisual sector

FERA supports the MEDIA sub-programme and acknowledges its past achievements. Its existence and financial integrity are essential incentives to foster the sustainability of an innovative European audiovisual sector.

But the current programme lacks support for audiovisual authors, particularly film and TV directors. This situation is not new, and was already identified by FERA in the evaluation of the 2007-2013 edition of the MEDIA programme.

The European audiovisual landscape is changing rapidly. Its sustainability and creative strength depends on the quality of the works it produces. To fully reach its objectives and promote a high-level of quality to works funded by its different support schemes, the future MEDIA sub-programme must strengthen its focus of talent and creation - the very heart of the audiovisual sector value.

Culture sector

35. 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					

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

Improve the situation of directors and other audiovisual creators as indirect beneficiaries of MEDIA support :

Make fair conditions to directors and audiovisual creators a systematic eligibility criteria

Directors are facing little – if any – support in developing and promoting their works. Directors touring to promote their films are not able to develop their new projects and are generally not compensated. This vicious circle creates particularly precarious conditions for future projects development.

Before allocating financial support to projects' developement, production or promotion, MEDIA should ensure that directors, and other audiovisual creators, are fairly remunerated and are provided proper working conditions.

Include gender equality as an horizontal requirement in MEDIA support

Creative freedom should operate with no boundaries or gender. FERA considers it necessary to the audiovisual sector's welfare to allow the diversity of talent to fully express themselves.

Over the last few years, the Council of Europe has been developing gender equality initiatives for the audiovisual sector (Eurimages gender equality policy, CoE Recommendation). A similar approach should be undertaken by the European Commission, Creative Europe and the MEDIA sub-programme.

FERA supports the recommendations put forward by the EWA Network in its 2016 report « Where are the Women Directors in Europe », with measures ranging from eligibility criteria for support to works and training programmes, to gender-related data collection in the reporting system of projects funded by MEDIA.

12. Part VIII - Closing questions

37. 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

[FERA_position_paper_Creative_Europe_review_2017.pdf](#)