



CREATIVE EUROPE

Value and Impact
in the UK

Mid-term Survey

Bigger Picture Research
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FOREWORD

“The surveys provide clear and compelling evidence that Creative Europe is highly valued for the funding, training and networking opportunities it offers”

Cycle Music Art Festival in Iceland redefines the traditional art festival as a site of creation not just consumption. Part of Cooperation Project Moving Classics involving Manchester-based Curated Place

Front cover image: Welsh National Opera – *La traviata*. Co-production with Scottish Opera, Gran Teatre del Liceu and Teatro Real, Madrid. Photo: Bill Cooper. *La traviata* was the first opera to be broadcast and showcased on The Opera Platform, a Cooperation Project supported by Creative Europe

This report summarises evidence from two surveys of UK professionals working in the audiovisual, cultural and creative sectors. The surveys were undertaken around the midway point of Creative Europe's current term, which runs until 2020.

One survey posed questions about Creative Europe's MEDIA sub-programme, which supports film, television, new media and video games through funding, training and networking opportunities for producers, video games developers, distributors, sales agents, training providers, festivals, markets, film education specialists and cinema exhibitors.

The other survey addressed the Culture sub-programme, which supports the cultural and creative and heritage sectors, funding collaborative projects and initiatives across all art forms.

Using closed-response questions the surveys solicited opinions about respondents' experiences of Creative Europe and its impact on their projects, professional development and business prospects. The surveys also gathered evidence of Creative Europe's broader 'added value' through open-ended questions.

The fieldwork was conducted after the EU referendum result, which naturally figures prominently in respondents' thinking. Against this backdrop, the surveys provide clear and compelling evidence that Creative Europe is highly valued for the funding, training and networking opportunities it offers, and not just among direct beneficiaries. The surveys also found evidence of a raft of less tangible, though no less beneficial, outcomes.

As might be expected, the system of support offered by Creative Europe is not judged to be perfect by every respondent; despite generally high satisfaction levels, the surveys identified a number of issues and concerns that will help Creative Europe Desk UK to improve different aspects of delivery and will inform the development of successor programmes.

The report begins by looking at what the surveys tell us about the value of Creative Europe to UK professionals, before moving on to consider in detail the effectiveness of Creative Europe support – in all its forms – from the view point of those individuals, organisations and businesses who have directly experienced its impact.

A brief overview of the survey methods is provided in an appendix for anyone wishing to learn more about the approach taken.

Jim Barratt
Bigger Picture Research

SUMMARY OF KEY POINTS

- 1 The surveys provide strong evidence that professionals value Creative Europe, and the majority of respondents think the UK audiovisual, creative and cultural sectors would benefit from **continued participation** in the current programme and its successors.
- 2 Particular value is placed on Creative Europe's role in: **supporting company growth** and sustainability; enabling project development; forging and strengthening international partnerships; widening participation opportunities; building European creative industries; and developing European culture.
- 3 Suggestions for future priorities under successor programmes include: an increased focus on smaller companies and projects, and support for new entrants; more targeted support for project and beneficiary diversity; additional support for audience development, development funding, training and European animation; and a specific focus on developing content for children and young people.
- 4 The surveys provide firm quantitative and qualitative evidence of Creative Europe's impact on funded projects, as well as on individual professional development and business growth in the UK.
- 5 Respondents judge Creative Europe funding to be effective in a variety of important ways, including helping to grow businesses and organisations; **building international partnerships**; securing additional investment and developing other funding and financial relationships.
- 6 The concrete benefits of Creative Europe funding identified by respondents include providing essential assistance with project development, slate building and distribution; as well as less tangible benefits, like allowing producers to take creative risks; testing **new business models**; enriching collaborative experiences; and increasing the profile and reach of projects and companies.

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- 7 Respondents also made it clear that Creative Europe funding commonly enables professionals, companies and organisations to develop their careers, businesses and projects in ways that would otherwise not be possible.
 - 8 In addition to funding, Creative Europe provides opportunities for **professional development and networking** through Culture-supported European Networks and Platforms and MEDIA-supported training events and markets.
 - 9 In general these are highly valued and judged to address respondents' needs and those of the wider audiovisual, cultural and creative sectors, by fostering and encouraging an international outlook; establishing collaborative and funding relationships; and **improving skills** and knowledge.
 - 10 The desire for continued involvement in Creative Europe among most UK professionals surveyed reflects generally high levels of satisfaction with the programme and especially the work of Creative Europe Desk UK.
 - 11 Nonetheless, evidence indicates there is scope to improve certain aspects of delivery, by simplifying application requirements; bringing greater clarity to guidelines and forms; improving engagement and communication with applicants; increasing transparency and fairness in the decision-making process; and speeding up funding decisions.
 - 12 A sizeable minority of MEDIA respondents also felt that UK companies are unfairly penalised because Creative Europe favours applications from smaller EU member states, and that eligibility criteria should be re-examined to address this imbalance.

A man and a woman are standing in front of a large window, looking at a brochure together. The man is wearing a blue and white checkered shirt, a dark cap, and a backpack. The woman is wearing a dark blue top, glasses, and a patterned skirt. She is holding a brown bag. The window shows a view of a city with buildings and trees.

“Travel and collaboration with European colleagues has been integral to our staff’s professional development”

I. THE VALUE OF CREATIVE EUROPE

Delegates at a Creative Europe Desk UK information and networking event in Edinburgh. Image: Kat Gollock

Despite the present uncertainty about the nature of the UK's relationship with the EU following the result of the EU referendum, the surveys reveal that the majority of respondents think the UK's audiovisual, creative and cultural sectors would benefit from continued participation in Creative Europe. This positive endorsement reflects generally high levels of satisfaction with Creative Europe support, albeit tempered by recommendations for improvements to certain aspects of delivery, and suggestions for future priorities under successor programmes.

1.1 There is strong evidence that UK professionals value Creative Europe and wish to see UK involvement continue in future¹

1.1.1 The majority of respondents to both surveys indicated the importance of Creative Europe, to themselves and the sectors in which they operate, in terms of:

- Providing essential support for company sustainability and growth;

“Creative Europe support has enabled us to undertake global expansion and enter markets around the world that we could not have reached otherwise. The support networks and funding from which we have benefitted has equipped us financially and professionally to trade in over one hundred different countries around the world.”

Stephen Green, Distrify Media Limited

“[Creative Europe funding enabled us to] employ 20 people. Without the 12% EU funding we couldn’t have made our animation series for CBeebies.”

“Creative Europe support has been fundamental to the success of our company. It is impossible to overstate the positive role Creative Europe plays in the ongoing growth of our company, and the European audiovisual sector in which we operate. Creative Europe’s support has enabled us to make the transition from small, state funded enterprise to global company capable of securing significant private investment to pursue commercial goals whilst still promoting EU film and supporting the other objectives of the MEDIA sub-programme.”

MEDIA survey respondents

- Forging and strengthening international partnerships;

“The partnerships developed through our first EU project, in which we weren’t a Lead Partner, led directly to the second project where we are a Lead Partner. This feels like it has enhanced our partnerships, knowledge of working transnationally and reputation in Europe.”

“European partnership is an extremely important part of our overall vision for future development, and Creative Europe funding is a vital component in making that possible.”

Culture survey respondents

“[Creative Europe] encouraged us to forge new commercial and creative relationships with other European production companies.”

Sarah Sapper, Blink Films

¹ Many respondents who have never received Creative Europe funding expressed such views, which were not just confined to successful beneficiaries. In fact, only 34% of MEDIA respondents and 26% of Culture respondents had received any Creative Europe funding. As one unsuccessful applicant noted, “irrespective of my experience, there is no doubt that it is vital for the UK industry to remain part of, and contribute to, Creative Europe.”

- Enabling project development;

“Development funding is extremely important for us as a small company, to continue to develop alongside our productions. The production funding we received [...] helped us achieve an ambitious period production, which we would not have had enough money for without MEDIA.”

“Creative Europe was crucial in starting development of our film, which wouldn’t have been possible without those initial funds.”

MEDIA survey respondents

- Widening participation opportunities;
- Building a European industry and developing European culture.

“[Creative Europe is] very important in enabling us to make links and form partnerships beyond our own borders, and offer our young dancers different opportunities both in the UK and overseas.”

Culture survey respondent

“[Creative Europe] facilitated the market conditions to meet fellow producers, broadcasters and distributors to develop relationships and provide the mechanisms to take projects through from development to production to distribution. It would have been too daunting if Creative Europe had not done this - there would have been too many barriers to overcome even to get started.”

“If I hadn’t had the opportunities this programme provides I would never have survived as an independent producer, and made the award winning films I had. The first film I made was initially supported by the MEDIA Development fund, and it went on to be made for BBC and win a BAFTA. It was the start of my career.”

Barbara Orton, True TV and Film

“I believe UK cultural organisations have vast amounts to gain from European collaborations and, indeed, from leading on Creative Europe projects. The UK is a well-respected leader in many cultural areas and it would be incredibly damaging to the UK’s standing as cultural leader if the UK were not able to benefit from continued participation in Creative Europe.”

Culture survey respondent

“Creative Europe [...] funding allows us to access and the international partnerships and collaborations it fosters. It keeps us connected to our European neighbours in a meaningful and mutually beneficial way.”

Jon Davis, London International Festival of Theatre

“Bringing together the European film and animation community is important in building an alternative to Hollywood.”

MEDIA survey respondent

1.1.2 Looking to the future, over four-fifths of respondents to both surveys think the UK audiovisual, creative and cultural sectors would benefit from continued participation in Creative Europe and its successor programme (Table 1.1):

Table 1.1: Do you think the audiovisual sector/ creative and cultural sector would benefit from continued participation in Creative Europe (due to run until 2020) and its successor programme?

	MEDIA		Culture	
	Number	%	Number	%
Yes	262	88%	117	84%
No	7	2%	7	5%
Not sure	28	10%	16	11%
TOTAL	297	100%	140	100%

1.1.3 In terms of planning for future programmes, most survey respondents were broadly satisfied with Creative Europe's current direction and priorities. However, several alternatives and changes of emphasis were suggested in the following areas:

- Increased focus on smaller companies and projects, and support for new entrants;
- More targeted support for project and beneficiary diversity;
- Additional support for audience development, development funding, training and European animation;
- Specific focus on developing content for children and young people.

1.2 Satisfaction levels are generally high among users of Creative Europe Desk UK services across both sub-programmes

1.2.1 Most funding applicants had received advice and support from Creative Europe Desk UK in connection with their award, and over 90% of these respondents were very or fairly satisfied with the advice they received (Table 1.2).

"Creative Europe UK Desk is always very helpful and responsive."

MEDIA survey respondent

"The UK Desk is most useful in disseminating the latest policy changes and examples of best practice."

Culture survey respondent

Table 1.2: How satisfied were you with the advice and support you received from Creative Europe Desk UK?

	Very satisfied %	Fairly satisfied %	Very + fairly satisfied	Not very satisfied %	Not satisfied at all %
MEDIA (N=123)	60%	31%	91%	7%	2%
Culture (N= 60)	62%	30%	92%	7%	1%

1.2.2 Similarly high levels of satisfaction were also reported by the majority of respondents who had attended events organised by Creative Europe Desk UK (Table 1.3):

Table 1.3: How satisfied were you with the following elements of the Creative Europe Desk UK event?

	Sub-programme	Very satisfied %	Fairly satisfied %	Fairly + very satisfied	Not very satisfied %	Not satisfied at all %
Organisation of the event	MEDIA (N=143)	62%	34%	96%	3%	1%
	Culture (N= 79)	66%	27%	93%	7%	-
Quality of speakers	MEDIA (N=142)	56%	37%	93%	5%	2%
	Culture (N= 79)	58%	34%	92%	8%	-
Venue / facilities	MEDIA (N=140)	54%	40%	94%	4%	1%
	Culture (N= 79)	62%	34%	96%	4%	-
Information about Creative Europe funding	MEDIA (N=146)	52%	43%	95%	3%	2%
	Culture (N=82)	56%	38%	94%	4%	2%
Content / topics covered	MEDIA (N=141)	44%	49%	93%	5%	2%
	Culture (N= 78)	45%	45%	90%	9%	1%
Networking opportunities	MEDIA (N=142)	44%	42%	86%	11%	3%
	Culture (N= 78)	37%	45%	82%	14%	4%

1.3 Satisfaction with the Creative Europe application process is more mixed, and respondents identified a number of potential barriers to participation and suggestions for improvement

1.3.1 A sizeable minority of respondents across both sub-programmes expressed dissatisfaction with the clarity of the Creative Europe application process, its supporting guidance and the registration system (see Table 1.4). MEDIA applicants, in particular, were less satisfied with the length of time between submission and funding decisions, and the feedback they received on applications.

Table 1.4: How satisfied were you with the following aspects of applying to the Executive Agency in Brussels?

	Sub-programme	Very satisfied %	Fairly satisfied %	Very + fairly satisfied	Not very satisfied %	Not satisfied at all %
The clarity of the guidelines and supporting documents	MEDIA (N=145)	20%	51%	71%	23%	6%
	Culture (N=39)	21%	54%	75%	15%	10%
The clarity of the Participant Portal registration process	MEDIA (N=142)	16%	50%	66%	26%	8%
	Culture (N= 39)	13%	54%	67%	18%	15%
The clarity of the application process	MEDIA (N=144)	17%	51%	68%	26%	6%
	Culture (N= 39)	18%	62%	80%	10%	10%
The e-form and annexes	MEDIA (N=143)	16%	52%	68%	25%	7%
	Culture (N= 38)	11%	67%	78%	11%	11%
The length of time between submitting the application and receiving the funding decision	MEDIA (N=144)	7%	45%	52%	35%	13%
	Culture (N= 39)	5%	64%	69%	18%	13%
The feedback you received on your application	MEDIA (N=142)	17%	40%	57%	25%	18%
	Culture (N= 39)	36%	44%	80%	15%	5%

I.3.2 More fundamentally, some MEDIA respondents felt that UK professionals and companies are unfairly treated by a system that appears to favour applications from smaller EU member states, and that eligibility criteria are too restrictive as a result.

"[There is a] perception [...] that the UK was penalised because it's already successful."

MEDIA survey respondent

I.3.3 The most common source of dissatisfaction among a minority of Culture survey respondents was the perceived length and complexity of the application process.

"Many of my colleagues seem terrified of the workload of the application process so give up."

Culture survey respondent

I.3.4 It follows that the principal suggestions for improvement involved:

- Simplification and reduction of application requirements;
- Greater clarity around guidelines and forms;
- More engagement and communication with applicants by Creative Europe;
- Less restrictive eligibility criteria;
- Greater transparency and fairness in the decision-making process;
- Shorter timeframe for decisions.

"Involvement in cultural partnerships with other countries is essential to the well being of citizens and the arts in Wales"

Culture survey respondent

"Less information [should be] required, application forms in plain, clear English."

"Better clarity of the guidelines and supporting documents. Better explanation of the registration and usage of the Participant Portal."

"The feedback should be considerably more detailed, criteria by criteria, and evidence based."

"Greater flexibility with eligibility."

"If the Creative Europe Desk could provide more opportunities to research, meet, network with organisations in other countries this would help us develop partnerships and strengthen the quality of our applications and our projects."

Culture and MEDIA survey respondents

“The support networks and funding from which we have benefitted has equipped us financially and professionally to trade in over one hundred different countries around the world”

2. CREATIVE EUROPE'S EFFECTIVENESS AND IMPACT

Achieving high levels of satisfaction with Creative Europe administration and delivery is one thing, but the support on offer (through funding, training courses, markets, events, European Networks and Platforms etc.) also needs to be judged effective, delivering real-world benefits for UK professionals in the audiovisual, cultural and creative sectors. In this connection, the surveys provide firm quantitative and qualitative evidence of Creative Europe's impact on funded projects, as well as individual professional development and business growth in the UK.

2.1 Respondents judge Creative Europe funding to be effective in a variety of important ways, including helping to grow businesses and organisations; building international partnerships; securing additional investment and developing funding relationships

2.1.1 Over three quarters (76%) of MEDIA survey respondents and 87% of Culture respondents said that Creative Europe funding had been effective in growing their business or organisation (Table 2.1).

“In the past we have secured MEDIA funding for development of projects. This has helped our company afford a process that would otherwise be prohibitively expensive.”

“[Creative Europe funding helped us to] develop talent and infrastructure within our company.”

“[Creative Europe funding is] very important. We haven’t always been successful with our applications but when we have the fact that the grants are equity free makes a big difference to a small independent production company such as our own.”

“My business would simply have remained as a ‘one-person’ producer [without Creative Europe funding].”

MEDIA survey respondents

“Creative Europe funding accounts for a significant amount of our income. The support has enabled us to coproduce and commission more new work.”

“Creative Europe support has provided an opportunity to grow our European network considerably and increase our presence on a European stage.”

Culture survey respondents

2.1.2 Funding had also helped to develop meaningful international partnerships (including co-commissions and collaborations) in the majority of cases for MEDIA (68%) and particularly Culture (91%) beneficiaries (Table 2.1).

“It helped set up a network of international collaborations in both live action and animation.”

“Creative Europe’s support [...] specifically enables us to do extensive research, meet & secure the best possible ‘non-traditional’ partners for the selected film teams as well as offering travel stipends to key participants.”

MEDIA survey respondents

“We are currently involved in a Creative Europe funded project, which has already led to additional collaborations between artists and groups outwith the activities included in the programme and these will extend beyond the life of the funded project.”

Culture survey respondent

“It has given us the capacity to do a cross-European project, partnering up with similar museums in the EU. It has allowed us to bring an international exhibition to our city.”

Andy Mackay, The Potteries Museum & Art Gallery

Table 2.1: How effective has Creative Europe funding been in helping you to:

	Grow your business / organisation		Develop transnational partnerships, co-commissions, collaborations	
	MEDIA (N = 113)	Culture (N = 47)	MEDIA (N = 113)	Culture (N = 49)
Very effective	42%	36%	40%	69%
Effective	34%	51%	28%	22%
Very effective + effective	76%	87%	68%	91%
Neither	19%	9%	28%	9%
Ineffective	-	-	-	-
Very ineffective	4%	2%	3%	-
Don't know	1%	2%	1%	-

2.1.3 Creative Europe funding proved critical in helping to secure additional investment for over half (52%) of MEDIA beneficiaries and two thirds (68%) of Culture beneficiaries who responded to the survey.

2.1.4 Two fifths (41%) of MEDIA beneficiaries secured additional funding from UK sources as a result of their Creative Europe award, and one third (33%) attracted investment from outside the UK (Table 2.2).

“Creative Europe’s support has been instrumental to secure funding from other partners, including national film institutes and private foundations.”

“MEDIA funding helped give credibility to the project and confidence to potential 3rd party investors.”

“We have raised private funding from inside the UK and from China. Both of these investors regarded our Creative Europe funding as influential in assisting them to make their decision to invest, and even structured the investment to give support to the Creative Europe objectives. Our ability to raise funding would have been diminished without the support of Creative Europe.”

MEDIA survey respondents

Table 2.2: Has Creative Europe MEDIA funding helped you to secure other funding?

	Number	%
Yes – in the UK	42	41%
Yes – outside the UK	34	33%
No	33	32%
Not sure	16	16%

N = 102 * sums more than 100% as respondents could select more than one option

“[Creative Europe funding] has opened doors for [investment] conversations - it’s a marker of status and quality of work.”

Philip Parr, Parrabbola

“Creative Europe has enabled us to develop the partnerships to organise European tours opening up further funding opportunities.”

Jon Davis, London International Festival of Theatre

“[Creative Europe funding] has been very useful leverage with UK funding.”

Mark Ball, LIFT

2.1.5 Half (51%) of the Culture beneficiaries who responded to the survey had developed their funding relationships with investors outside the UK as a result of their Creative Europe award, and 59% had a similar experience with UK-based funders (Table 2.3).

Table 2.3: Has involvement in Creative Europe Culture helped you better develop funding relationships?

	Number	%
Yes – in the UK	29	59%
Yes – outside the UK	25	51%
No	5	10%
Not sure	11	22%

N=49

* sums more than 100% as respondents could select more than one option.

2.2 Creative Europe funding has a number of direct and demonstrable benefits, and it commonly enables professional and business development, and project delivery, that would otherwise not have occurred

2.2.1 Across the full range of funding strands under both sub-programmes, the majority of respondents judged financial awards to have delivered beneficial outcomes for individuals, projects and companies. Such outcomes include assisting in project development, slate building and distribution, as well as less tangible benefits, like allowing producers to take creative risks, testing new business models, enriching collaborative experiences and increasing the profile and reach of projects and companies:

“[Creative Europe funding] made productions happen that otherwise would not have happened.”

“[It enabled us to] pay writers to develop scripts when we would have been unable to access the funding elsewhere and the projects would therefore not have been developed, then subsequently produced.”

“[Funding emboldened us] to take creative risks; have a full development programme, [taking] account of market variations [...] from year to year.”

MEDIA survey respondents

“[Funding gave us] additional visibility: our partners are great publishers and documenters of their work so we’ve been included in that.”

Philip Parr, Parrabbola

“Through collaborating with our European partners we have learnt different ways of working, organisational structures and learnt more about the political realities across Europe.”

“The trust built between partners has allowed us to engage on new projects independently of Creative Europe.”

“[Funding allowed us to] connect with harder to reach/more distant/less central communities of Europe where costs might have otherwise been prohibitive.”

Culture survey respondents

2.2.2 The direct benefits of Creative Europe funding are best illustrated by reporting the results of the largest funding strands under each sub-programme (Development funding and support for TV Programming in the case of MEDIA, and Cooperation Projects for Culture), as they achieved good numbers of survey responses and we can therefore have greater confidence in the results.²

² In the case of other funding strands, the low number of survey responses means care must be taken when interpreting the results. These findings are presented in Appendix 2, in the interests of full disclosure.

MEDIA: Development funding

2.2.3 Nearly nine out of ten respondents (87%) said that MEDIA Development funding, which granted €2 million to 16 UK companies in 2014 and 2015, improved the quality of the project script or animation bible; and 85% said funding maximised their project's international market potential (Table 2.4).

"At Sources 2 the mentors were excellent and they really helped shape our script into a professional entity. We are now progressing with the script and will be going into production in Summer 2018."

Trisha Clarke, Euroart (Media) Limited

"The funding really helps to pay for the proper prep time which helps us have better materials to secure funding."

Joanie Blaikie, Origin pictures

"This is where the key value of the Development funding is for us - allowing us to fund elements of development to push us towards production, that we would not usually be able to afford."

MEDIA survey respondent

2.2.4 A smaller, but still substantial, majority also said funding helped beneficiaries to find partners for projects (78%); get projects produced (72%); and help beneficiaries to work with established writing/directing talent (70%):

Table 2.4: How effective has the MEDIA Development funding been in helping you to:

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Very ineffective %
Improve the quality of the script/animation bible (N=52)	58%	29%	87%	11%	2%	-
Maximise the international market potential or your project (N=52)	54%	31%	85%	15%	-	-
Find partners for your projects (N=51)	41%	37%	78%	22%	-	-
Get your selected projects into production (N= 50)	52%	20%	72%	24%	4%	-
Work with established writing/directing talent (N=51)	45%	25%	70%	28%	2%	-

2.2.5 As Table 2.5 makes clear, MEDIA Development funding has also been instrumental in helping the majority of producers to offer paid employment across a number of key creative and business roles:

Table 2.5: How effective has MEDIA Development funding been in helping you to offer paid employment to the following?

	Very Effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Not sure %
Writers/ Directors (N= 52)	56%	38%	94%	6%	-	-
Consultants (N= 42)	38%	50%	88%	10%	-	2%
Line Producers (N= 43)	37%	37%	74%	22%	2%	2%
Researchers (N= 41)	37%	34%	71%	22%	5%	2%
Casting Directors (N=39)	31%	33%	64%	28%	3%	5%
Other* (N= 20)	35%	40%	75%	15%	5%	5%

*Other roles include web designers, transmedia producers and location managers.

MEDIA: TV Programming funding

2.2.6 Nearly all (95%) MEDIA TV Programming beneficiaries indicated that Creative Europe funding helped to complete the finance package necessary for their project to go into production (including by attracting interest from broadcasters and other co-producers), and four fifths (81%) said their award helped to maximise the project's international market potential. In the majority of cases funding also directly impacted the end product (66%), by increasing production values (Table 2.6).

"The grant came quite late in our production cycle but really ensured we could complete production to a high standard."

MEDIA survey respondent

Table 2.6: How effective was MEDIA TV Programming funding in helping you to:

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Very ineffective %
Complete the financing necessary to enter into production (N=21)	62%	33%	95%	5%	-	-
Maximise the international market potential for your project? (N=21)	38%	43%	81%	19%	-	-
Attract interest from broadcasters and other co-producers (N=21)	38%	38%	76%	24%	-	-
Increase production values (N=21)	52%	14%	66%	34%	-	-

Culture: Cooperation Projects funding

2.2.7 The key aim of Cooperation Projects, which granted €9.8 million to 84 UK organisation in 2014 and 2015, is to support the capacity of the European cultural and creative sectors to operate transnationally and internationally, promote the circulation of cultural and creative works, and the mobility of creative professionals.

2.2.8 The survey found that a large majority (83%) of beneficiary organisations and their staff had gained valuable international experience as a result of the funding award, providing opportunities to work with artists and creative talent from outside the UK, furnishing insights into the cultural sectors of other countries and broadening their profile and reach overseas (Table 2.7).

“[Funding enabled me to] work with international performers who became part of our wider work. And to engage with international artists based in the UK.”

“The funding and collaborative approach it promotes has helped staff to travel internationally and collaborate with colleagues internationally, broadening experience and insight into different working practices and priorities across Europe.”

“Some of the staff have traveled to other festivals as interns of the other organisations. Some staff from other countries’ festivals moved to the UK to work with us.”

Culture survey respondents

“National Galleries of Scotland partnered with the Staatliche Kunsthalle Karlsruhe and the Musée des Beaux Arts de Lyon to create the project I am Here! - one of the results being an exhibition of 150 self-portraits which travelled to all three institutions”

Imogen Gibbon, National Galleries of Scotland

“Travel and collaboration with European colleagues has been integral to our staff’s professional development.”

Mark Ball, LIFT

Table 2.7: How effective has the funding been in helping you to internationalise your staff and organisation?

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Don't know
Internationalisation (n=40)	35%	48%	83%	12%	-	5%

2.3 Funding is only one part of the support Creative Europe provides. Other opportunities valued highly by survey respondents include professional development and networking, through Culture-supported European Networks and Platforms and MEDIA-supported training courses and markets.

“Creative Europe is massively important not only in direct funding but a broader support network of production, distribution, festivals and so on; providing centralised source of knowledge, experience and community; having creative, commercial and ethical insight and strategy for a hugely important sector in today’s connected yet fragmented world.”

MEDIA survey respondent

Culture: European Networks and Platforms membership

2.3.1 One in ten (11%) respondents to the Culture survey are members of a European Network funded by Creative Europe. The vast majority said the Network addressed their organisation’s needs (80%) and those of the UK’s cultural and creative sector (81%) (Table 2.8).

“[The Network] provides more opportunity and ability to reach a wider audience, broadening [our] vision and understanding, networking, seeing work, building partnerships.”

Owen Phillips, Carmarthenshire County Council

“With the very reduced pot of funding available in the UK, links with potential funding from Europe [via the Network] is even more important.”

“As an umbrella organisation we are used by our members as a filter for information coming out of Europe that has relevance to them, and being a member of the EFA helps us with that.”

Culture survey respondents

Table 2.8: Do you feel that membership of a European Network...

	Yes %	No %	Not sure %	Total
...addresses the needs of your organisation? (N=20)	80%	15%	5%	100%
...helps to address the needs of the UK’s cultural and creative sector? (N=21)	81%	5%	14%	100%

2.3.2 In terms of the specific benefit of funded Networks, the majority (71%) of respondents said membership helped to develop the international outlook of their organisation and staff (Table 2.9).

“[The Network has developed our] European contacts and knowledge of sector developments and lobbying.”

“IETM has provided the space for in depth conversations with peers from across Europe and beyond. Literature Across Frontiers was also a very important Network, and hopefully will be again.”

Culture survey respondents

Table 2.9: How effective has being a member of the Network/ these Networks been in helping you to internationalise your staff and organisation?

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Don't know %
Internationalisation (N=21)	38%	33%	71%	10%	5%	14%

2.3.3 The same question was asked of the 4% of Culture survey respondents who are members of a Creative Europe-funded Platform. Once again, the majority (80%) said Platform membership had helped to ‘internationalise’ their organisation and staff, although some caution is required given the small number of responses to this question (Table 2.10).

“We have been able to travel to Europe to meet Artistic Directors and staff at other European poetry festivals. We have also been able to get British poets performance slots at European poetry festivals, and we have been able to invite more European poets to perform at our Poetry Festival.”

Culture survey respondents

Table 2.10: How effective has being a member of the Platform/ these Platforms been in helping you to internationalise your staff and organisation?

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Don't know %
Internationalisation (N=5)	40%	40%	80%	-	20%	-

Care must be taken when interpreting these results due to the very small number of respondents.

2.3.4 Opinion was more evenly divided over whether membership of a European Platform addressed the needs of the wider sector (Table 2.11):

Table 2.11: Do you feel that membership of a European Platform...

	Yes %	No %	Not sure %	Total
...addresses the needs of your organisation? (N=5)	60%	40%	-	100%
...helps to address the needs of the UK's cultural and creative sector? (N=6)	50%	33%	17%	100%

Care must be taken when interpreting these results due to the very small number of respondents.

MEDIA: Training

2.3.5 One quarter of MEDIA respondents had undertaken some form of Creative Europe-funded training since 2012. Nearly every participant who responded to the survey said the training enabled them to meet potential collaborators (94%) and enhance their skills and knowledge (91%) (Table 2.12).

“Since the workshop, I have been hired specifically for the skills developed on the workshop. I have also liaised with filmmakers I met on the workshop. I have also raised financing using the specific skills developed on the workshop.”

“[I] met a director who is interested in collaborating as a result of time spent together on Sources 2.”

“I met four different directors/producers at the Berlinale Talents that I am now developing features with.”

“Still haven’t managed to secure any funding for the projects we have in development... but [I] do have a better understanding of the business.”

“After attending just the first part of the workshop (there are two parts) I was able to rewrite the script treatment which was then selected for a funding market in France.”

MEDIA survey respondents

2.3.6 Around two thirds said the training helped them to run a more successful business (67%) and produce a particular project (66%). Just over half (55%) said training led directly to them obtaining more work (Table 2.12).

“We worked primarily on the script at Sources 2. We have now moved on and found a co-production partner and distributor in Germany. We are planning to shoot in Summer 2018 in Berlin, Hamburg and Prague.”

Trisha Clarke, Euroart (Media) Limited

“I feel that Developing Your Film Festival has helped to make my event more professional, and thus more likely to receive arts funding body support and to garner increased audiences.”

“Principally eQuinox was able to help me in the critical final stages of screenplay development through contact with a range of experienced and successful screenwriters from both Europe and the US.”

“The course was excellent. It had a lasting effect on my work and the script I am developing has been supported further. We are now about to produce a pilot for the film.”

“[My] feature doc came from an ESODOC course and then a doc incubator course and because of that it was made part of goodpitch and looks like we made a sale and have the opportunity of running a theatrical release in 2017. We have another film as part of ESODOC that we hope for a similarly successful future.”

MEDIA survey respondents

Table 2.12: How effective was the training in helping you to:

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Don't know %
Meet partners for possible future collaboration (N=85)	55%	39%	94%	3%	3%	-
Enhance your skills and knowledge? (N=85)	51%	40%	91%	6%	2%	1%
Run a more successful business? (N=84)	25%	42%	67%	17%	10%	6%
Directly help you to produce any of your projects (N=84)	33%	33%	66%	21%	12%	1%
Obtain more work? (N=85)	27%	28%	55%	33%	10%	2%

MEDIA: Markets and events

2.3.7 Just under half (47%) of the MEDIA respondents had attended a Creative Europe-funded market or event. Over four fifths (85%) said their attendance helped them to meet potential collaborators, and around three quarters (77%) said their access to buyers and financiers improved as a result (Table 2.13).

“[MEDIA-funded markets and events are] invaluable for meeting potential partners and building a database of useful international contacts.”

Phillip Bergson, Fulfilment Agency/BBC/Prague Film School

“It’s very useful for producers to have a place to meet. It has been hugely helpful to meet potential partners, especially in Cannes. I think it’s [a] priceless asset for any producer.”

“Many of our successful co-productions have started life at these events because of the unrivalled access to fellow creative/broadcasters/distributors that they bring.”

MEDIA survey respondents

“These markets and events are crucial mechanisms to create the circumstances and opportunities for media professionals to meet efficiently to progress co-productions, distribution etc, to network, to keep up the relationships so necessary for creating work together, and [to] facilitate new ideas.”

Barbara Orton, True TV and Film

“MEDIA stands [at markets] are very useful as a base for meeting potential partners. MIPCOM in particular has assisted us in meeting AV professionals who are ready to do business.”

MEDIA survey respondent

2.3.8 In addition to these benefits, around half (53%) of the respondents who attended a MEDIA-funded market or event said it led directly to the successful production of their project (Table 2.13):

“We have been able to meet with overseas broadcasters to obtain pre-sales for our children’s animated show which is in development.”

“I attended European Short Pitch, and as a direct result I found a producer and gained the traction and profile to raise the funds for the project. The [short] film went on to premiere at Sundance in 2015.”

“We have raised upwards of £500,000 for [our] films through attending these markets.”

MEDIA survey respondents

Table 2.13: How effective have the market/ event(s) been in helping you to:

	Very effective %	Effective %	Very effective & effective %	Neither %	Ineffective %	Don’t know %
Meet partners for possible future collaboration	40%	45%	85%	9%	6%	1%
Improve your access to buyers and financiers	33%	44%	77%	17%	5%	1%
Directly help you to produce any of your projects	25%	28%	53%	35%	10%	2%



APPENDIX I: METHODS AND SAMPLE

“It is impossible to overstate the positive role Creative Europe plays in the ongoing growth of our company, and the European audiovisual sector in which we operate”

A1. Links to two online questionnaires were sent to 3,000+ contacts held by Creative Europe Desk UK.

A2. A total of 671 questionnaires were submitted: 263 for the Culture survey and 408 for the MEDIA survey.

A3. Of these, 51 were removed from the sample as they were submitted by people located outside the UK, or they were duplicate returns, or incomplete and contained no usable data.

A4. Therefore the final sample sizes for each survey were 242 for the Culture survey and 378 for the MEDIA survey, a combined response rate of around 20%.

A5. Most MEDIA respondents are located in London, while Culture respondents are more evenly spread around the UK:

Table 1: Nation/ region of respondents

	MEDIA		Culture	
	Number	%	Number	%
England*	334	88%	191	79%
East	6	2%	14	6%
East Midlands	4	1%	8	3%
London	204	61%	91	38%
North East	8	2%	11	5%
North West	14	4%	12	5%
South East	30	9%	19	8%
South West	38	11%	15	6%
West Midlands	10	3%	13	5%
Yorkshire	19	6%	8	3%
Northern Ireland	4	1%	1	1%
Scotland	24	6%	24	10%
Wales	16	4%	26	11%
TOTAL	378	100%	242	100%

A6. Film producers made up the largest share of respondents to the MEDIA survey, followed by cinema exhibitors (Table 2). Two fifths of Culture survey respondents work in the artistic sector (Table 3).

Table 2: Role description: MEDIA respondents

Role/ sector	Number	%
Film Producer	151	40%
Cinema	61	16%
Film Festival	18	5%
Training Provider	15	4%
Film education/ Film literacy specialist	12	3%
Video Game Developer	12	3%
Theatrical Sales Agent	9	2%
Theatrical Distributor	8	2%
Online Distributor	2	1%
Market Organiser	1	1%
Other	89	24%
TOTAL	378	100%

Table 3: Area worked in: Culture respondents

Area	Number	%
Artistic	98	40%
Development	36	15%
Management	31	13%
Curatorial	19	8%
Communications	10	4%
Publishing	8	3%
Other	40	17%
TOTAL	242	100%

A7. Around half (52%) of MEDIA survey respondents have applied for funding from Creative Europe, compared with 36% of Culture survey respondents (Table 4). Seven out of ten respondents had applied for funding under the earlier programme (Table 5). Around two fifths (36%) of MEDIA respondents had applied to the current programme, compared with all the Culture respondents:

Table 4: Have you ever applied for funding from Creative Europe or the previous MEDIA / Culture programme?

	MEDIA		Culture	
	Number	%	Number	%
Yes – applied and was successful	113	34%	59	26%
Yes – applied but was unsuccessful	60	18%	23	10%
No	134	40%	139	60%
Not sure	38	8%	10	4%
TOTAL	335	100%	231	100%

Table 5: If yes, please specify the programme(s) you applied under:

Programme	MEDIA		Culture	
	Number	%	Number	%
Creative Europe's MEDIA/Culture Sub-programme (2014 – 2020)	41	36%	59	100%
MEDIA/Culture Programme (2007-2013)	81	72%	42	71%

* sums more than 100% as respondents could select more than option.

A8. Most respondents (59%) to the MEDIA survey had applied for Development funding (Table 6), while the majority of Culture respondents had applied to the Cooperation Project strands (small and large) (Table 7).



Encounters Short Film and Animation Festival is funded through the Film Festivals scheme. Image: John Craig

Table 6: Please indicate which MEDIA schemes you have received funding through

	Number	%*
Development: Single Project or Slate Funding	67	59%
TV Programming (previously TV Broadcasting)	21	19%
Training	11	10%
Distribution: Automatic or Selective	7	6%
Film Festivals	7	6%
Europa Cinemas	5	4%
Audience Development	3	3%
Access to Markets	2	2%
International Co-Production Funds	2	2%
Sales Agents	2	2%
Distribution: Online	1	1%
Video Games/ Interactive Projects	1	1%
Other	1	1%

* sums more than 100% as respondents could select more than one option.

Table 7: Please indicate which Culture strands you have received funding through

	Number	%*
Cooperation Projects - small	31	53%
Cooperation Projects - large	15	25%
European Platforms	2	4%
Cooperation Project with Third Country (pre-2014)	2	4%
European Cultural Festivals (pre-2014)	2	4%
European Cultural Ambassador (pre-2014)	2	4%
European Networks	1	2%
Literary Translation	1	2%
Other	2	4%

* sums more than 100% as respondents could select more than one option.

A9. MEDIA applicants who responded to the survey were principally motivated to apply in order to raise finance for their project (66%); to work internationally (40%); and to leverage additional funding from international (32%) or national sources (31%) (Table 8).

A10. In comparison, Culture respondents were motivated mainly by the desire to work internationally (65%), to develop new ways of working (63%) and to raise finance for a project (41%) (Table 9).

Table 8: What was your motivation for making an application? MEDIA applicants

Motivation	Number	%*
Raise finance for my project	115	66%
Work internationally	70	40%
Leverage other international funding	55	32%
Leverage other national funding	54	31%
Take risks and innovate	48	28%
Find new audiences	47	27%
Develop new ways of working	43	25%
Learn news skills	17	10%
Improve mobility	11	6%
Other	10	6%

* sums more than 100% as respondents could select more than one option.

Table 9: What was your motivation for making an application? Culture applicants

Motivation	Number	%*
Work internationally	32	65%
Develop new ways of working	31	63%
Raise finance for my project	20	41%
Find new audiences	19	39%
Learn news skills	19	39%
Improve mobility	15	31%
Leverage other international funding	9	18%
Leverage other national funding	8	16%
Take risks and innovate	N/A	N/A
Other	5	10%

* sums more than 100% as respondents could select more than one option.

APPENDIX 2: FURTHER RESULTS

“The trust built between partners has allowed us to engage on new projects independently of Creative Europe”

The effectiveness of the funding strands with sufficient data to be interpreted is outlined in Section 2.2 of the main report. In the case of the following funding strands, the low number of survey responses means care must be taken when interpreting the results. However, these findings are presented in the interests of full disclosure.

MEDIA funding strands:

a) Access to Markets

Table A10: How effective has the MEDIA Access to Markets funding been in helping you to:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Foster international collaborations	100%	-	-	-	-
Provide a structured, accessible and professional event	100%	-	-	-	-
Provide an event which you would not otherwise be able to offer	100%	-	-	-	-
Progress participants projects from development to production	100%	-	-	-	-
Ensure participation of expert industry practitioners (buyers, financiers, broadcasters)	50%	50%	-	-	-
Reduce your costs as the event the provider	100%	-	-	-	-
Make the event more affordable for participants	100%	-	-	-	-

N = 2. Care must be taken when interpreting these results due to the very small number of respondents.

b) Audience Development

Table A11: How effective has MEDIA Audience Development funding been in helping you to realise your objectives?

Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
100%	-	-	-	-

N = 3. Care must be taken when interpreting these results due to the very small number of respondents.

Table A12: How effective has working with international partners been?

Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
67%	33%	-	-	-

N = 3. Care must be taken when interpreting these results due to the very small number of respondents.

c) Distribution

Table A13: How effective has the MEDIA Distribution funding been in enabling you to:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Increase the size of a film's release (N=6)	50%	17%	33%	-	-
Acquire non-UK European films, which you would not have otherwise purchased? (N=6)	50%	-	17%	33%	-
Offer Minimum Guarantees (N=6)	50%	-	17%	33%	-
Boost your marketing spend on films (N=6)	50%	-	50%	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

d) Europa Cinemas

Table A14: How effective has the Europa Cinemas funding been in enabling you to:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Exhibit non-national European films? (N=4)	75%	25%	-	-	-
Extend the release period for non-national European films (N=4)	50%	25%	25%	-	-
Develop new audiences (N=4)	25%	75%	-	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

Table A15: In addition to providing funding, how effective has the Europa Cinemas network been in providing the following additional benefits to members:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Sharing best practice (N=4)	25%	75%	-	-	-
Exchanging ideas and expertise (N=4)	25%	75%	-	-	-
Keeping up with technological developments (N=4)	25%	50%	25%	-	-
Offering training and guidance (N=4)	25%	75%	-	-	-
Boosting your collective voice as a sector (N=4)	25%	75%	-	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

e) Sales Agents

Table A16: How effective has the MEDIA Sales Agents funding been in enabling you to acquire films from other European countries?

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
N = 2	50%	-	50%	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

Table A17: How effective has European Film Promotion's Film Sales Support scheme been for your company?

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
N = 2	-	100%	-	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

f) Training Providers

Table A18: How effective has MEDIA funding for training been in helping you to:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Use expert industry practitioners to lend expertise (N=5)	60%	40%	-	-	-
Develop your courses and increase business (N=5)	20%	80%	-	-	-

Care must be taken when interpreting these results due to the very small number of respondents.

Table A19: Do you think the requirement to offer a course to an international group of trainees benefits UK participants?

	Number	%
Yes	5	100%
No	-	-
Not sure	-	-
TOTAL	5	100%

Care must be taken when interpreting these results due to the very small number of respondents.

Table A20: How effective do you think the MEDIA funding for training courses is in achieving the following:

	Very Effective %	Effective %	Neither %	Ineffective %	Very ineffective %
Enabling providers to offer courses which they would otherwise not offer (N=5)	100%	-	-	-	-
Fostering international collaborations (N=5)	80%	20%	-	-	-
Making training more affordable for participants (N=5)	80%	-	20%	-	-
Reducing the costs of the training activity for the provider (N=5)	80%	-	-	-	20%
Preparing trainees to operate in an international context (N=5)	60%	20%	20%	-	-
Helping participants to secure jobs (N=5)	20%	20%	40%	20%	-

Care must be taken when interpreting these results due to the very small number of respondents.

g) Video Games/ Interactive

Only one respondent answered this section. They said MEDIA video games funding was:

- neither effective or ineffective at helping to secure other funding;
- effective at helping to improve the quality of their prototype;
- very effective at helping to move the project to the next phase of production.
- very effective for facilitating using the paid professional services of animators, artists and programmers.

Culture funding strands

h) Lead organisations, European Networks

Only one respondent answered questions in this section. They said the Network funding was neither effective or ineffective at helping to internationalise their staff and organisation, and that the funding is well designed for the needs of their organisation. They were unsure whether it was designed for the needs of the UK's cultural and creative sector.

i) Lead organisations, European Platforms

Only one respondent answered questions in this section. They said the Platform funding was neither effective or ineffective at helping to internationalise their staff and organisation, and that the funding is well designed for the needs of their organisation. They were unsure whether it was designed for the needs of the UK's cultural and creative sector.

j) Literary Translation

Only one respondent answered questions in this section. They said the funding was effective in promoting cultural exchange and/or bringing new audiences to the work, and that the funding is well designed for the needs of their company. They were unsure whether it was designed for the needs of the UK's publishing sector.



Visitors to the Antonine Wall in Scotland enjoy an interactive experience as part the three-year Advanced Limes Applications Cooperation Project. Image copyright: RobMcDougall.com

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