

Identification of Respondent

Do you reply?

on behalf of an organisation

What type of organisation is it?

Funding agency

Please provide your name / the name of the organisation

UK Film Council

Do you agree that your contribution will be made public

yes

Please provide your postal mail contact details

UK Film Council
10 Little Portland Street
London W1W 7JG
UK

Please provide your email contact details

carol.comley@ukfilmcouncil.org.uk

Your country of establishment

UK

Have you or your organisation benefited from a grant under the MEDIA 2007 programme

No

Possible action lines for the future programme: Training

1.1- Do you think that continuous training measures (for example in the field of scriptwriting techniques, use of digital technologies, legal framework, finance and management)

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Strongly agree
contributes to greater cultural and linguistic diversity	Agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Strongly agree

1.2- Do you think that initial training measures for film

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Agree

1.3- Do you think that the support for the networking between film schools/ universities and the audiovisual sector

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Agree

1.4- Which action line in the field of training do you consider as most effective with regard to the competitiveness of the European audiovisual sector.

Support for:

training for script writing and development techniques	5
training for economic, financial and commercial management of production, distribution and promotion of audiovisual works including copyright management	2
use of digital technologies in distribution, marketing	1
art of storytelling and interaction between the audience	4
3D, animation	3

1.5- What other training measures (not mentioned in question 1.4.) should be supported by the new programme? Other remarks with regard to the possible action line "Training"?

In the fast-paced digital environment there is more need than ever before for training on an international level. This will maximise the chances of European professionals to exchange know-how and to be equipped to collaborate on international projects.

More specifically there is a need for more resources to be made available for Europe's archivists to be better equipped to utilise new digital technologies.

Possible action lines for the future programme:

Producer's support

2.1- Do you think that support for the development of interactive audiovisual projects respectively cross media (distribution on various platforms) and transmedia projects (development of story in exchange with the audience via different platforms e.g. social networks)

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Strongly agree

2.2- Which action line in the field of producer's support (including development) do you consider as most

effective with regard to the competitiveness of the European audiovisual sector.

Support for:

Development of single audiovisual projects	3
development of catalogues of audiovisual projects	1
development of TV productions	5
interactive story development, respectively cross- and transmedia projects	2
exchange with the games sector	4

2.3 - What other action line in the field of development (not mentioned in question 2.2) should be supported by the new programme? Other remarks with regard to the possible action line "Development"?

Development is a crucial element in the life cycle of a film production and must continue to be supported. The main challenge for the development schemes remains their complexity and the time required to complete an application. This has proven to be a strong deterrent for some companies. The schemes have become very competitive, which has had a detrimental effect on success rates. Low success rates, on one hand, and the amount of work needed to complete the forms on the other, makes the scheme less attractive, in particular for busy companies. These deterrents could be overcome by restricting access criteria further and making more criteria automatic. Also, measures should be found for the schemes to have more structural effect on the growth and sustainability of participating companies.

For the Commission to be able to demonstrate the value and impact of development support there should be a better tracking mechanism put in place to collect and disseminate information on the progress of funded projects. Finally, more effort should be required of the applicants to acknowledge the MEDIA support.

Support for interactive works is essential. It will directly address the paradigm shift in the ways that audiences are experiencing, interacting with and consuming stories across multiple platforms. The MEDIA Programme has been one of the first funders in the world to recognise the importance of funding cross-media elements at development stage around traditional television and film properties that will help the discoverability, the audience reach and extend the life and value IP and it should continue – post 2013 – its support for this fast growing sector.

As audiences fragment across increasingly diverse platforms and the way that they are experiencing story is radically changing, the powerful tools of mobile apps, aspects of the real time web and interactivity become an important part of story development and audience engagement. Therefore it is important that the level of funding for development of cross-media properties is extended beyond the current level of around one tenth of development funding.

Finally the guidelines should be regularly discussed and revised in consultation with experts in this field to ensure that the scheme incorporates relevant new developments in this rapidly changing environment.

Possible action lines for the future programme: Distribution and circulation

3.1- Do you think that support for costs (including dubbing and subtitling) of the distribution of non-national European audiovisual works

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Strongly agree
give added value with regard to national support schemes	Strongly agree

3.2- Do you think that the automatic support for European distributors proportional to cinema admissions for non-national European films and the obligation to reinvest in co-productions, acquisition of non-national films and promotion of non-national European films

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Strongly agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Strongly agree
give added value with regard to national support schemes	Strongly agree

3.3- Do you think that support for cinemas and cinema networks screening a significant proportion of European works

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Strongly agree

give added value with regard to national support schemes

Strongly agree

3.4- Which action line in the field of distribution and circulation do you consider as most effective with regard to the competitiveness of the European audiovisual sector.

Support for:

costs (including dubbing and subtitling) of distribution of non-national European audiovisual works	3
automatic distribution (support for European distributors proportional to cinema admissions for non-national European films and the obligation to reinvest in co-productions, acquisition of non-national films and promotion of non-national European films)	1
selective distribution for groupings of permanent distributors or sales agents	4
support for cinemas and cinema networks with a predominant European programming	2
support for VoD platforms with a predominant European catalogue	5
support for broadcasters for showing European works	6

3.5- What other action line in the field of distribution (not mentioned in question 3.4) should be supported by the new programme? Other remarks with regard to the possible action line "Distribution"?

In the new digital landscape, it is essential that new business models are rapidly developed for the audiovisual sector especially in the area of online distribution. Given that as the time period that this consultation is covering is so long in advance, in order to most effectively stimulate and nurture these developments, it is recommended that as flexible an approach as possible is adopted to support online distribution models.

In this respect, the current VOD scheme, whilst not unwelcome, is limited in that it is highly prescriptive around the type of online distribution that can be supported. The concept of a stand-alone platform which consumers access to download or stream content (a VOD platform) may well form part of the future online distribution landscape, but it is highly likely consumers will, at the very least, access multiple destinations for this purpose.

In this scenario, one of the most important areas to be developed for both the consumer and the audiovisual sector is effective "search and discovery" tools and services. This is one example of the types of 'platform agnostic' or networked approached solutions that could be highly effective for the distribution of European audiovisual content and we would recommend that these are offered support.

The European Commission should provide information on the VOD operators that received support over the last three years and report to Member States as well as the European Parliament on the impact of this support.

MEDIA in conjunction with R&D funding from the FP7 programmes should support the establishment of technical infrastructure that facilitate licensing acquisitions and reduces transactions costs, considering the highly fragmented nature of the European industry, as proposed in the KEA report on VOD and MTL commissioned by DG INFSO.

International sales companies should continue to benefit from MEDIA support. The current scheme is extremely valuable but could be improved. Recent refinements have tended to give

higher grants to fewer recipients and create a narrowing of the range of the nationalities of the companies benefiting, notwithstanding the origin of the non-national films involved.

Greater transparency as to the status of the MEDIA support for the purposes of revenue sharing between distributors and sales agents must be secured.

Support should be granted to initiatives that make use of digital communication tools to promote and market European films. Insufficient means are given to promotion and visibility of European films. Digital tools enable promotion and marketing in more cost-effective ways by building a fan base for European films.

Possible action lines for the future programme: Promotion

4.1- Do you think that support of cinema, international TV and specialized markets (e.g. animation, documentary, cross media, mobile TV, games) with a predominant European focus:

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Strongly agree
contributes to greater cultural and linguistic diversity	Agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Strongly agree

4.2- Do you think that support for film festivals with a predominant European programming

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Disagree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Strongly agree
give added value with regard to national support schemes	Agree

4.3- Do you think the quota of European programming required from festivals in order to receive MEDIA funding is sufficient (currently minimum 70 %)?

X

We are not in support of the 70% restriction and would like to see it abolished. Since the support is limited to costs related to European films, all festivals should be eligible to apply. Those who programme a truly global offer should not be discriminated against.

4.4- What other criteria should be strengthened/introduced with regard to the support of festivals (e.g. specific educational offers, connection with the audience, networking effect for professionals)?

The examples given would be a good start.

4.5- What other action line in the field of promotion should be supported by the new programme?

We would like that the future MEDIA Programme will pay even more attention to the audience. Therefore we would like to see the return of promotional activities aimed at the general public through the promotion scheme or otherwise.

Other remarks with regard to the possible action line "Promotion"?

Possible action lines for the future programme: Digitisation

5.1- Do you think that the support for cinemas to install digital equipment

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Agree

5.2- Could the support for the digitisation of cinema projection be an incentive for exhibitors to increase European programming? If yes, what mechanism would be appropriate?

Yes. A good mechanism would be to assist exhibitors with access to finance.

5.3- Which other specific supports in the field of digitisation would you consider effective with regard to the competitiveness of the European audiovisual sector. What kind of support would be suitable (grants, support of digital master copies, guarantees)? Other remarks with regard to the possible action line "Digitisation"

It is important that innovation and new business models for supporting audiovisual activity are supported. As flexible approach as possible is required for this in order to capture and encourage new ideas and business models that will benefit audiovisual culture. This could cover the development of new tools and services that could benefit the way that European AV works are discovered and delivered and enable increased audience reach.

Regulatory advice and support (to prevent digitisation arrangements becoming a barrier to competitiveness) is also needed

5.4- How do you think could the MEDIA programme support the development of new business models emerging from digitisation of production and projection of films?

See answer to 5.3

Possible action lines for the future programme: Access to finance

6.1- Do you think that the support of independent production companies for side costs necessary in order to access private funding of audiovisual projects (insurances, interest rates, completion guarantee costs)

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Strongly agree
contributes to greater cultural and linguistic diversity	Disagree
increase the circulation of European audiovisual works	Disagree
give added value with regard to national support schemes	Strongly agree

6.2- Do you think that the establishment of a European Guarantee Fund to guarantee bank loans granted to European production companies

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Strongly agree
contributes to greater cultural and linguistic diversity	Disagree
increase the circulation of European audiovisual works	Disagree
give added value with regard to national support schemes	Strongly agree

6.3- Which other instruments to facilitate and encourage the commercial funding of audiovisual projects would you consider effective with regard to the competitiveness of the European audiovisual sector? Who should benefit? Other remarks with regard to the possible action line "Access to Finance"?

Other instruments could include research and development including case studies of organisations receiving support, and the widest possible dissemination of these case studies.

We believe very strongly that production companies should not be the only beneficiary of access to finance support. This support should be open under the new MEDIA Programme to all players in AV industry (for example exhibitors, VoD operators, sales agents, archives) as they suffer from the same problems and, when strengthened by this support, will become stronger partners for producers in finding audiences for their films. This, of course, should be

dependant on the amount of funding available. If the EGF is not larger it may well be more sensible to limit its scope.

Producers of small budget projects would benefit from and would welcome the creation and implementation of a low-cost template transaction documentation so that the economies of scale, with regards to professional costs, help to make the prospect of commercial funding viable and attractive.

Possible action lines for the future programme: Media including film literacy

7.1- Do you think that the support for educational activities in particular for young audiences (organised, e.g., by festivals, broadcasters, distributors, cinemas other institutions) in order to increase awareness for and facilitate access to cinematographic works

constitute a considerable need of the European audiovisual sector	Strongly agree
improve the competitiveness of the European audiovisual Sector	Agree
contributes to greater cultural and linguistic diversity	Strongly agree
increase the circulation of European audiovisual works	Strongly agree
give added value with regard to national support schemes	Agree

7.2- Do you think that the support for events such as prize-awards or other promotional activities for the general public (e.g. European Cinema Days)

constitute a considerable need of the European audiovisual sector	Agree
improve the competitiveness of the European audiovisual Sector	Disagree
contributes to greater cultural and linguistic diversity	Agree
increase the circulation of European audiovisual works	Agree
give added value with regard to national support schemes	Agree

7.3- Which are the most effective instruments to increase media including film literacy (including knowledge about film language and skills to critically judge audiovisual works) for European audiovisual works? Other remarks with regard to a possible action line "Media/Film literacy"

The most effective instruments are those adopted by key organisations in member states, e.g. Film Education, First Light or FILMCLUB in the UK, the priority should be on localised initiatives with international ambitions over pan-European ones, which are inefficient and which require an extra level of organisation and resources.

Conclusion

8. Which of the above mentioned action lines might have the strongest potential to contribute to cultural diversity of the European audiovisual sector?

(1 =strongest; 7 = weakest)

Training	7
Producer's support	6
Distribution and circulation	4
Promotion	2
Digitisation	3
Access to finance	5
Media Literacy and film literacy	1

9- Comments

Your general comments with regard to the design of a new MEDIA programme possible fields of discussion (inter alia):

What fields of action are totally missing so far?

- Support for audiovisual heritage via a dedicated funding scheme which will facilitate European industry's and the general public's access to archives.

What do you think are risks and opportunities for the European audiovisual sector?

- **The risks include:**
 - Greater fragmentation of national television markets results in the irremediable weakening of the champions of European national (and therefore European) content, i.e. the public service broadcasters
 - A failure to develop new business models as the public shifts to free-at-the-time-of use means that European content producers become ever weaker
 - The collapse of national markets for a very large part of content consumption means that national models for financing content production collapse.
- **The opportunities include:**
 - Much bigger access to the public with lower-cost content production
 - Development of sources of much lower-cost promotional tools
 - Much greater involvement of communities which identify with given content in the promotion and distribution of that content.
 - Unlocking Europe's film archives

What new business models for audiovisual media should be supported by MEDIA and how?

- The MEDIA Programme should become the supporter of new kinds of creators and distributors by helping the emergence of new platforms. The MEDIA Programme should avoid the risk of limiting its support to established (arguably obsolete) content creators and distributors, extending these creators' and distributors' life and their autonomy from their traditional and disappearing markets.

To what extent should new technologies be taken into account by a new MEDIA programme (3D, cross-media and transmedia projects, games, mobile TV)

- New technologies should gain more importance and move to the centre of the new MEDIA Programme

Should support for the TV sector be strengthened? How?

- The best way for the MEDIA Programme to support the TV sector would be to make it a more effective partner in achieving MEDIA objectives of improved circulation and diversity. Therefore support should be premised on the sector adapting to new market conditions and reducing its reliance on traditional markets (for example, by ensuring more opportunities to view programmes on demand).

How can the MEDIA programme help improve film/media literacy?

- By supporting organisations at the forefront of measures to improve such literacy (e.g. see 7.3 above).

Do you think media literacy is a tool to build up an audience for European works?

Yes. To this end, more initiatives that are focused on directly developing audience should be supported. Therefore the Programme should open its doors to a new pool of operators (who are currently not eligible) such as film educators, film societies, clubs. We wish to stress that the education sector needs to be brought in to collaborate on this task.

Should support for promotion and distribution of audiovisual works start at an earlier stage (e.g. promotion measures during the development phase) and include producers as beneficiaries?

- Yes, the future will bring even more content and with it more competition for audience's attention. Therefore starting promotion as early as possible makes sense, and so does bringing the producers in to complement the work of distributors and exhibitors.

How could the MEDIA programme be more supportive for strengthening the audiovisual sector of Members of the programme with low production capacity?

- Encouraging and supporting those members to identify broader audiences for their works

There could also be a revision of the current definition of a LAPC (low audiovisual production capacity) country for the period 2014 – 2020. Should, for example, all new 2004 entrants retain this status? Could access to MEDIA be improved for professionals based in LAPC regions/nations within big countries, for example, Wales or Catalonia?

Should the scope of the MEDIA programme be wider and include European neighbouring countries like the Western Balkan countries?

- Yes, provided these countries contribute financially

How do you think we can increase audiences for European films?

- This is, in particular, a function of the deployment of digital technologies and of the accompanying services (for example, social networks). Providers of European film have to be in the forefront of ideas for how to broaden audiences.

We would like to add, as this has not been raised before, that we would wish to stress that “cultural diversity” should encompass diversity as we understand it in the UK, which includes the issues related to ethnicity, disability, gender and age, and is not limited to intercultural dialogue between at least two different countries.