

EU programme for support of the European audiovisual sector after 2013

Identification of Respondent	
Do you reply?	on behalf of an organisation / as a professional
What type of organisation is it?	Director
Please provide your name / the name of the organisation	
Federation of European Film Directors (FERA)	
Do you agree that your contribution will be made public?	yes
Please provide your postal mail contact details	
Rue du Prince Royal 87, 1050 Brussels, Belgium	
Please provide your email contact details	
office@filmdirectors.eu	
Your country of establishment	Belgium
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	strongly agree
give added value with regard to national support schemes increase the circulation of European audiovisual works	strongly agree strongly agree

1.2- Do you think that initial training measures for film students

constitute a considerable need of the European audiovisual sector	agree
improve the competitiveness of the European audiovisual sector	agree
contribute 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

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

constitutes a considerable need of the European audiovisual sector	agree
improves the competitiveness of the European audiovisual sector	agree
contributes to greater cultural and linguistic diversity	agree
increases the circulation of European audiovisual works	agree
gives 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.

training for script writing and development techniques	5
training for economic, financial and commercial	3

management of production, distribution and promotion of audiovisual works including copyright management	
use of digital technologies in distribution, marketing	4
art of storytelling and interaction between the audience	1
3D, animation	2

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"?

The challenge to overcome current outdated business models in the audiovisual sector should include developing film projects in the most flexible way possible. This may mean not necessarily starting with a screenwriter and producer developing a script. Many of the most successful artistic collaborations in the history of cinema involved the director's original idea being developed with a variety of collaborators. There is a general need for flexibility in development funding to include project initiated by directors or directors and other creative collaborators. In order to support experimentation by individual talents, the MEDIA programme should be reinforced by introducing development funding in the form of individual grants (possibly administered by the national MEDIA desks). Seed development funding could also be given to creative collaborations across borders, as a mobility incentive, such as a director-screenwriter team, or a director-cinematographer team etc. Examples of such individual Research & Development funding are the Norwegian Film Institute's VIP Scheme for established directors, and the French Jean-Luc Lagardère Foundation who awards individual grants in selected media profession categories ranging from 15-50.000 €.

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)

constitutes a considerable need of the European audiovisual sector	agree
improves the competitiveness of the European audiovisual sector	agree
contributes to greater cultural and linguistic diversity	disagree
increases the circulation of European audiovisual works	strongly agree
gives added value with regard to national support	agree

schemes	
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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.

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

The use of assistant directors seems to be threatened by budget cuts in some countries, which is alarming considering the invaluable experience it constitutes for the assistant, and the help it provides for the director. Formalized mentoring has not been used very often in the audiovisual sector, but there have been successful pilot programmes over the past few years. Peer coaching could be encouraged in the form of mentoring and assistant director (AD) exchanges supported by the MEDIA programme.

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

constitutes a considerable need of the European audiovisual sector	strongly agree
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improves the competitiveness of the European audiovisual sector	strongly agree
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contributes to greater cultural and linguistic diversity	strongly agree
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increases the circulation of European audiovisual works	strongly agree
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gives added value with regard to national support schemes	strongly agree
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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

constitutes a considerable need of the European audiovisual sector	strongly agree
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improves the competitiveness of the European audiovisual sector	agree
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contributes to greater cultural and linguistic diversity	agree
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increases the circulation of European audiovisual works	agree
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gives added value with regard to national support schemes	strongly agree
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3.3- Do you think that support for cinemas and cinema networks screening a significant proportion of European works

constitutes a considerable need of the European audiovisual sector	strongly agree
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improves the competitiveness of the European audiovisual sector	strongly agree
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contributes to greater cultural and linguistic diversity	strongly agree
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increases the circulation of European audiovisual works	strongly agree
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gives added value with regard to national support schemes	strongly agree
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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	1
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)	2
selective distribution for groupings of permanent distributors or sales agents	6
support for cinemas and cinema networks with a predominant European programming	3
support for VoD platforms with a predominant European catalogue	4
support for broadcasters for showing European works	5

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"?

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:

constitutes a considerable need of the European audiovisual sector	strongly agree
improves the competitiveness of the European audiovisual sector	strongly agree
contributes to greater cultural and linguistic diversity	agree

increases the circulation of European audiovisual works	agree
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gives added value with regard to national support schemes	agree
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4.2- Do you think that support for film festivals with a predominant European programming

constitutes a considerable need of the European audiovisual sector	agree
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improves the competitiveness of the European audiovisual sector	strongly agree
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contributes to greater cultural and linguistic diversity	agree
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increases the circulation of European audiovisual works	strongly agree
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gives added value with regard to national support schemes	strongly agree
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4.3- Do you think the quota of European programming required from festivals in order to receive MEDIA funding is sufficient (currently minimum 70 %)?	yes
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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)?

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

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

European cinema has a long and proud tradition of great masters who throughout a lifetime of continuous production made the films that we today consider to be our common audiovisual heritage. One could run through the entire alphabet reciting names of director giants: Antonioni. Bergman. Cocteau. Dreyer. Eisenstein. Fellini. Godard. To mention but a few. The MEDIA programme should promote identifying the new potential household name directors. Support for promotional activities that "brand" individual European directors and curated screening series of European director talents, along the lines of the renowned NEW DIRECTORS/NEW FILMS by MoMa and the Film Society of Lincoln Centre in New York. European Film Promotion's high profile concepts Shooting Stars and Producers on the Move lacks a counterpart for directors.

Possible action lines for the future programme: Digitisation

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

constitutes a considerable need of the European audiovisual sector	strongly agree
improves the competitiveness of the European audiovisual sector	strongly agree
contributes to greater cultural and linguistic diversity	agree
increases the circulation of European audiovisual works	agree
gives 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?

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"

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?

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)

constitutes a considerable need of the European audiovisual sector	strongly agree
improves the competitiveness of the European audiovisual sector	strongly agree

contributes to greater cultural and linguistic diversity	agree
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increases the circulation of European audiovisual works	agree
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gives added value with regard to national support schemes	agree
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6.2- Do you think that the establishment of a European Guarantee Fund to guarantee bank loans granted to European production companies

constitutes a considerable need of the European audiovisual sector	strongly agree
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improves the competitiveness of the European audiovisual sector	strongly agree
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contributes to greater cultural and linguistic diversity	strongly agree
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increases the circulation of European audiovisual works	strongly agree
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gives added value with regard to national support schemes	strongly agree
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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"?

Private investment in film projects could possibly also be increased by increasing MEDIA project development funding dedicated to the making of high quality project presentation materials such as pilots. For potential investors who are not versed in reading scripts and directors' visual concept statements, the pilot could be an attractive calling card. A pilot is a standard tool in pre-selling documentary films (usually 5-15 minutes) and also for television series (a full episode in the USA).

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

constitutes a considerable need of the European	strongly agree
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audiovisual sector	
improves the competitiveness of the European audiovisual sector	strongly agree
contributes to greater cultural and linguistic diversity	agree
increases the circulation of European audiovisual works	agree
gives 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)

constitutes a considerable need of the European audiovisual sector	strongly agree
improves the competitiveness of the European audiovisual sector	strongly agree
contributes to greater cultural and linguistic diversity	agree
increases the circulation of European audiovisual works	agree
gives 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"?

Conclusion

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

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

9- Comments

Meta Informations

Your general comments with regard to the design of e new MEDIA programme

Creation date
possible fields of discussion (inter alia)

30-11-2010

- What fields of action are totally missing so far?

Last update date

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

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

null
To what extent should new technologies be taken into account by a new MEDIA programme (3D,

cross-media and transmedia projects, games, mobile TV)

Case Number
666953556250533410
Should support for the TV sector be strengthened? How?

Invitation Ref
How can the MEDIA programme help improve film/media literacy. Do you think media literacy is a tool to build up an audience for European works?

Statement
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?

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

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

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