



From policy to screen: How European film tools drive diversity and industry success?

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A FLOURISHING CULTURE AND STRIVING INDUSTRY

2



Audiovisual Media Services Directive



Creative
Europe



Copyright Directives



Sat-Cab Directives



EU Competition law



Geo-Blocking Regulation



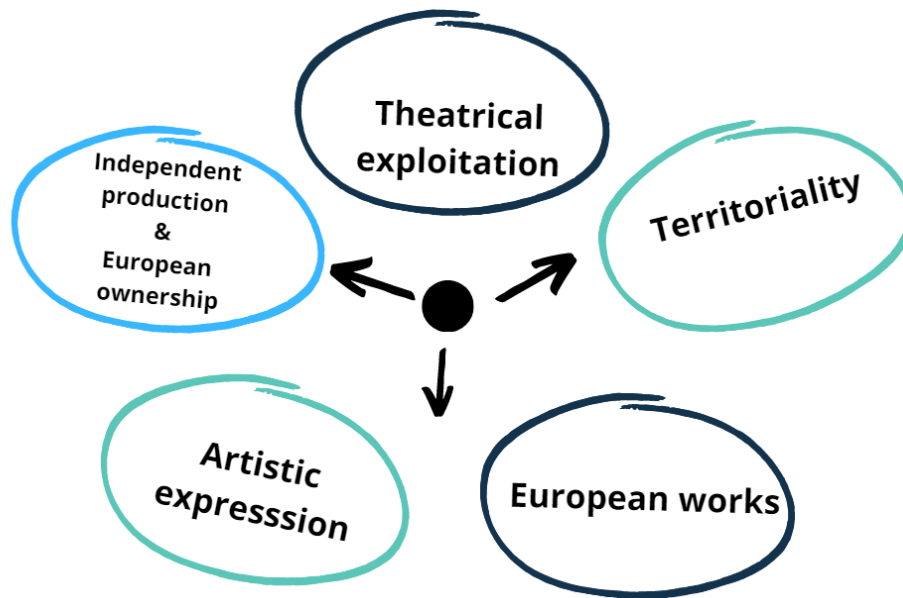
E-Commerce Directive



Cinema Communication

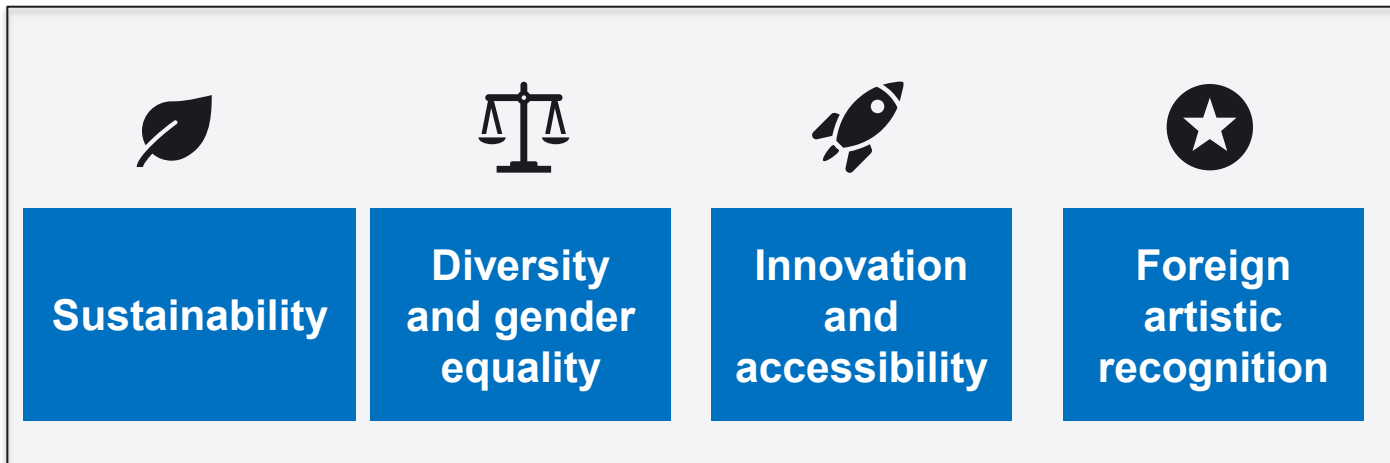


Portability Regulation



EMERGING NATIONAL POLICY GOALS...

3



SUB-QUOTAS ON LINEAR SERVICES

Article 16 AVMSD
Majority of transmission time







>50%

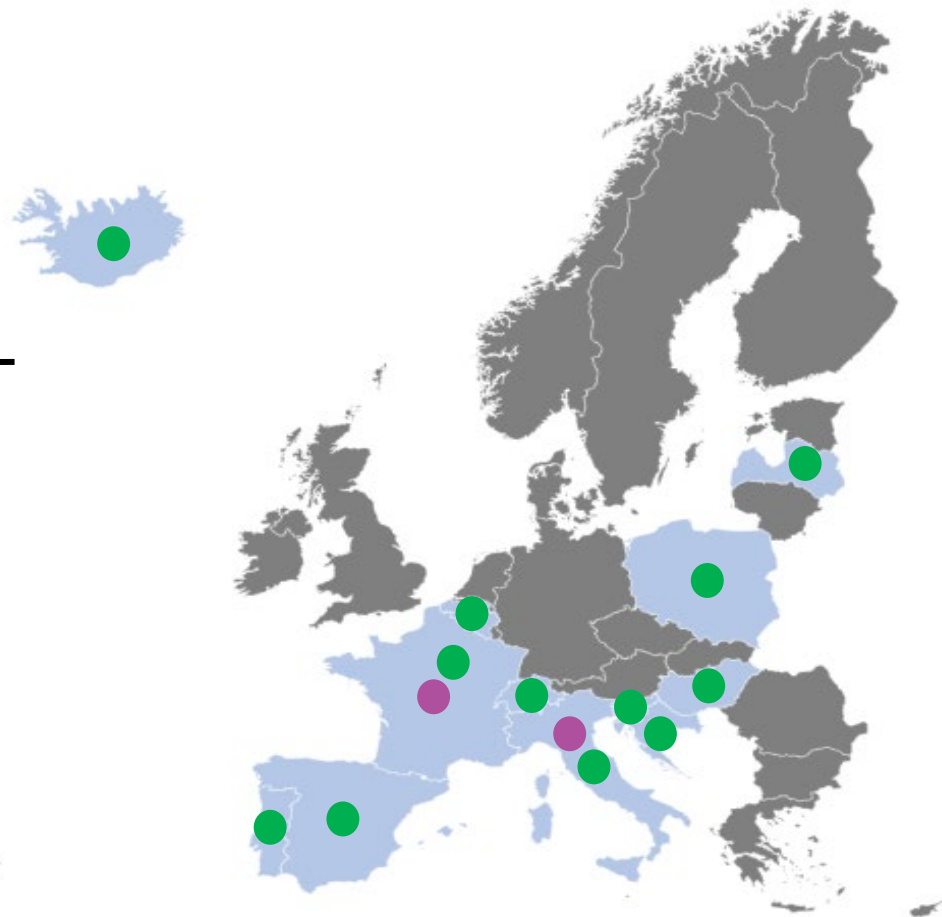


Detailed national sub-quotas

Some countries imposed specific sub-quotas

UNDER ARTICLE 4(1)

-  30% quota
-  No sub-quota
-  Sub-quota for cinematographic works
-  Sub-quota for original expression



SUB-QUOTAS ON VOD SERVICES

Article 13(1) AVMSD
Minimum share in catalogues








30%

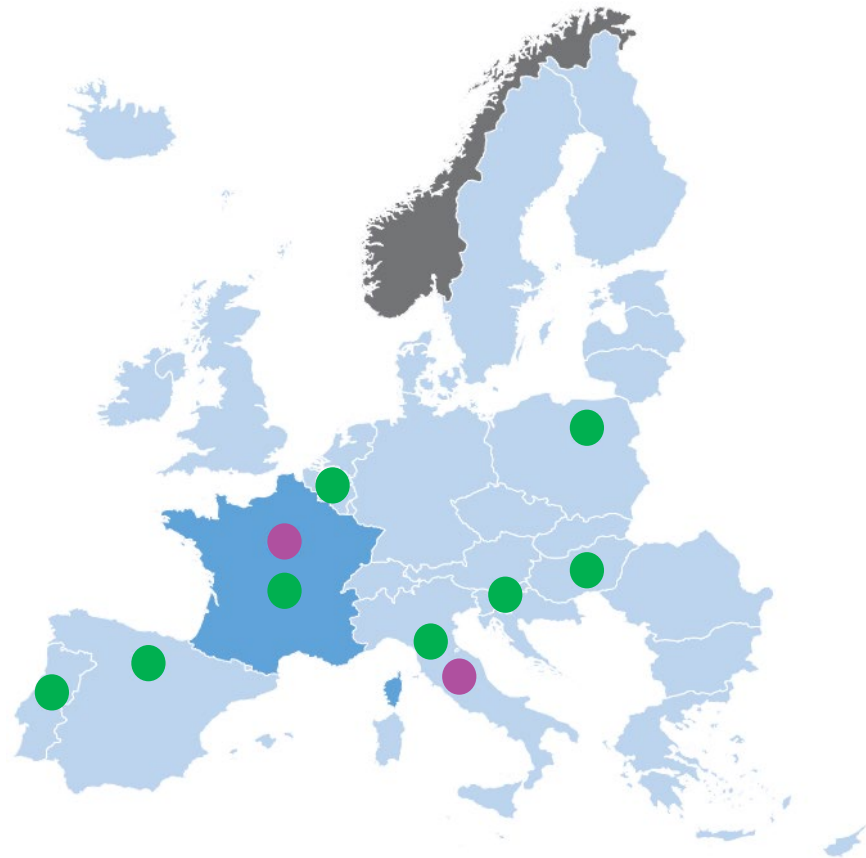


Detailed national sub-quotas

Some countries imposed specific sub-quotas

UNDER ARTICLE 4(1)

-  60% quota
-  30% quota
-  No specific quota
-  Sub-quota for cinematographic works
-  Sub-quota for original expression



CRITERIA USED TO DEFINE INDEPENDENT PRODUCERS

Criteria:

Financial independence



Ownership



**Producer's
content supply
quota to AVMS
provider**



**Producer's
ability to
finance (parts
of) the work**



**Operational
independence**








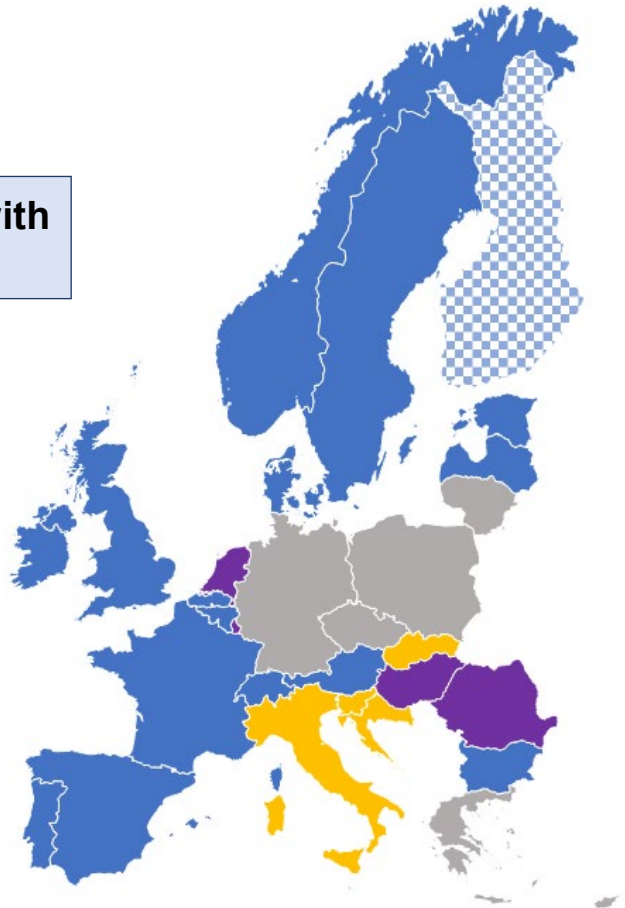
**Ability to retain
IPR**

INDEPENDENCE CRITERIA FOR PUBLIC FUNDING

Majority use of the ownership criterion

15 countries with
ownership

-  Ownership as a criterion
-  No use of ownership
-  Three criteria not detailed
-  Absence of definition of independence in the context of public funding
-  Using the definition of independence for the purpose of promoting European works (AVMSD)





Question...



Given today's technological and market structure context, are these **core concepts still valid** in order to ensure the **success** of films?

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