

# EU SUPPORT FOR DOCUMENTARIES

The documentary sector is rapidly evolving. With changing viewing habits, traditional funding models have come under pressure, and many new collaborations and formats are being tested.

The EU has supported the European documentary sector since 1991, by financing some of the best works and by helping to strengthen the sector as a whole. The sector is well-represented in support for trainings, productions, markets, festivals, online distribution and cinemas. This factsheet presents some successful stories of EU-supported documentaries and projects.

## I AM NOT YOUR NEGRO BY RAOUL PECK

*I am not your negro* is a creative documentary co-produced by France, US, Switzerland and Belgium on African-American writer James Baldwin, reflecting on past and present-day racism. Nominated for the Oscars 2017, it had a worldwide theatrical exploitation and won several prizes for the best documentary in festivals such as the Césars and BAFTAs in 2018, or the Berlinale in 2017.

→ Support €60.000 for its development through Slate Funding



## THE CLEANERS BY HANS BLOCK AND MORITZ RIESEWIECK

This documentary co-produced by Germany and Brazil reveals insight on how tech giants and major platforms use content moderators – or “digital scavengers” – to clean the internet, and what can be the undesired consequences that such filtering can create. It has been screened in more than 30 festivals and won several awards in Europe and beyond.

→ Support €30.000 under the Slate Funding Scheme, €135.000 under the TV Programming Scheme, and €15.000 for distribution.



## AMY BY ASIF KAPADIA

This UK production is an intimate portrait of the life and career of British singer and songwriter Amy Winehouse, through archival footage and personal testimonials. The documentary won numerous major prizes, among which the Oscar, the BAFTA and the European Film Award.

→ Support €106.418 via the Automatic Scheme



## FUOCOAMMARE BY GIANFRANCO ROSI

*Fuocoammare* is an Italian-French documentary shot in Lampedusa showing how the danger encountered by migrants when crossing the Mediterranean clashes with the ordinary life of the islanders. It enriched the debate on migration in Europe and won prizes as renowned as the Golden Bear or the European Film Award.

→ Support €431.200 under the Selective Scheme, €19.325 under the Automatic Scheme and €12.000 for the acquisition of the film.



## REACHING AUDIENCES

### FESTIVALS

In 2017 alone, Creative Europe MEDIA supported 11 documentary festivals where around 1.200 European documentaries were screened. Some of the most popular ones are the **DocLisboa (Portugal)**, the **One World International Human Rights Documentary Film Festival** (Czech Republic), the **DOK Leipzig** (Germany) or the **Docs Against Gravity** (Poland); the latter increasing its popularity by a record of 25% in the past year, reaching up to 65.000 people.

→ Support in 2017 € 547,000

### SUPPORT FOR ONLINE DISTRIBUTION

Creative Europe MEDIA also supports projects that reach out to new audiences.

**Moving Docs** is a project of the **European Documentary Network** aiming at audience building through multiple partners, both offline and online. It carries out the transnational marketing and distribution of European documentaries via innovative outreach campaigns.

→ Support € 140,000

### SUPPORT FOR TV PRODUCTION

The MEDIA TV Programming Scheme supports the production of television works, including documentaries. With a yearly budget of €12.5 million, the Scheme supports annually around 55 television works.

**"Inside Obama's White House"** by Brook Lapping is an example of high quality documentaries produced for the television market. This UK-France co-production managed to involve 14 worldwide broadcasters at financing stage. The first broadcast on BBC 2 in 2016 reached more than 2 million viewers.

→ Support € 300,000 under the TV Programming Scheme

## SUPPORTING PROFESSIONALS

### TRAINING

Creative Europe MEDIA funds many training courses helping documentary makers. In 2017 alone, €1.1 million were allocated to this purpose.

A successful example is the **EURODOC** programme, which facilitates trainings, meetings and relations among the most active professionals in the documentary sector. For over 17 years, EURODOC has helped documentary producers to enhance the development stage of their projects on the international level, and to commission editors from the documentary departments of television stations and funding institutions.

→ Support in 2017 € 232.000

### INDUSTRY EVENTS

The **International Documentary Film Festival Amsterdam (IDFA) Forum** is the most important business-to-business meeting place for international producers, financiers, representatives of broadcasters and other platforms in relation to creative documentary. Around 600 audio-visual professionals participate each year for pitching around 58 works, and more than 1.000 one-to-one meetings take place.

→ Support in 2018 € 205,000

### CREATIVE EUROPE MEDIA: HOW DOES IT WORK

Creative Europe MEDIA supports the European audio-visual sector, including the film, documentary, TV and videogames industries. It provides funding for the development, promotion and distribution of European works within Europe and beyond; invests in the training of professionals in the field; and helps companies from the cultural and creative sectors get access to finance via the Guarantee Facility mechanism. Each year, Creative Europe MEDIA supports around 2,000 European projects.

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