



Supporting growth in the European audiovisual industry

SURVEY OF THE CATALONIA'S MEDIA PROGRAMME FUNDING RECIPIENTS



CONTENTS

Context	4
Greeting	5
The audiovisual industry in Catalonia	6
Methodology	8
Analysis of participants	9
An overview	10
Impact of the MEDIA programme	14
MEDIA development funding	28
MEDIA TV broadcasting funding	47
MEDIA i2i Audiovisual funding	51
MEDIA distribution funding	57
MEDIA cinema exhibition funding	63
MEDIA digitization funding	67
MEDIA training funding	70
MEDIA funding for promotion and access to markets	75
MEDIA festivals funding	81
MEDIA funding for VoD and digital cinema distribution	86
Concluding Remarks	91
The Future: the 2014/2020 Framework	93
Conclusions	95
Thanks	97

CONTEXT

MEDIA Antena Catalunya is an office for information and promotion of the European Commission's MEDIA Programme. Currently, the programme has a network of 44 offices in 31 participating countries.

The MEDIA programme provides grants to the audiovisual sector in its various areas (development, distribution, training, etc.). In 2011, the European Commission issued the proposal for CREATIVE EUROPE, a six-year programme for 2014-2020, which will include the current MEDIA, MEDIA Mundus and CULTURE programmes. The future CREATIVE EUROPE will keep supporting European cinema and the cultural and creative industries, contributing in the creation of jobs and economic growth. CREATIVE EUROPE answers the need of operating across borders, facing the challenges created by globalization and the impact of digital technologies.

CREATIVE EUROPE will be open to Member States and the countries of EFTA (European Free Trade Association), member countries and EU candidates, potential candidates and neighbouring countries.

The idea of the survey came to us after the excellent Survey done by our UK colleagues in June 2012. As the main point of interest for politicians and decision-makers seemed to be economic growth, MEDIA Antena Catalunya wanted to be in a position to be able to provide evidence that the MEDIA Programme contributes to the sustainability of the Catalan audiovisual companies, creating jobs and opening international trade opportunities.

GREETING

There is no need to insist on the importance of the audiovisual industry in Catalonia. But what we must do, if nothing else is to provide our society and all those involved in the sector, with a brief summary of the objective data that will grant us an insight into the industry's exact scope.

And this is exactly what we are doing here at MEDIA Antena Catalunya, where we seek to channel the European funds granted in order to highlight topics of such vital importance to the audiovisual sector as financial aid for the development of projects, training or networking. These activities are carried out thanks to personalised contact with our creators and professionals.

We do this because we would like to venture beyond the numbers that illustrate the sector's strength; because we believe in the sector and its professionals; because we know what this means for Catalonia's economy and for its industrial and cultural tapestry; and because, as a result, we want to make it grow and become more competitive, taking on a comprehensive strategic outlook with which to win the wonderful battle of claiming its place in the digital era.

I would like to thank all those who, through their close ties with the audiovisual sector, have carried out a very valuable task at the heart of MEDIA Antena Catalunya over these past decades, and who have turned it into a state-of-the-art office thanks to the amount and quality of the work they have poured into their projects.

I hope it remains for many years to come, for the sake of our audiovisual sector, at the forefront of Catalonia's future economic scene.

Gorka Knorr
Director of the Catalan Institute for the Cultural Companies

THE AUDIOVISUAL INDUSTRY IN CATALONIA

The Catalan audiovisual industry represents one of the key drivers of the industry in Spain as a whole, and is a sector of strategic importance within the Catalan economy: in 2009, the Catalan audiovisual sector represented 11% of the GVA (Gross Value Added) generated by the sector as a whole in Spain, as well as a contributing EUR 189 million to the Catalan economy.

According to data from the Statistical Institute of Catalonia, the volume of business generated in the country by companies in the audiovisual sector that year was EUR 1,812 million, more than 17% of the total for Spain. Of this overall figure, 82% came from film and video activities, while nearly 18% came from radio and television activities.

In Catalonia, according to the Register of Audiovisual Companies, there are 1,466 companies dedicated mainly to the production and distribution of audiovisual works, cinematic exhibition, dubbing of audiovisual works, export and ancillary technical services. Three years ago, these companies employed more than 13,000 people, 18% of the Spanish sector as a whole. It should be noted, given the economic crisis affecting the whole of Spain, this number may have declined, since the audiovisual sector is one of the worst affected areas.

One notable aspect is that, of the people employed, the majority (59%) perform film and video activities, of which 73% are devoted to the production of film, video and television programmes, while the remaining 27% engage in film, video and television distribution activities and cinema exhibition.

According to data from the last decade, Catalonia accounts for almost 40% of the production of feature films in Spain, with 596 Catalan films produced out of the 1,595 produced in Spain, a figure that reached 50% only a couple of years ago. As for co-productions, Catalonia represents 34% of the international co-productions in Spain.

Revenue and audience figures are not far behind either. In Spain as a whole, only the Community of Madrid exceeds Catalonia in cinema box office returns and audience numbers.

Just in 2011, Catalonia received over 20 million spectators in cinemas and grossed almost EUR 137 million at the box office, 20% of the total for Spain in both cases, while showing 60% of titles nationally. In 2012 there have also been major box office returns, with films such as *Las Aventuras de Tadeo Jones (Tad, the Lost Explorer)* and *Tengo ganas de ti (I Want You)*, both Catalan productions, being among the highest grossing Spanish films of the year.

These figures demonstrate that, although Spain is at the top of the ranking of countries with the most illegal download, in Catalonia, attendance at cinemas remains one of the most frequent cultural consumption activities. Figures from recent years show that 40% of the population studied regularly goes to the cinema, an average of 11.4 times per year. Age is also a determining factor: between 15 and 29 years, 91% of people attend the cinema; between 30 and 44, this figure is 80%; it comes down to 62% between 45 and 64 years, and only 32% among people aged 65 or over.

In any case, it should be noted that the high attendance at cinemas does not always mean a greater share for locally made films. In 2011, 68% of spectators in Catalan cinemas opted to see U.S. produced films, 15% chose productions from EU countries, 7% went to Catalan productions and the same percentage opted for productions from the rest of Spain.

It is in this area where the MEDIA programme undertakes an important task, supporting the European audiovisual industry through the financing of training initiatives for audiovisual industry professionals, the development of projects (feature films, television, documentaries, animation, new media) and the promotion of the European audiovisual sector.

Given that Catalonia accounts for 16% of the population of Spain as a whole and only 6% of its land area, the support of the MEDIA programme is another demonstration of the strength and quality of the Catalan audiovisual industry: Catalonia receives on average 40% of all MEDIA aid for Spain as a whole, reaching higher figures in the case of grants to production companies, such as support for development, with 46.13% in the last decade; i2i Audiovisual

aid, with 44.95%, and promotional aid, including festivals and markets, with 50%.

At the European level, where MEDIA currently reaches 32 countries, the figures are also revealing: the Catalan audiovisual industry represents almost 3% of the MEDIA funding received with respect to the rest of Europe. In this case, it is support for promotion, distribution and access to finance (i2i Audiovisual) that has achieved the highest percentages over the last ten years.

Through the MEDIA Programme, the Catalan audiovisual industry has received nearly EUR 28 million in the past 10 years, distributed among its different areas, as can be seen below:

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Training	333,650	286,315	225,000	171,813	169,271		123,127	175,000	180,000	184,516	190,000
Development	385,000	170,000	475,000	450,000	440,000	260,000	505,000	649,000	765,574	561,524	385,000
i2i Audiovisual		164,781	172,268	127,460	50,000	145,288	78,730	50,000	50,000	81,562	101,486
Promotion	405,659	191,099	200,000	226,500	260,000	194,000	140,000	200,000	201,000	217,000	215,500
Distribution	1,169,914	1,525,334	2,142,678	1,304,173	1,036,815	2,660,468	1,020,087	1,690,412	1,307,285	987,828	630,294
Cinema Exhibition	72,000	100,000	125,000	141,600	170,000	187,500	205,000	176,500	221,000	213,500	214,000
TOTAL	2,366,223	2,437,529	3,339,946	2,421,546	2,126,086	3,447,256	2,071,944	2,940,912	2,724,859	2.245.930	1,736,279.87
27,858,511											

SOURCE: annual report 2011 by ICEC (Catalan Institute for the Cultural Companies), ICAA (Institute of Cinematography and Audiovisual Arts), Film Production in Catalonia. Features and dimensions. José i Solana, C. Observatori de la Producció Audiovisual, 2012. Statistics on the Audiovisual Sector in Catalonia 2010, IDESCAT; Cultural Consumption and Practices Survey 2006, IDESCAT; annual results of the MEDIA Programme in Brussels.

METHODOLOGY

In order to find out what impact the MEDIA programme has had on the Catalan audiovisual industry, we conducted an online survey on recipients of the programme's grants during its more than twenty years of activity in Catalonia.

MEDIA Antena Catalunya used the services of Survey Monkey to carry out the survey, which consisted of 127 questions altogether. In order to make the answering process easier for the respondents the survey, question logic was used to redirect them according to their answers so they could be more specific on the type of aid they have received.

Some of the questions set out in the survey are based on the ideas and approach of our colleagues in the UK. However, contents have been added and adapted according to the specific characteristics of the Catalan audiovisual industry.

The survey was divided into two parts:

The first part was focused on identifying the general benefits from the support of the MEDIA Programme and to assess the daily work performed by MEDIA Antena Catalunya for the Catalan audiovisual industry.

The second part focused on the specific impact of the aid received: development, TV broadcast, i2i audiovisual, distribution, screening, training, promotion and access to markets, festivals, digitisation, VoD and digital cinema distribution.

This report only includes the answers of those respondents who completed the survey in the mandatory fields. Partial surveys have been eliminated.

The comments included in this report have only been changed to correct misspellings.

The names of the companies and the titles of the projects have been removed to protect the privacy of participants.

ANALYSIS OF PARTICIPANTS

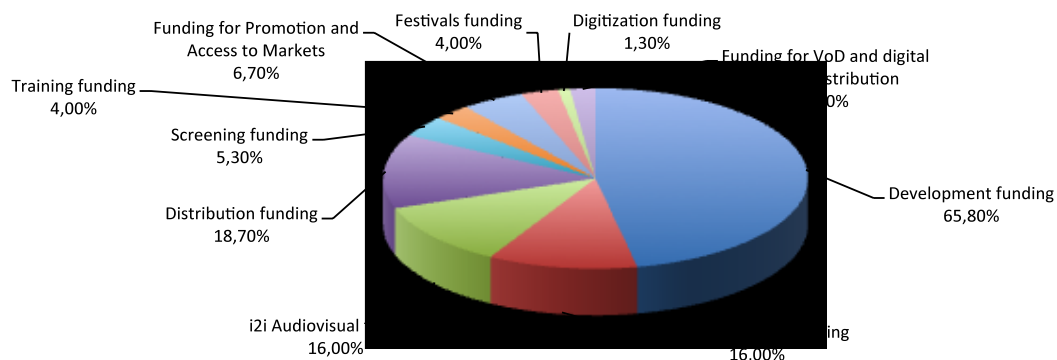
MEDIA Antena Catalunya sent its survey via email to 89 beneficiaries of the MEDIA Programme since the beginning of its activity in Catalonia in 1991. It should be noticed that over the twenty years of activity of the programme some Catalan MEDIA recipient companies are no longer active.

76 professionals from different areas of the sector, which represents almost the 70%, completed the survey.

Most of the responses were from producers who had received development grants (50 participants).

Sector	Number of recipients*	% Of the total of participants
Production support		
- Development funding	50	65,8%
- TV broadcasting funding	12	16,0%
- i2i Audiovisual funding	12	16,0%
Distribution funding	14	18,7%
Screening funding	4	5,3%
Training funding	3	4,0%
Funding for promotion and access to markets	5	6,7%
Funding for festivals	3	4,0%
Funding for digitisation	1	1,3%
Funding for VoD and digital cinema distribution	2	2,7%

*Please note that the total number of recipients in this table does not represent all respondents, but those respondents who received that particular grant and who, therefore, may also have received others.



AN OVERVIEW

Impact of the MEDIA programme

90.8% of respondents believe that the MEDIA programme has been “effective” in the consolidation of the project for which they have received aid.

67% of respondents believe that the grant from the MEDIA programme has been “effective” in the consolidation of their business.

47.4% of respondents state that the grant from the MEDIA programme has helped maintain existing jobs within their companies.

94.7% of respondents who have attended a course funded by MEDIA say it has allowed them to improve their specialist knowledge.

57.9% of respondents who have attended a course funded by MEDIA say it has provided more business for their company.

63.3% of respondents who have attended a course funded by MEDIA say it has allowed them to meet partners with whom they have now already worked.

77.2% of respondents who have attended a networking event funded by MEDIA say that it has improved their position with buyers and investors.

94.3% of respondents who have attended a networking event funded by MEDIA say that it has been an opportunity to meet partners for future collaboration. Specifically, 14.3% say they have met partners with whom they have already worked.

38.2% of respondents who have attended a networking event funded by MEDIA say that it has had an influence when carrying out their projects, while 29.4% say that it could perhaps will have an influence in the future.

89.4% of respondents believe the service offered by MEDIA Antena Catalunya is either “very effective” or “effective”.

93.4% of respondents “strongly agree” or “agree” that the service offered by MEDIA Antena Catalunya is necessary for the Catalan audiovisual industry.

78.9% of respondents say that the personalised face-to-face service is the most useful service offered by MEDIA Antena Catalunya, while 42.1% believe that both the telephone and the web services are the most useful, followed by the training days with 35.5% of respondents.

Development funding

88.6% of respondents who have received a MEDIA Single Project development grant received it the first time they applied, and only 11.4% received it after a second submission.

12% of respondents who have received a MEDIA development grant have received it for animation projects.

100% of respondents who have received a MEDIA development grant for animation projects believe that the grant from MEDIA has influenced the position of the genre within the audiovisual industry.

48% of respondents who have received a MEDIA development grant have received it for documentary projects.

44% of respondents who have received a MEDIA development grant have received it for fiction projects.

75.5% of respondents who have received a MEDIA grant for development believe it has been “very effective” or “effective” for their project.

68.8% of respondents who received a MEDIA development grant believe that it has been “very effective” or “effective” in seeking partners for their projects.

85.7% of respondents who have received a MEDIA grant for development consider that it has helped to build trust with their partners and/or future collaborators.

79.6% of respondents who have received a MEDIA grant for development believe that a project supported by MEDIA provides additional guarantees when entering into co-production.

69.4% of respondents who have received a MEDIA grant for development believe it has been “very effective” or “effective” in improving the quality of the script.

91.8% of respondents who have received a MEDIA grant for development believe that it has been “very effective” or “effective” in taking projects from development to production.

46.8% of respondents who have received a MEDIA grant for development believe it has been “very effective” or “effective” in the research for their projects.

Respondents who have received a MEDIA grant for development consider that it has been “effective” in providing access to consultants (28.3%), scriptwriters (29.8%), associate producers (37%) and script editors (28.9%).

76.1% of respondents who have received a MEDIA grant for development rate as “very important” or “important” the fact that the grant allowed them to maintain creative control over the project.

59.2% of respondents who have received a MEDIA grant for development consider that the grant has had an influence in their finding other sources of development funding.

TV broadcasting funding

44.4% of the respondents who have received a MEDIA grant for TV broadcasting believe that the documentary genre is the most difficult to finance.

91.7% of respondents who have received a MEDIA grant for TV broadcasting consider it “very effective” or “effective” in maximising the international potential of their project.

100% of respondents who have received a MEDIA grant for TV broadcasting consider it “very effective” or “effective” in achieving the necessary financing for their projects.

i2i Audiovisual Funding

91.7% of respondents who have received a MEDIA i2i Audiovisual grant have used it for fiction projects.

72.8% of respondents who have received a MEDIA i2i Audiovisual grant consider it “very effective” or “effective” in bringing the project to fruition.

Distribution funding

71.4% of respondents who have received a MEDIA grant for distribution consider it “very effective” or “effective” in the acquisition of foreign films that would otherwise not have been purchased by their company. Among these, 50% consider it very effective.

50% of respondents who have received a MEDIA grant have reinvested the funds in distribution costs for new non-national European films.

71.5% of respondents who have received a MEDIA grant for distribution consider it “very effective” or “effective” in the sustainability of their business.

Screening funding

75% of respondents who have received a MEDIA grant for screening consider that the support has been “very effective” for enabling the screening of non-national European films in their cinemas.

100% of respondents who have received a MEDIA grant for screening consider it “effective” for extending the cinema run of a non-national European film.

50% of respondents who have received a MEDIA grant for screening consider that the grant has been “effective” in creating new audiences for their cinemas.

75% of respondents who have received a MEDIA grant for screening “agree” that the grant helps the exchange of ideas and experiences with other members of the Europa Cinemas network.

Digitisation funding

100% of respondents who have received MEDIA support for digitisation believe that the grant has been “effective” in facilitating the digital transition of cinemas.

100% of respondents who have received MEDIA support for digitisation believe the programme has been “effective” in creating new audiences for their theatres.

Training funding

66.7% of respondents who have received a MEDIA grant for training consider that the support has been “effective” when it comes to financing their training activities.

66.7% of respondents who have received a MEDIA grant for training consider that the grant has been “effective” when finding other sources of funding or partners.

66.7% of respondents who have received a MEDIA grant for training “agree” that the grant builds trust in their training activities.

Funding for promotion and access to markets

80% of the respondents who have received support from MEDIA for promotion and access to markets consider that the grant has been “very effective” in the organisation of events at which Catalan industry professionals can interact with others from the international sphere.

80% of the respondents who have received support from MEDIA for promotion and access to markets consider that the grant has been “very effective” for the participants at these events when bringing their projects forward from development into production.

60% of respondents who have received support from MEDIA for promotion and access to markets “strongly agree” that the grant reduces the cost of organising these events and facilitates access for participants.

80% of respondents who have received support from MEDIA for promotion and access to markets consider that the grant has been “very effective” in the search for other sources of funding and/or partners.

Funding for festivals

66.7% of respondents who have received a MEDIA grant for festivals consider that the grant has been “effective” in enabling the screening of European films at their festival.

Funding for VoD and digital cinema distribution

100% of respondents who have received a MEDIA grant for VoD and digital cinema distribution consider that the grant has been “very effective” in providing incentives for VoD and digital distribution in Europe.

100% of respondents who have received a MEDIA grant for VoD and digital cinema distribution consider it “very effective” in the use of new technologies to create a new audience.

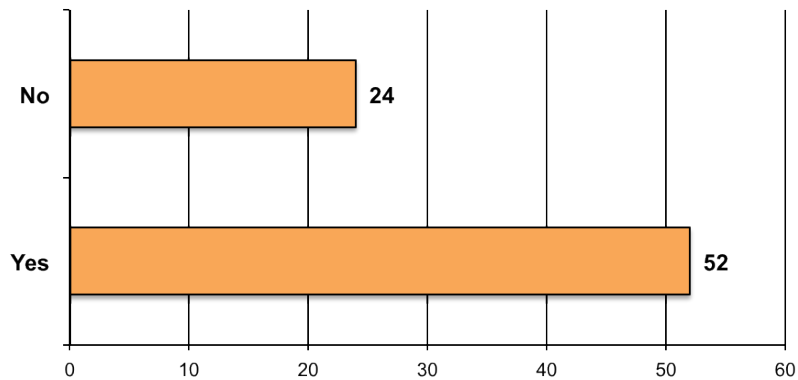
50% of respondents who have received a MEDIA grant for VoD and digital cinema distribution consider that it has been “effective” in providing a legal framework for a new consumption model.

100% of respondents who have received MEDIA support for VoD and digital cinema distribution consider that the grant has been “very effective” in the consolidation of their business.

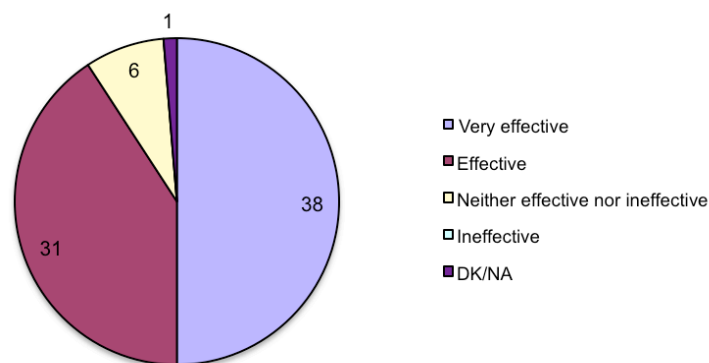
IMPACT OF THE MEDIA PROGRAMME

All participants (76) were asked about the overall impact of the MEDIA programme and the work performed by MEDIA Antena Catalunya.

1. The MEDIA programme began in 1991. During these twenty years, have you received support from the MEDIA programme on more than one occasion?



2. How effective was the support of the MEDIA programme in consolidating the project for which you received a grant?



69 participants (90.8% of responses) believe the MEDIA programme has been “effective” in the consolidation of the project for which they received funding.

Other comments:

“Funding from institutions is an important part of the income of our festival. The MEDIA grant gives a major boost for the screening of European films.”

“Thanks to the financial support from the MEDIA programme, our cinema can ensure quality programming and provide a range that goes beyond purely commercial cinema.”

“The support we receive from the programme covers 40% of the budget of our business. This contribution is essential in order to carry it out successfully.”

“So far, we have only had experience with aid for development. The grant, as well as enabling a more complete development process, is a guarantee in the marketplace.”

The grant from MEDIA is not only important in economic terms, but has also served as recognition of the value of the project and opened the doors to finding other sources of funding."

"The grant itself is very effective, but there is too much bureaucracy".

"Our cinema was damaged by a fire in June 2011. The MEDIA grant was blocked until the cinema reopened its doors in January 2012. All this meant an extra effort for the company, which had to rely on banks for finance, with personal guarantees signed by the owners. The whole process delayed the reopening and still today has placed the company in a delicate situation".

"The grant was for development".

"MEDIA's support has determined the viability of some of our projects."

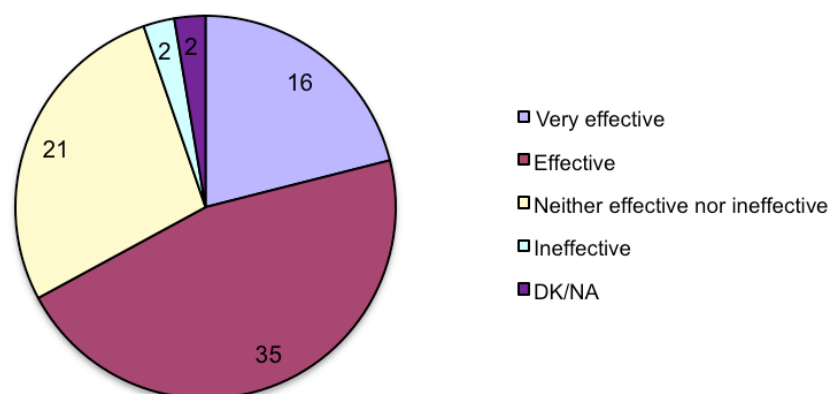
"It has served as a learning process for us. It is a major international endorsement."

"We cannot say 'very effective' merely because of the complexity of the option conditions for the grants".

"Maybe too much paperwork, too many justifications required".

"The contribution by MEDIA has been invaluable in all the projects on which I have worked, whether directly achieved by my company or not."

3. How effective was the grant from the MEDIA Programme in consolidating your business?



51 participants (67% of respondents) believe that the grant from the MEDIA programme has been "very effective" or "effective" in the consolidation of their business.

Other comments:

"The support of MEDIA was very effective in consolidating the festival as a European fantastic film festival, in the screening of films and in the carrying out of parallel activities and events".

"In terms of consolidating the business and the support we received, it was not decisive. It worked for specific projects, but not for the business".

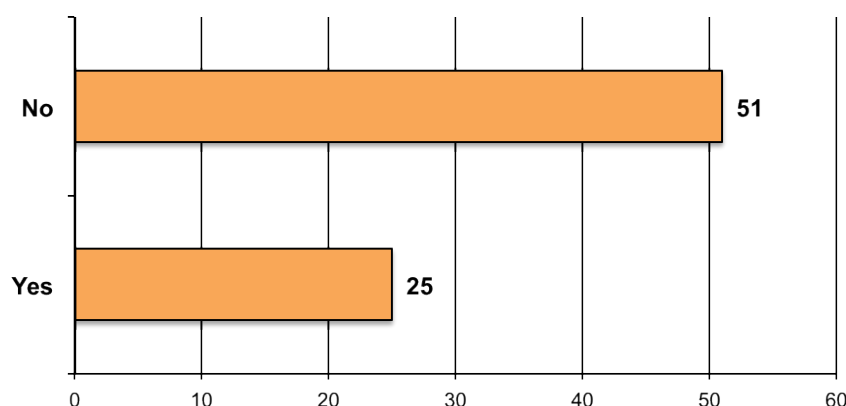
“Our activity is not focused as a business, as we are a non-profit organisation, but offers a service to European audiovisual professionals”.

“The business is consolidated and unconsolidated every year”.

“Our cinema was created with the aim of being a leader in the screening of classic films. Unfortunately, in cultural terms our approach does not fit in with the policy of Europa MEDIA despite the fact that we screen European films. Despite the obstacle, we are continuing with our policy of low prices. Europa MEDIA has been a help at certain times, but the final push has always been our boundless enthusiasm. We programmers have never received a salary. The last increase in VAT (from 8 to 21%) has seriously threatened our survival”.

“The support of MEDIA has allowed us to consolidate our presence in the international arena and, therefore, has been effective in consolidating this part of our business”.

4. Has the grant from the MEDIA programme influenced the creation of jobs within your company? (Structural jobs, this does not include temporary technical personnel during production)



51 participants (67.1% of respondents) say that the grant from the MEDIA programme has not had an influence on the creation of structural jobs within their company.

Other comments:

“The festival team is mostly temporary”.

“At one time it was important”.

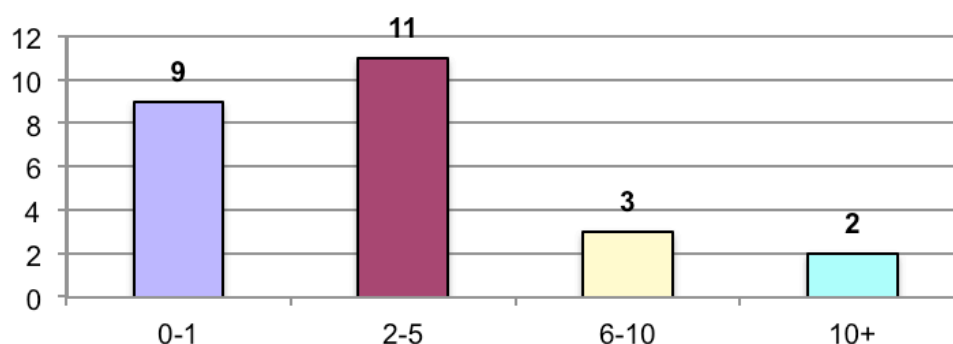
“Our cinema recovered the jobs it had before the fire. It never applied technological changes in the reduction of personnel as did some multiplexes in our city”.

“Development staff”.

“In the case of distribution, in previous years we were able to increase our workforce (by one or two) in all areas: marketing, film, video and television sales”.

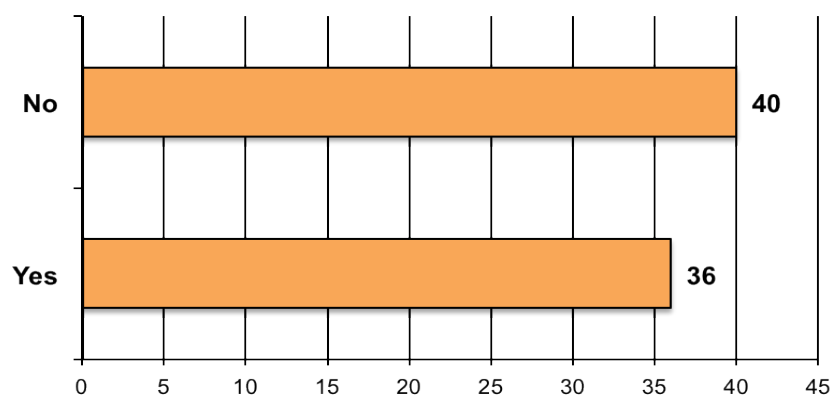
“It has not had a direct influence, although it has had an indirect influence, by stimulating the creation of permanent jobs to replace temporary ones”.

5. How many jobs have been created within your company?



This question has only been answered by the 25 participants who answered the previous question affirmatively. Of these, 44% state that the grant from the MEDIA programme has helped create between 2 to 5 jobs in their company.

6. Has the aid from the MEDIA programme influenced the maintenance of existing jobs within your company?



36 participants (47.4% of respondents) state that the grant from the MEDIA programme has helped maintain jobs that existed previously within their companies.

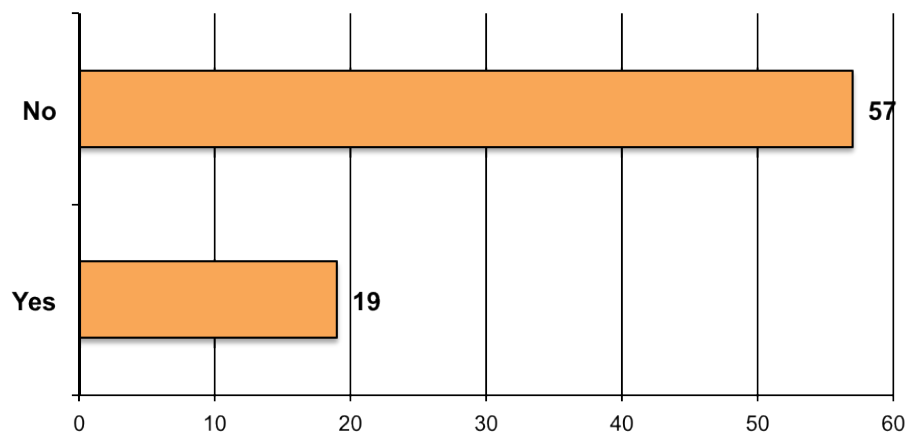
Other comments:

"As we said before, the festival team is mostly temporary".

"Unfortunately, the distribution of independent films and auteur cinema is on the wane in our country".

"Although we received a MEDIA grant, due to the situation of total crisis, it has been impossible to keep the jobs".

7. Have you attended any of the training courses funded by MEDIA?



57 participants (75% of respondents) say they have not attended any of the MEDIA training courses.

All those who responded affirmatively, the remaining 25% (19 respondents), were asked to indicate in the comments section which ones they had attended.

Other comments:

"Eurodocs, EAVE, DocsBarcelona".

"Years ago, in Madrid (around 2004), a course on animation co-productions. I can't remember exactly what it was called".

"East Meets West, Medea, DocsBarcelona, Medimed".

"Financing".

"Cicae: Art Cinema = Action and Management. 2005 and 2006".

"Lisbon Docs, Medimed".

"Developing your film festival at Motovun, Croatia".

"EuroDoc".

"EuroDoc 2002-2003".

"Mega of Media Business School".

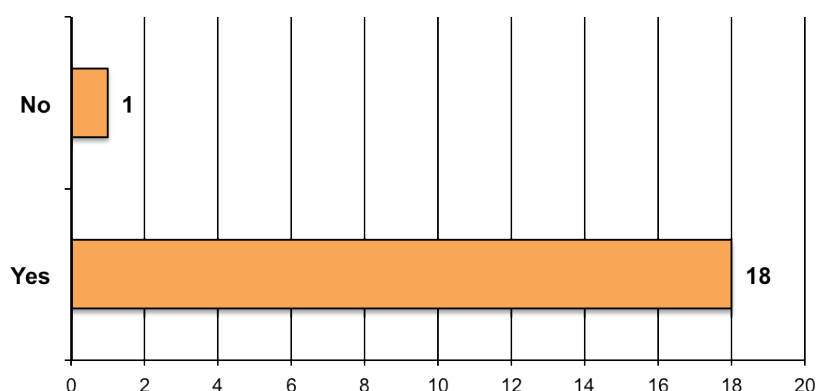
"European Master in Audiovisual Management 2001 – Media Business School, Mediscript 2003, European Films Crossing Borders 2003, Marketing & Distribution Course 2009 at the Media Business School, Master Cartoon Feature 2009, Atelier du Cinéma Européen (ACE) 2010".

"Sources".

"Tareula, Sources, Film marketing".

"Multi platform business school".

8. Has your attendance to a MEDIA funded course improved your knowledge?



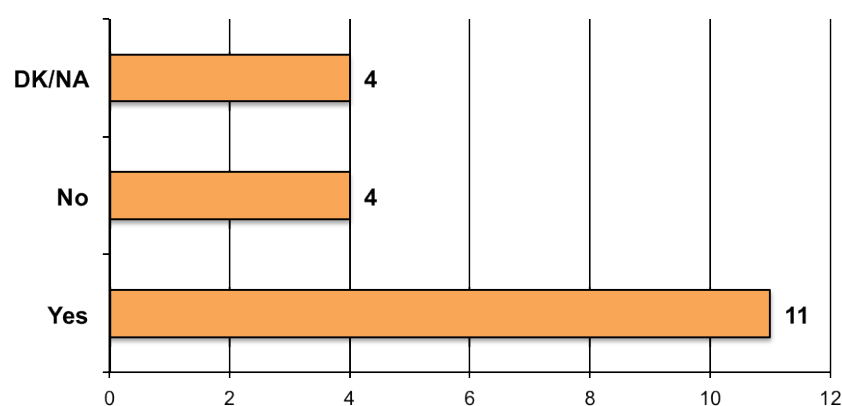
This question was addressed to those respondents who responded affirmatively to question no. 7 (19 participants).

Of these, all 94.7% who attended a course funded by MEDIA say it has allowed them to improve their specialist knowledge.

Other comments:

“The quality and diversity of knowledge gained, which was very practical and oriented towards the day-to-day operations of production companies, were very helpful. So was the networking group that was created as a result of the course.”

9. Has your attendance to a MEDIA course brought you more business?



This question was addressed to those respondents who responded affirmatively to question no. 7 (19 participants).

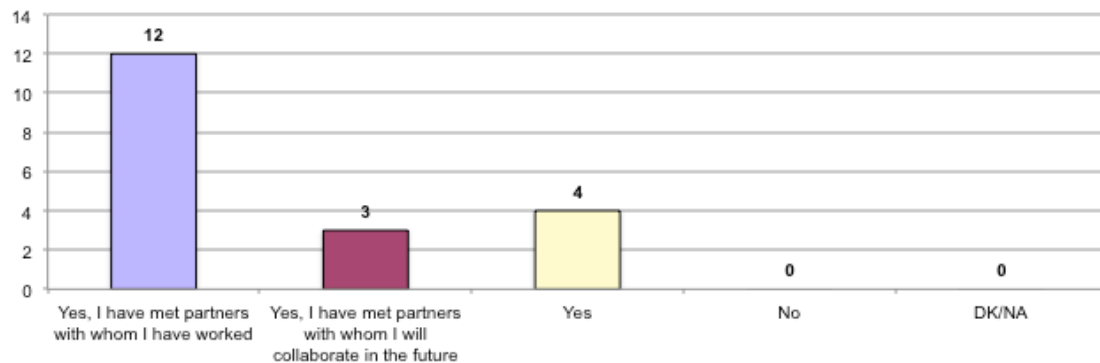
Of these, 57.9% say that attending a MEDIA course has provided more business for their company, while the remaining 42.2% say it has not or it is unclear.

Other comments:

“Co-producers”.

“Although we cannot make an objective assessment yet, we hope it will”.

10. Has your attendance to a MEDIA course been an opportunity to meet partners for future collaborations?



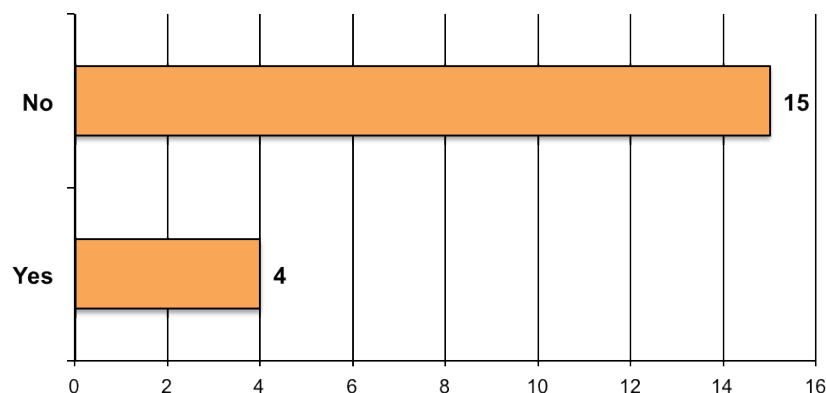
This question was addressed to those respondents who responded affirmatively to question no. 7 (19 participants).

Of these, 63.3% said that attending courses funded by MEDIA has given them the opportunity to meet partners with whom they have already worked.

Other comments:

“Currently, working on the post-production of a film co-produced by two participants from MEGA in 1999”.

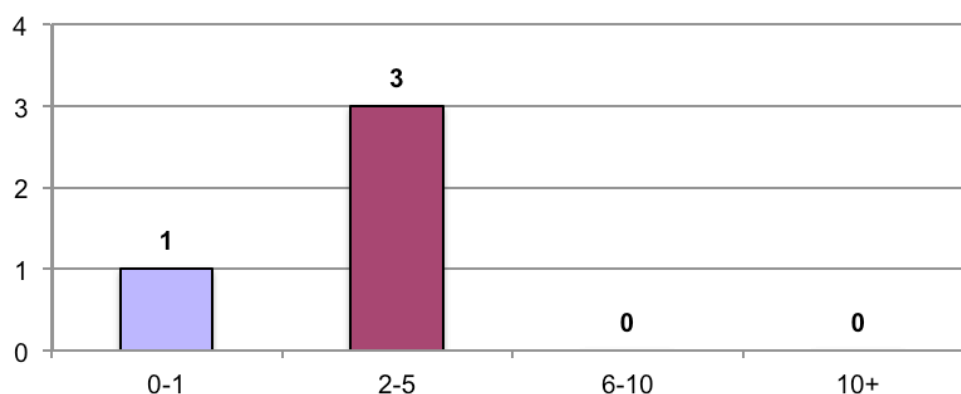
11. Have you closed a co-production agreement or an acquisition of rights during these courses?



This question was addressed to those respondents who responded affirmatively to question no. 7 (19 participants).

78.9% of respondents who answered this question say they have not closed any acquisitions or co-production agreements while attending a course funded by MEDIA.

12. How many agreements have you closed?



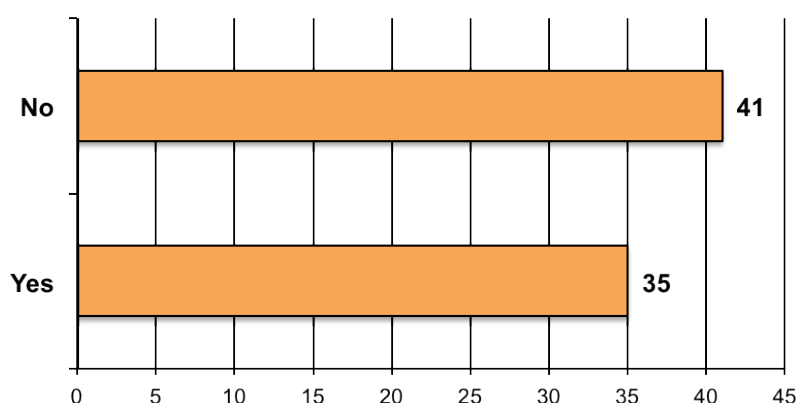
This question was addressed to those respondents who responded affirmatively to question no. 11 (4 participants).

Of these, 75% have closed between 2 and 5 deals during a course funded by MEDIA.

Other comments:

"Co-producers and pre-sales".

13. Have you attended any networking events funded by MEDIA, such as Medimed, the Berlinale Co-Production Market or Producers on the Move?



41 participants (53.9% of respondents) say they have not attended any networking events funded by the MEDIA programme.

All those who responded affirmatively, the remaining 46.1% (35 respondents), were asked to indicate in the comments section which ones they had attended.

Other comments:

"Berlinale, Medimed".

"Medimed, Berlinale".

"IDFA, DocsBarcelona, Medimed, Tessaloniki, Sheffield, Lisbon Docs, EuroDoc".

"Medimed, Producers on the Move".

"Medimed".

"Medimed, Berlinale, Sunny Side of the Doc, The Forum, Bardonecchia".

"We have attended the annual conferences of the Europa Cinemas network".

"Berlinale Co-Production Market".

"Berlinale Co-Production Market".

"Lisbon Docs, Medimed, Berlinale Talent Campus".

"Medimed, Berlinale Co-production Market".

"Medimed, Sunny Side of the Doc, Sheffield, MeetMarket Thessaloniki, Pitching Forum DocsBarcelona, Forum Bardonecchia (Doc in Europe)".

"Medimed, Berlinale".

"Medimed 2009, Emerging producers Jihlava Documentary Film Festival".

"Berlinale Co-Production Market".

"Medimed".

"Medimed".

"Medimed".

"We are distributors and we go to Europa Distribution".

"Cartoon Forum".

"We were invited to participate but not chosen".

"Berlinale Co-Production Market, Producers on the Move".

"Berlinale Co-Production Market".

"Medimed, Berlinale".

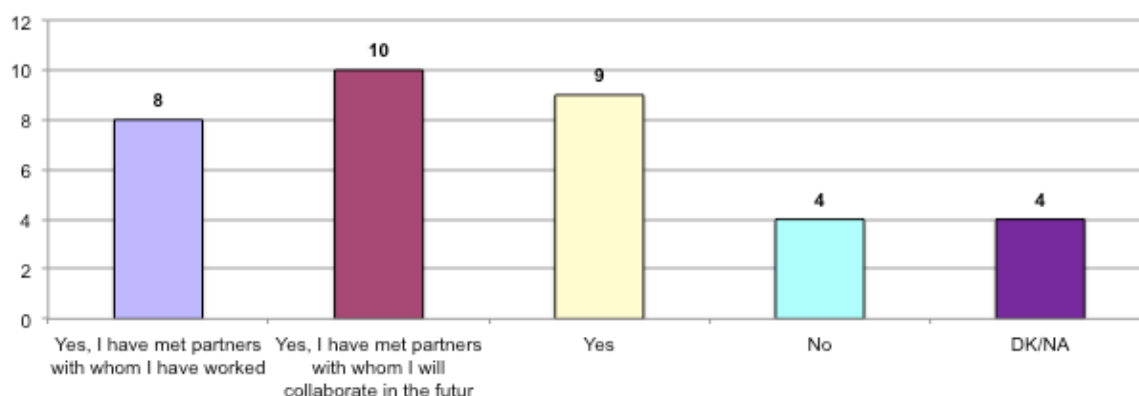
"Berlinale".

"Medimed, Berlinale (without project)".

"Berlinale Co-production Market".

"Medimed, Sheffield, DocsBarcelona, Cartoon Media, Sunny Side of the Doc".

14. Has your attendance to this event improved your position with buyers and investors?



This question was addressed to those respondents who responded affirmatively to question no. 13 (35 participants).

Of these, 77.2% say that attending a networking event has improved their position with buyers and investors.

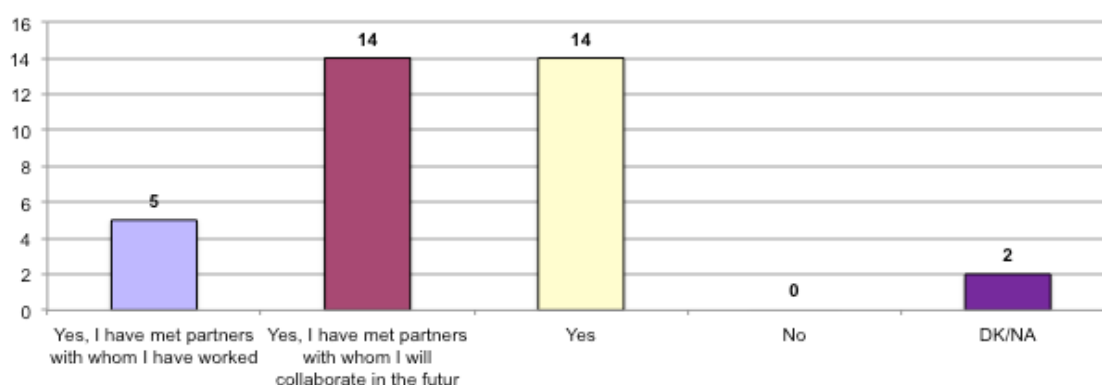
Other comments:

“Essential for expanding our network of contacts”.

“A continued presence, coupled with the success of some of the productions, means that now commissioning editors and buyers recognise me as a player to be considered. In other words, attending these events helped me to stop being invisible.”

“My vision is not so much directed at specific projects. Just participating in these meetings provides visibility in general, that is, it means you exist, that you are part of something, that you establish a network of mutual recognition, beyond consolidating your work at a practical level. And this issue, which is more general, in my opinion, is important because it forces you to look at each other and ask yourselves how you can keep doing whatever you do.”

15. Has your attendance to a networking event funded by MEDIA been an opportunity to meet partners for future collaborations?



This question was addressed to those respondents who responded affirmatively to question no. 13 (35 participants).

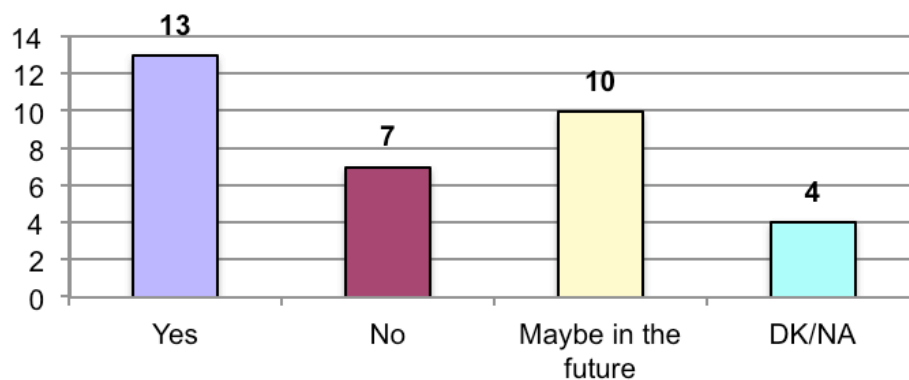
Of these, 94.3% say that attending a networking event funded by MEDIA has been an opportunity to meet partners for future collaboration. Specifically, 14.3% say they have met partners with whom they have already worked.

Other comments:

“These events are essential in maintaining and expanding a network of contacts with whom we can undertake current and future business partnerships”.

“I would repeat the previous comment. There is no clear link, no action-reaction, but there is a sense of ‘forming part of something’”.

16. Has your attendance to a networking event funded by MEDIA directly helped you to produce any of your projects?



This question was addressed to those respondents who responded affirmatively to question no. 13 (35 participants).

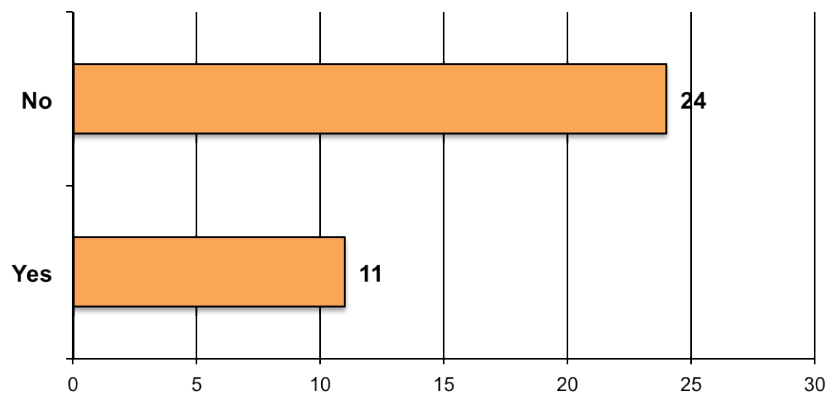
34 participants answered the question.

Of these, 38.2% say that attending a MEDIA networking event has had an influence when producing their projects, while 29.4% said that perhaps it might have an influence in the future.

Other comments:

“The contacts initiated in the pitches have resulted in co-production agreements and/or pre-sale of rights”.

17. Have you closed any co-production agreements or acquisitions of rights during these events?



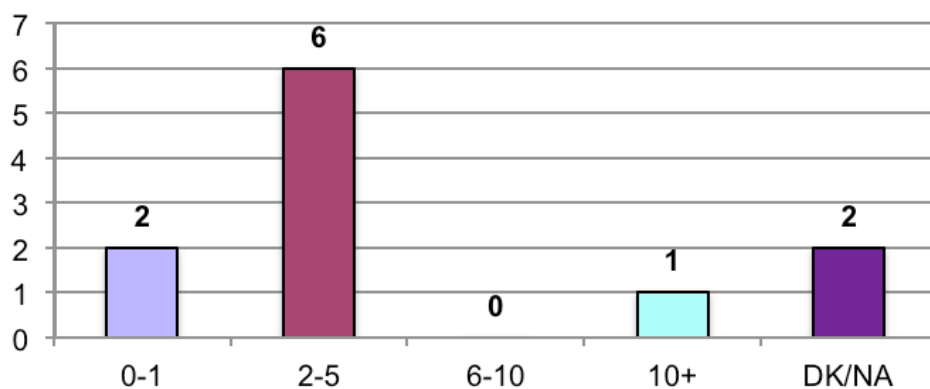
This question was addressed to those respondents who responded affirmatively to question no. 13 (35 participants).

Of these, 24 participants (66.7%) say they have not closed any co-production agreements or acquisitions of rights at a MEDIA networking event, while 31.4% say they have.

Other comments:

"The agreements were not closed during the events, but as a result of the events".

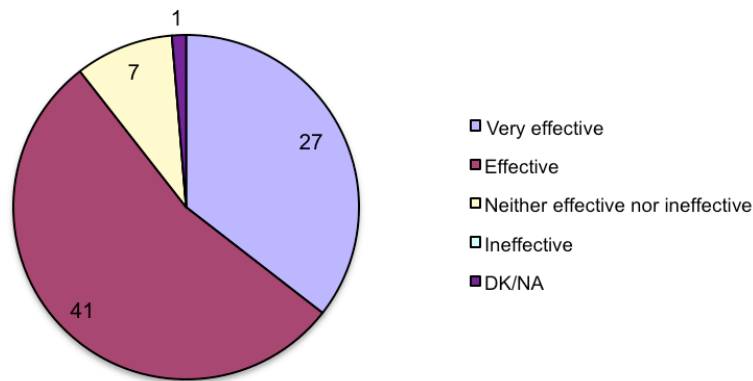
18. How many agreements have you closed?



This question was addressed to those respondents who responded affirmatively to question no. 17 (11 participants).

Of these, 54.6% say they have closed between 2 and 5 co-production agreements or acquisitions of rights at a networking event financed by MEDIA.

19. Do you think the service provided by MEDIA Antena Catalunya is:



This question was addressed to all respondents (76 participants).

Of these, 68 people (89.4%) consider that the service offered by MEDIA Antena Catalunya is between “very effective” and “effective”.

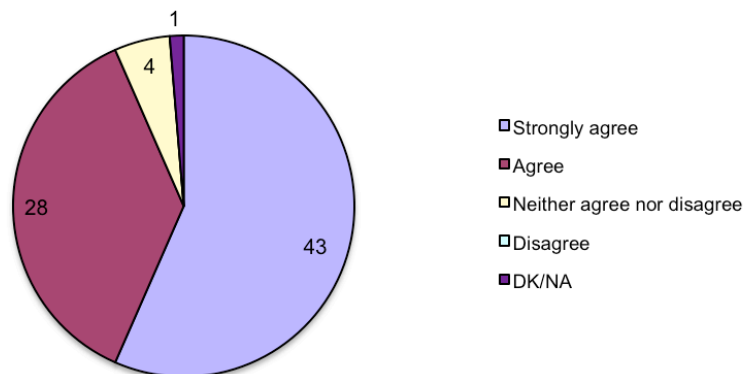
Other comments:

“Without MEDIA Antena Catalunya, our business development would not have been possible.”

“Same as before. It is not “very effective” because of the lack of resources that comes from having a small team”.

“With MEDIA Catalunya, and with Alex Navarro as director, the experience in consulting and mediation with Brussels was really useful and positive. We achieved great results and, above all, MEDIA Antena Catalunya was an excellent intermediary, helping us to communicate with Brussels to assess a situation – not in the least favourable to the company at first -, which was resolved in the best way possible”.

20. Do you agree that the service provided by MEDIA Antena Catalunya is necessary for the Catalan audiovisual industry?



This question was addressed to all respondents (76 participants).

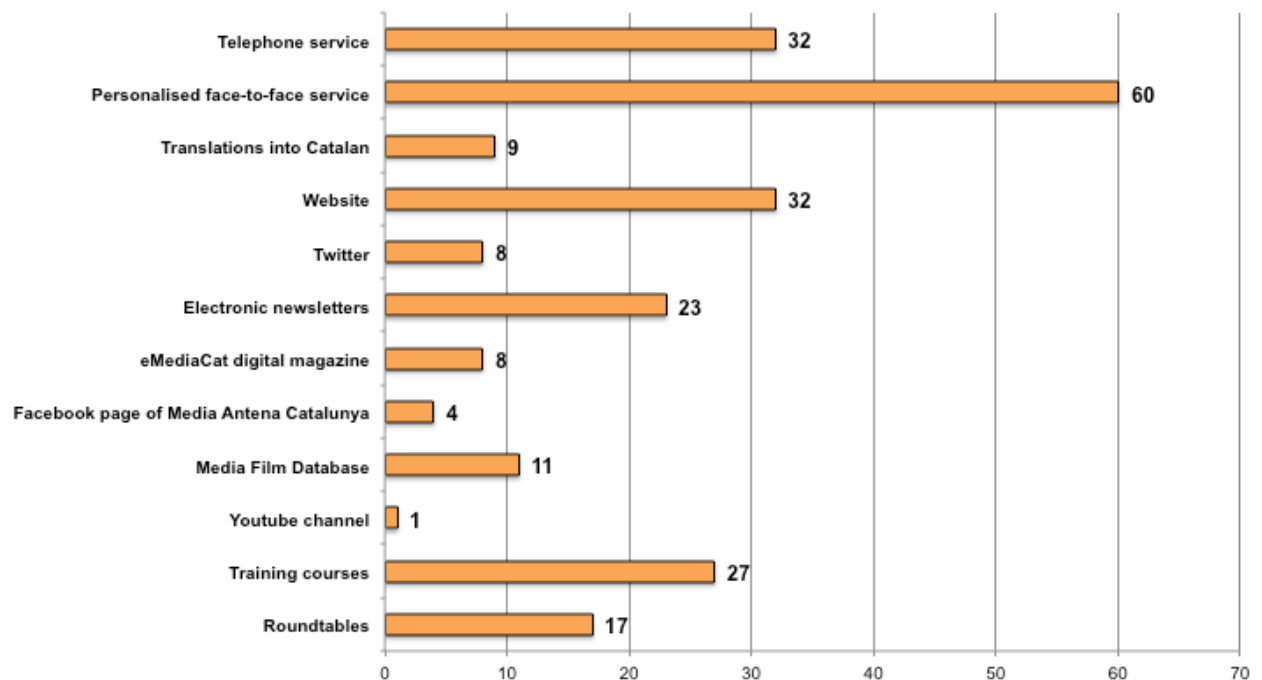
Of these, 71 participants (93.4% of respondents) “agree” that the service offered by MEDIA Antena Catalunya is necessary for the Catalan audiovisual industry. Of these, 56.6% “strongly agree”.

Other comments:

"It is important to keep these spaces for meeting, intermingling and synergies, that go beyond the immediate practical and specific results linked to productions. I think working over the long term is essential to what we do. It seems much more important and interesting to me to make more of a commitment to sustainability (we are only passengers, but what we do is lasting) than to viability (which can be lucrative, but could use up resources quickly without leaving a true legacy)."

"It's a way to get closer to Europe in an effective manner."

21. Which of the services offered by MEDIA Antena Catalunya do you consider the most useful? (You can choose more than one option)



This question was addressed to all respondents (76 participants).

Of all respondents, 78.9% say that the personalised face-to-face service is the most useful service offered by MEDIA, while 42.1% believe that both the telephone and the web services are the most useful, followed by the training courses with 35.5% of respondents.

FUNDING FOR PROJECT DEVELOPMENT

Objective: To promote, via the awarding of financial aid, the development of audiovisual projects intended for international markets which are presented by independent European production companies within the following genres: fiction, creative documentaries and animation.

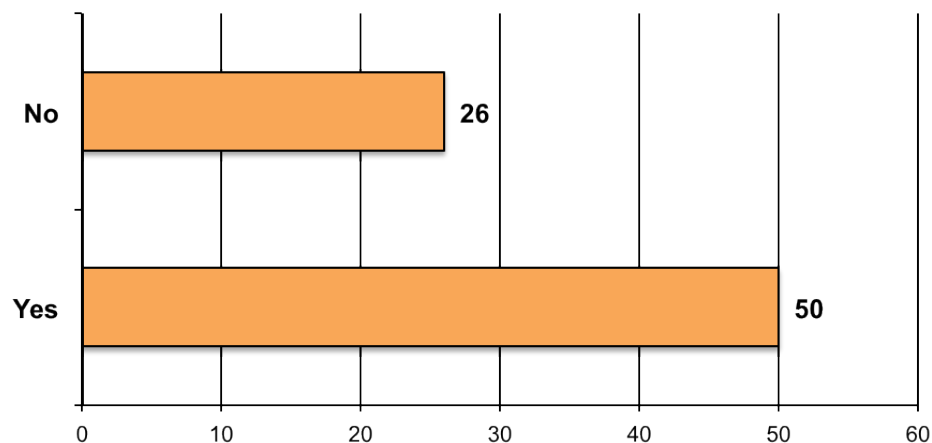
The development grant has several schemes: Single Project, Slate Funding, Slate Funding 2nd Stage and Interactive Work.

During the last ten years, the MEDIA programme has allocated EUR 5 million in development grants for projects in Catalonia, a figure that represents the 2.53% of development grants in Europe as a whole and a remarkable 43.08% of the total for Spain.

2008 and 2009 were the years of greatest prosperity for the Catalan audiovisual industry in terms of funding from the MEDIA programme, coming at a good time for the sector in general.

According to the lines of action, the Single Project development scheme has been received annually since 2001, with a total of EUR 2,893,798 invested by the MEDIA programme. It should be noted that, in 2011 the only project in Spain as a whole receiving support for Interactive Works (a scheme active since 2009) was a Catalan project.

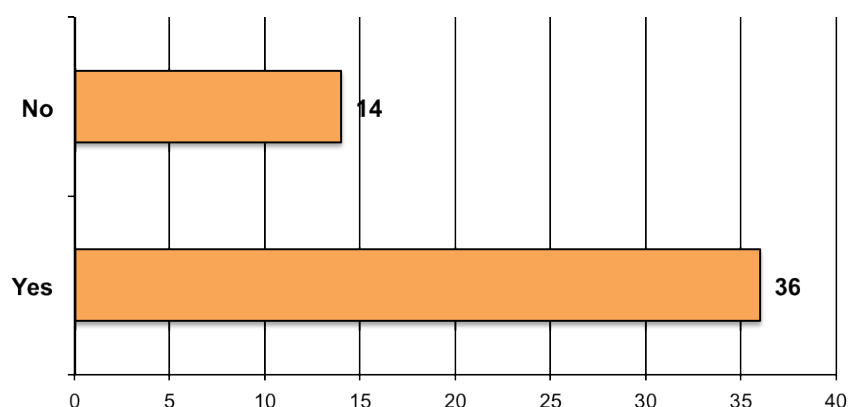
22. Have you ever received a MEDIA grant for project DEVELOPMENT?



This question was addressed to all respondents (76 participants).

50 people responded positively (65.8% of all participants).

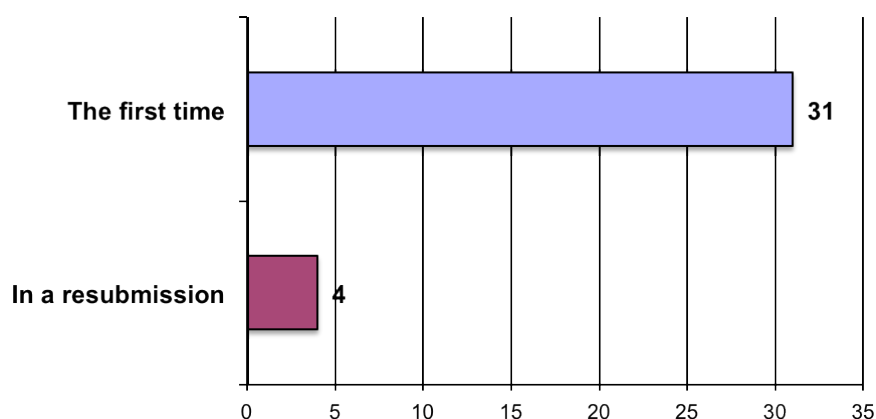
23. Have you ever received a MEDIA grant for a SINGLE PROJECT?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

36 of these 50 participants (72%) have received the MEDIA grant for Single Project Development.

24. Did you receive funding for SINGLE PROJECT development the first time you made the application or the second time?



This question was addressed to those respondents who responded affirmatively to question no. 23 (36 participants).

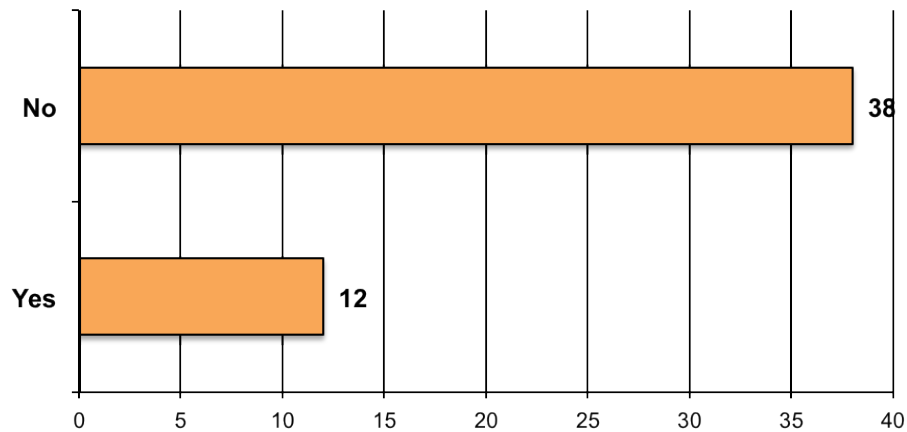
35 participants answered the question.

Of these, 88.6% received the MEDIA Development Single Project grant the first time they applied, and only 11.4% received it the second time.

Other comments:

"It would not have been achieved without the personalised attention of the Antenna."

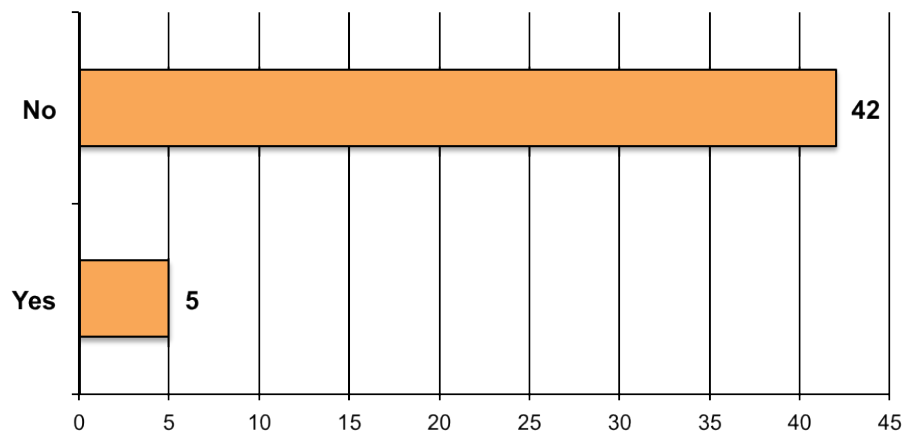
25. Have you ever received a MEDIA Development SLATE FUNDING grant?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

Of these, 76% (38 participants) have never received a MEDIA Development Slate Funding grant, while the remaining 24% (12 participants) have.

26. Have you ever received a MEDIA Development SLATE FUNDING SECOND STAGE grant?

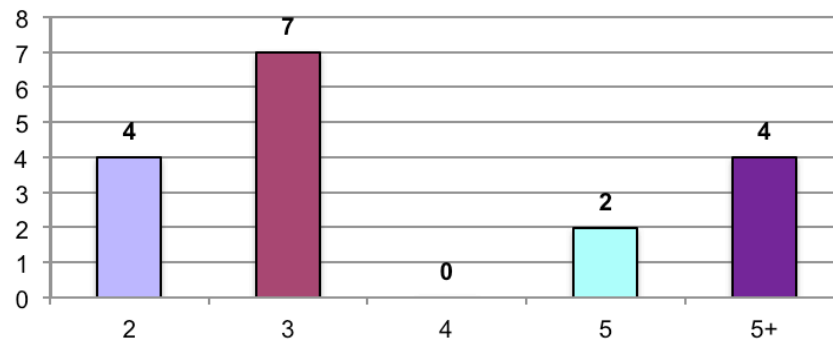


This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

47 participants answered the question.

Of these, 89.4% have never received a MEDIA Development Slate Funding Second Stage grant.

27. How many projects were funded in the Slate?



This question was addressed to those respondents who responded affirmatively to question no. 25 or 26 (17 participants).

Of these, 41.2% (7 participants) received funding for three projects, while 23.5% received funding for two projects and another 23.5% for more than 5.

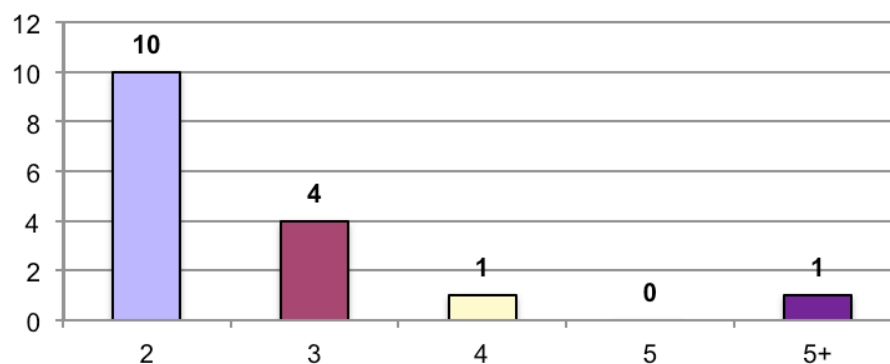
Other comments:

"One".

"Only one".

"4 with the first Slate; 3 with the second; and 4 with the third Slate, which has just started".

28. Of these, how many have been produced?



This question was addressed to those respondents who had responded affirmatively to question no. 27 (17 participants).

Of these, 62.5% (10 participants) said that two projects for which they received the MEDIA Development Slate Funding grant have been produced.

Other comments:

"We have forecast that two more will be produced from this last Slate".

"None were produced".

“One”.

“First Slate: 3 of 4. Second Slate: 1 of 3 (there is one on going project)”.

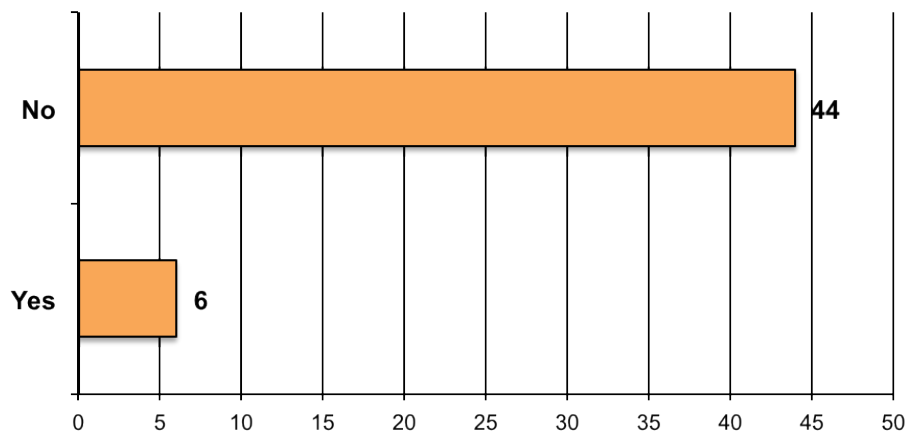
“None”.

“It is a recent grant and we are still in development”.

“One”.

“Three projects shot”.

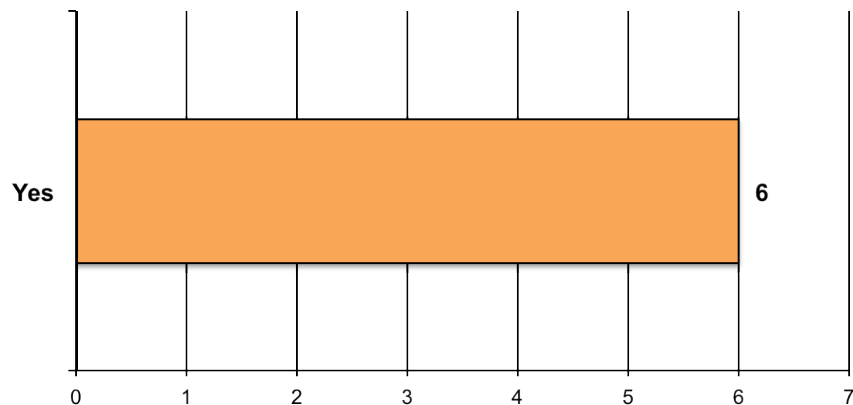
29. Have you ever received a MEDIA Development grant for ANIMATION projects?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

Of these, 12% (6 participants) have received the MEDIA Development grant for animation projects.

30. Do you think that ANIMATION project development grants have had a positive influence on the positioning of this genre within the audiovisual industry?



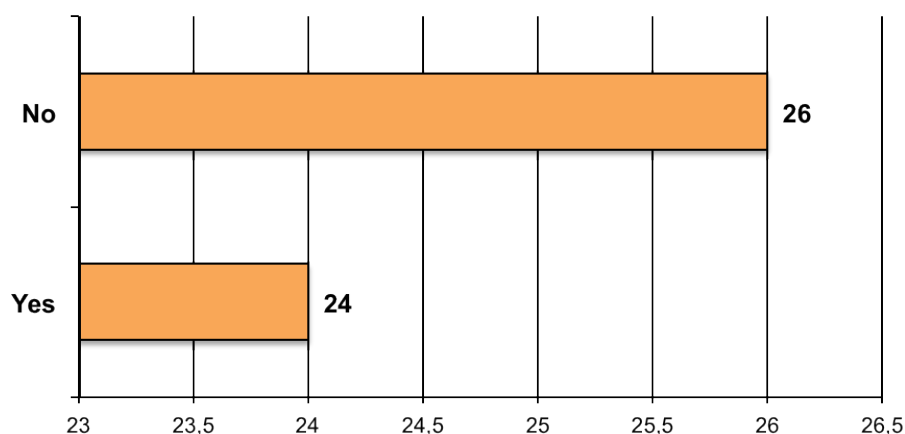
This question was addressed to those respondents who responded affirmatively to question no. 29 (6 participants).

100% of participants who answered the question believe that the grant from MEDIA has influenced the positioning of animation in the audiovisual industry.

Other comments:

"MEDIA provides money for the project, but also guarantees prestige and quality."

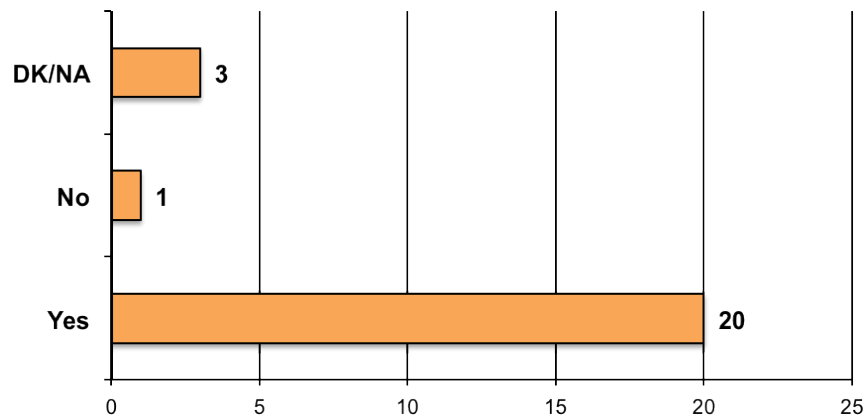
31. Have you ever received the MEDIA Development grant for DOCUMENTARIES?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

Of these, 48% (24 participants) have been awarded a MEDIA Development grant for documentary projects, while 52% have not.

32. Do you think that DOCUMENTARY project development grants have had a positive influence on the positioning of this genre within the audiovisual industry?



This question was addressed to those respondents who responded affirmatively to question no. 31 (24 participants).

Of these, 83.3% (20 people) believe that the MEDIA grant for documentary project development has influenced the positioning of the genre within the industry.

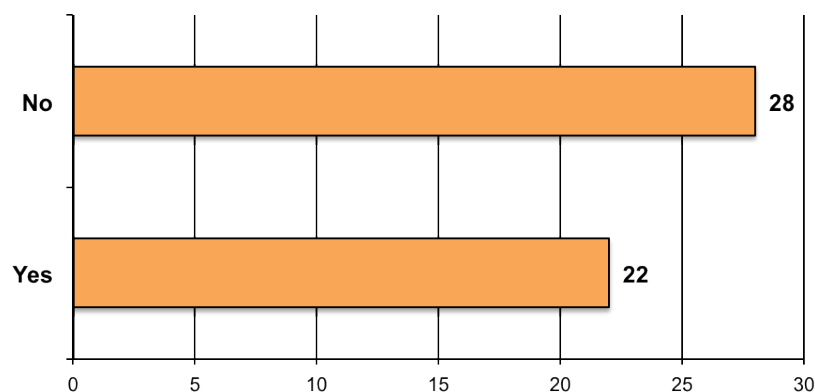
Other comments:

"Without a doubt".

"Very positive".

"Very much".

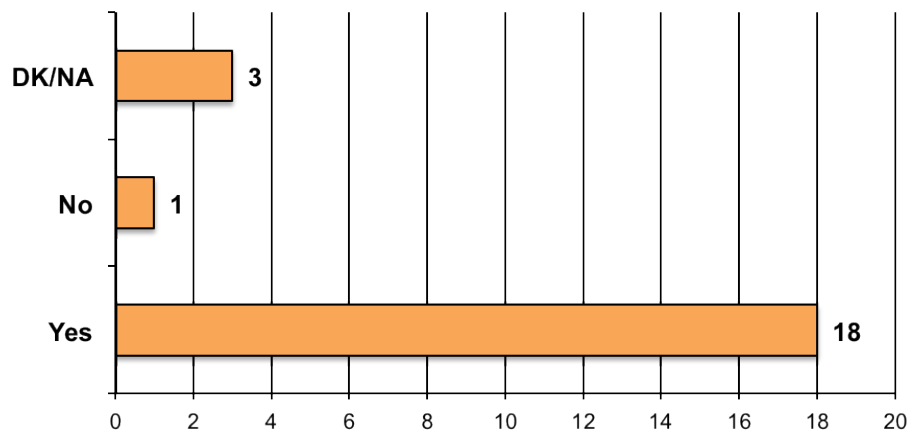
33. Have you ever received the MEDIA grant for FICTION project development?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

Of these, 44% (22 participants) have received the MEDIA grant for development of fiction projects.

34. Do you think that FICTION project development grants have had a positive influence on the positioning of this genre within the audiovisual industry?



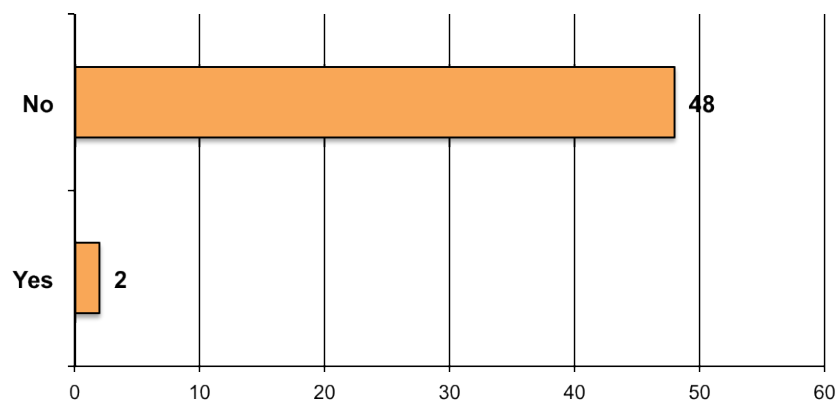
This question was addressed to those respondents who responded affirmatively to question no. 33 (22 participants).

Of these, 81.8% say that the MEDIA grant for fiction project development has influenced its positioning within the industry.

Other comments:

"The MEDIA grant, as a development grant, in certain projects is a strategic grant which aims to reward quality and/or viability in the face of third parties and also provides - why not? - Technical and artistic talent".

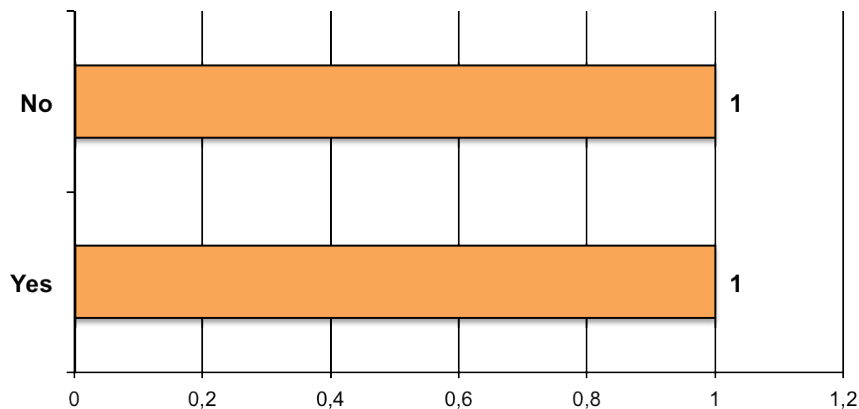
35. Have you ever received the MEDIA grant for INTERACTIVE WORKS project development?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

Among the 50 participants who have received a grant for project development, only 4% received it for interactive works.

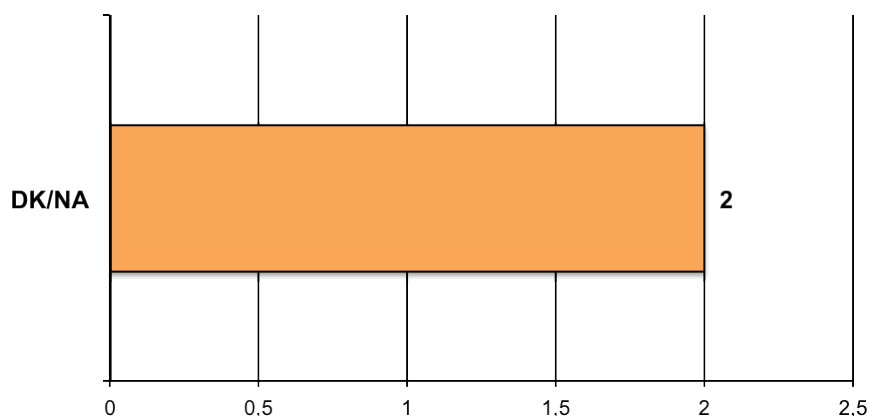
36. Do you think that INTERACTIVE project development grants have had a positive influence on the positioning of this genre within the audiovisual industry?



This question was addressed to those respondents who responded affirmatively to question no. 35 (2 participants).

This question causes divided opinions (50% each).

37. Do you think that INTERACTIVE project development grants have had a positive influence on the improvement and innovation of distribution platforms for such projects (Internet, PCs, game consoles, portable instruments, interactive television)?



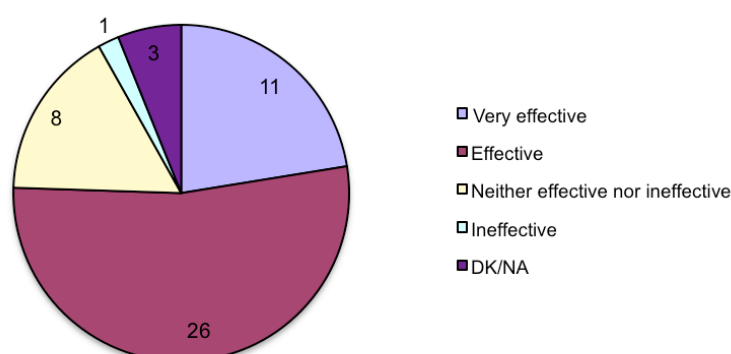
This question was addressed to those respondents who responded affirmatively to question no. 35 (2 participants).

100% do not know what to respond to this question.

Other comments:

"I do not know if it has influenced the development of distribution platforms, but it has influenced the creation of content for these platforms!"

38. How effective has the grant from the MEDIA programme been in maximising the potential of your project for the international market?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

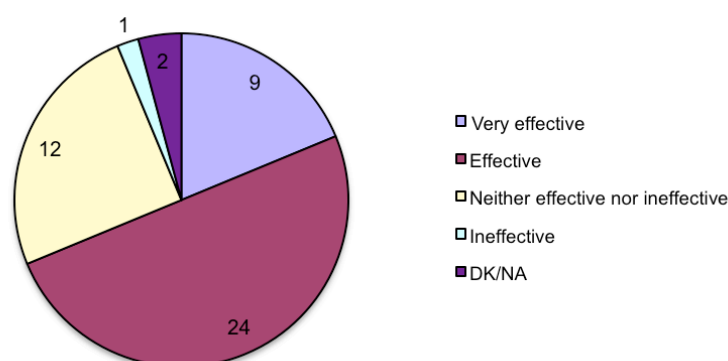
Of these, 75.5% (37 participants) believe that the grant from MEDIA has been “very effective” or “effective” for their project.

Other comments:

“It’s an endorsement, an international guarantee”.

“We still do not have any references with which to evaluate it”.

39. How effective has the grant from the MEDIA Programme for development been in finding partners for your projects? (For example, attending international markets)



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

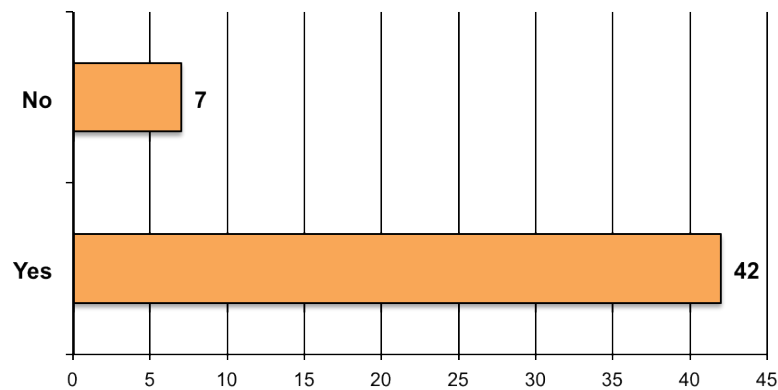
48 participants answered the question.

Of these, 68.8% (33 participants) believe that the grant from MEDIA has been “very effective” or “effective” in finding partners for its projects.

Other comments:

“It’s an endorsement, an international guarantee”.

40. Do you consider that receiving the MEDIA grant has helped your projects to build trust in your partners or future partners?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

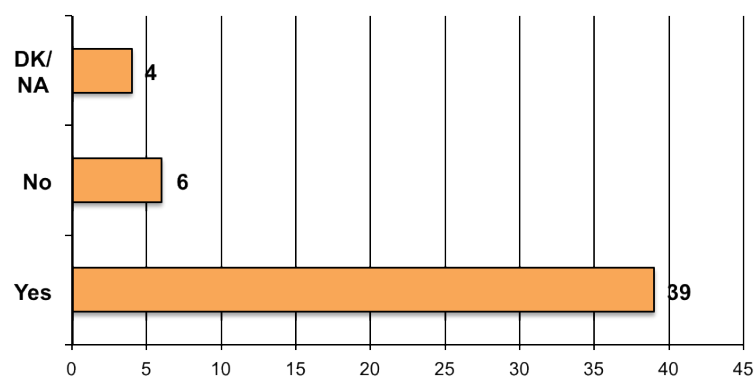
Of these, 85.7% (42 participants) consider that the MEDIA grant has helped build trust in their partners or future partners.

Other comments:

"It's an endorsement, an international guarantee".

"Definitely. Both with co-producers and with TV channels in Spain and abroad".

41. As producers, does knowing that a project has received a MEDIA grant give you more guarantees when entering into co-production?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

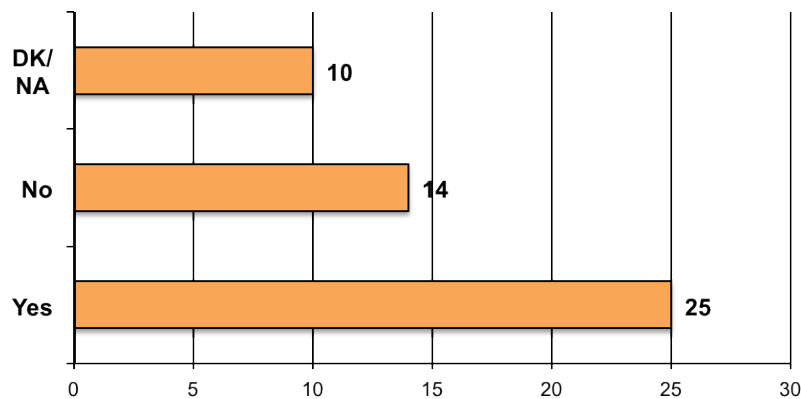
49 participants answered the question.

Of these, 79.6% believe that a project with a MEDIA grant provides more guarantees.

Other comments:

"It's an endorsement, an international guarantee".

42. As producers, would you co-produce a project that has received a MEDIA grant before one that has not?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

Of these, 51% state that they would co-produce a project that had a MEDIA grant before one that did not, compared to the remaining 49% who think it is not crucial or who do not know with certainty.

Other comments:

"It would always depend on the project".

"For me, the key factor is the quality of the project and the track record of the producer. A very good project for a reliable producer may not have received support from MEDIA due to factors that have nothing to do with the quality of one or the other. That is why it is not crucial".

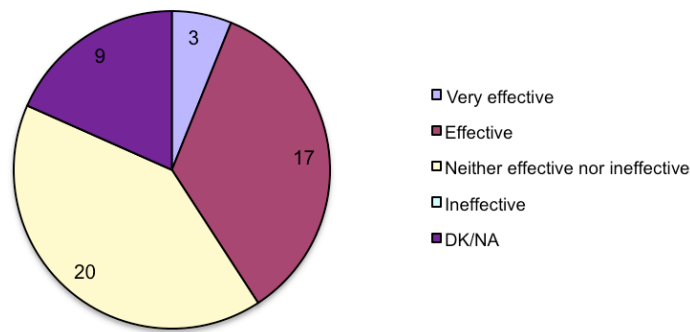
"The prevailing criteria are of creative nature in my case. It would not be crucial for a project to have obtained a MEDIA grant for me to get involved. Though I must say that I hardly ever get involved in projects that I have not been part of from the outset, so I'm imagining a rather hypothetical situation".

"Not necessarily, although I would consider it".

"It's an endorsement, an international guarantee".

"It is not crucial, but is a positive point in qualitative terms".

43. How effective has the MEDIA grant been when working with recognised talent?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

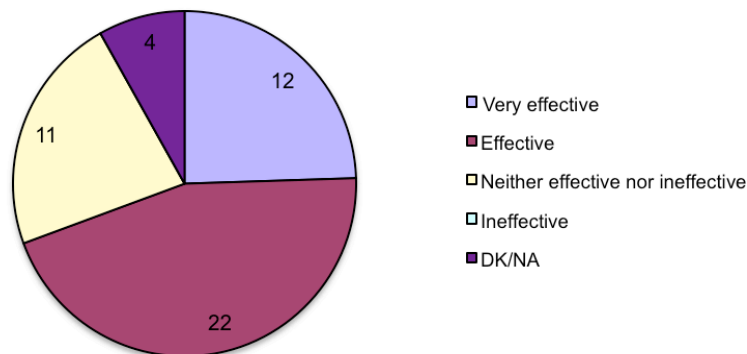
Of these, 40.8% do not consider that the MEDIA grant has a positive or negative effect when working with recognised talent.

Another 40.8% consider it “very effective” or “effective” when working with recognised talent.

Other comments:

“There is no problem of scarcity of talent, there is a problem of lack of money”.

44. How effective has the MEDIA grant been in improving the quality of the script?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

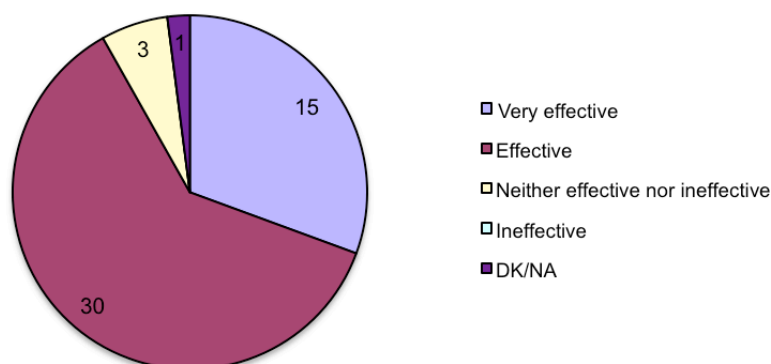
Of these, 69.4% (34 participants) believe that the grant from MEDIA has been “very effective” or “effective” in improving the quality of the script.

Other comments:

“Understanding the script of a documentary to be the research and development work”.

“Because it allowed us to hire a consultant to improve it”.

45. How effective has the MEDIA grant been in bringing projects from development to production?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

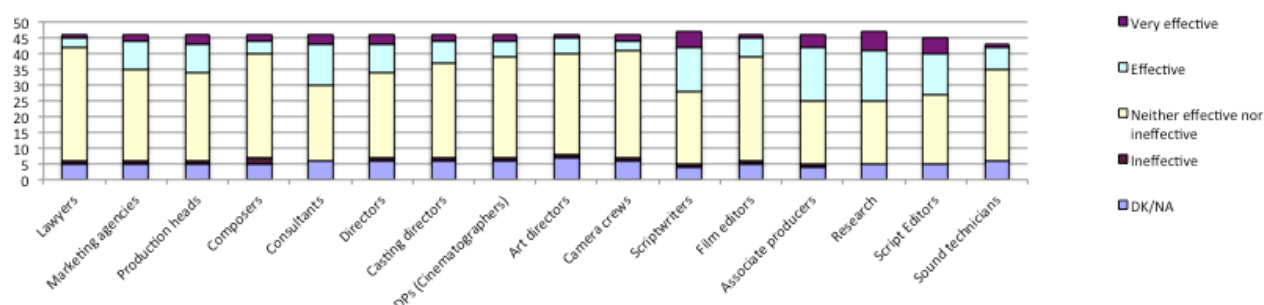
49 participants answered the question.

Of these, 91.8% (45 participants) believe that the grant from MEDIA has been “very effective” or “effective” in taking projects from development to production.

Other comments:

“It helps to consolidate and move the project forward.”

46. How effective has the support of the MEDIA Programme been in accessing other professional services?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

47 participants answered the question.

In general, most respondents considered that a MEDIA grant is “neither effective nor ineffective” when accessing other professional services.

12.8% consider that the MEDIA grant has been “very effective” in the research for their projects, while 34% consider it “effective”.

The respondents believe that MEDIA has been “effective” in giving access to consultants (28.3%), scriptwriters (29.8%), associated producers (37%) and script editors (28.9%).

Other comments:

"Actually, it has not had an influence either way when accessing other professional services".

"I do not understand what you mean by 'effective' in this context. We have used some of the money to hire professionals, but not because of the effectiveness of the aid".

"There is no problem of scarcity of talent, there is a problem of lack of money".

47. The process for applying for development funding requires producers to develop strategies for their projects, from development to financing, distribution and marketing. How has it benefited you and your projects, even though you may not have been recipients of a grant on the first application?

This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

"In fact, project development must always be done right up until the end, but the benefit is irrelevant".

"It has helped us to better plan the projects and the overall structure of the company".

"Effective".

"Not at all".

"It made us think up an efficient approach, tailored to the actual project at hand."

"Forcing us to make a prior analysis and reflection on the commercial viability of the project".

"It has been beneficial for us in learning from what we have seen what we should highlight as the intentions of our projects".

"Not at all".

"It was not possible to make the production due to lack of funding".

"To make an assessment of the status of the project".

"It made me think about the whole process".

"When thinking about the financing it has been very positive, but distribution and marketing have not benefited the project because once you start producing, the original distribution idea can start to change, and the initial estimates may not be valid".

"Yes, it is always good to re-evaluate what we have been doing for a long time and to see it in a different light".

"Yes".

"Effective".

"Very important".

"It has been very good for us to do all the strategy work beforehand".

"We have benefited from it".

"Yes".

"To learn how to prepare and develop a project and its overall strategy. MEDIA's requirements 'force' you to work directly on development in a way that makes you learn a lot."

"It has allowed us to establish 'road maps' regarding the main stages of production, and organise our work better".

"It makes you think about the project in a way that is extensive and comprehensive from its inception".

"The work/reflection involved in applying for a MEDIA grant is an effort that is useful for the project whether or not you receive the grant, so MEDIA stimulates the quality of projects even when it does not provide financial support".

"Very positive".

"The demanding nature of the application process allows you to work on aspects of the film that need it. Thinking about it from the beginning requires a broadening of perspectives, to think about the project from a different point of view, to anticipate, imagine, plan etc. right from the draft phase. On the whole it is always beneficial and allows you to strengthen the proposal, making it more solid, enhancing the commitment and consistency in the proposal itself and in the way you work on it."

"We do not feel that it provides an inherent benefit, strategy on paper is easy, and then the reality is another thing entirely".

"It requires a detailed production plan that helps in the realisation of the project later on".

"It makes things more realistic".

"Helping to clarify and define goals and strategies".

"The reports prepared when applying for a MEDIA grant are more thorough than the ones we usually do in-house, but they are issues that we always question throughout the development process".

"It has helped us to clarify the initial strategy for developing the project, both from a financial and creative point of view".

"It has helped us to think from the start about the key themes for development because it has made us focus us on the potential marketing methods for our product before going into production".

"It made us see the project from an international perspective".

"It allowed me to learn a lot".

"The process of designing a viable plan for marketing, financing and production is very useful, and that is why applying for a MEDIA grant is beneficial whether you receive it or not".

"No".

"Making it clear that these strategies need to be developed from the outset, and that you shouldn't wait to apply for grants".

"To prepare a better marketing strategy".

"Being able to work more in-depth on development has repercussions on the final outcome of the project."

"Very positive".

"It helps give the project coherence, to have a clear focus from the outset and to consider possible problems you could come across".

"I don't understand the question".

"The great advantage of a development grant is that it 'forces' the producer to sit in with the development team and to set down the timing, processes, strategies and, above all, to rethink and rethink again about the various approaches and points of view".

"It's part of the development process that we would do in any case, but perhaps in a more informal way".

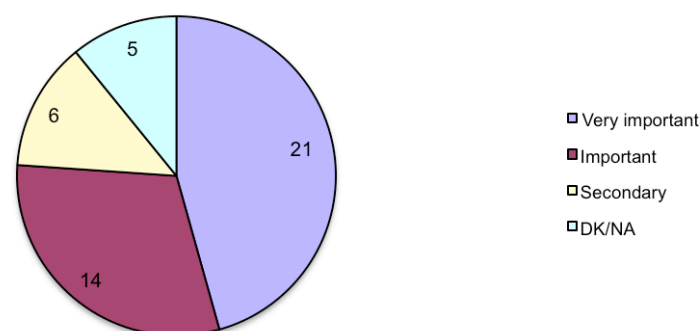
"Because it forces us to prepare a long-term strategy which is consistent and viable".

"Self-management and project definition".

"Having to make the effort, from the first stages of development, to design a coherent overall strategy for the project has allowed us to anticipate many future needs."

"Strengthening the project".

48. How important has it been for you that the grant allowed you to maintain creative control over the project?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

46 participants answered the question.

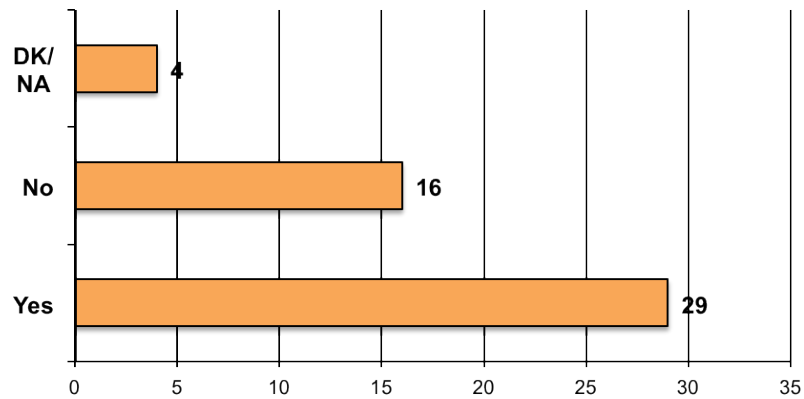
Of these, 76.1% (35 participants) consider it "very important" or "important" that the grant allowed them to maintain creative control over the project.

Other comments:

"Especially in the case of MEDIA Development, the MEDIA financial grant allowed us to go to the international market in a better position to retain control of the project, particularly in relation to the amount of aid that can be received by colleagues from other countries where audiovisual production and, in particular, documentaries are better protected than in Spain".

"Creative control can be exercised in a way which is completely independent of the grants".

49. Has MEDIA had an influence in your finding other sources of development?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

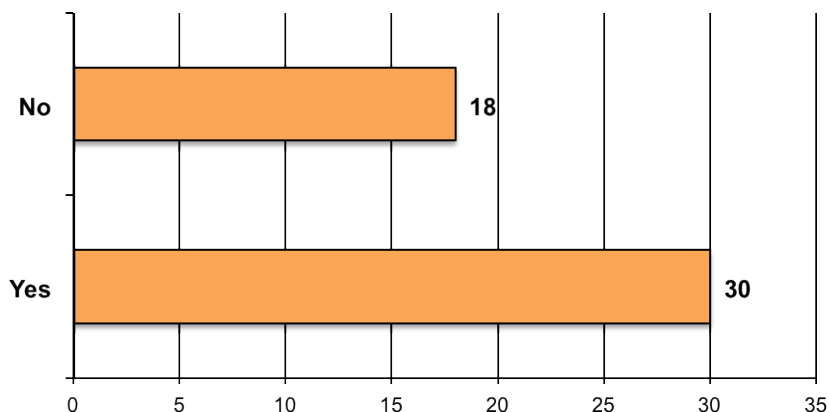
Of these, 59.2% say that MEDIA has had an influence in their finding other sources of development.

Other comments:

"As I said earlier, MEDIA grants are a guarantee of quality and reliability in the view of others. Since it is a grant for development, it is probably one of the first times that the project is tested on completely unrelated third parties and, therefore, people with a more neutral view".

"Aid from the CDA (Center of Audiovisual Development)"

50. Between 1991 and now, have you received a MEDIA grant on more than one occasion?

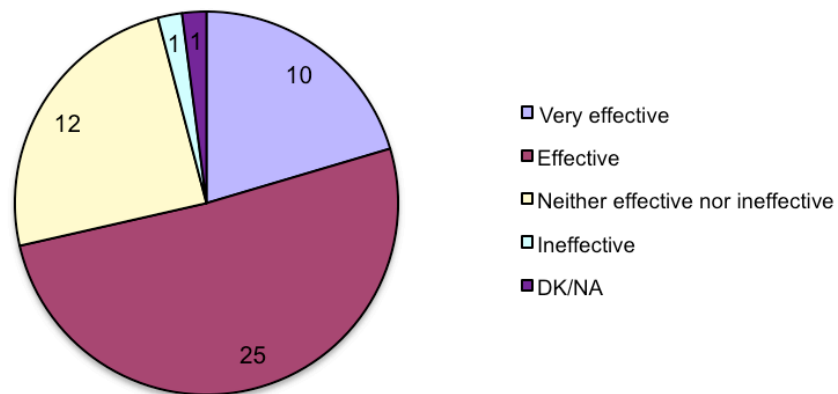


This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

48 participants answered the question.

Of these, 62.5% say they have received a MEDIA grant on more than one occasion.

51. How effective has the MEDIA grant been in maintaining the sustainability of your activities?



This question was addressed to those respondents who responded affirmatively to question no. 22 (50 participants).

49 participants answered the question.

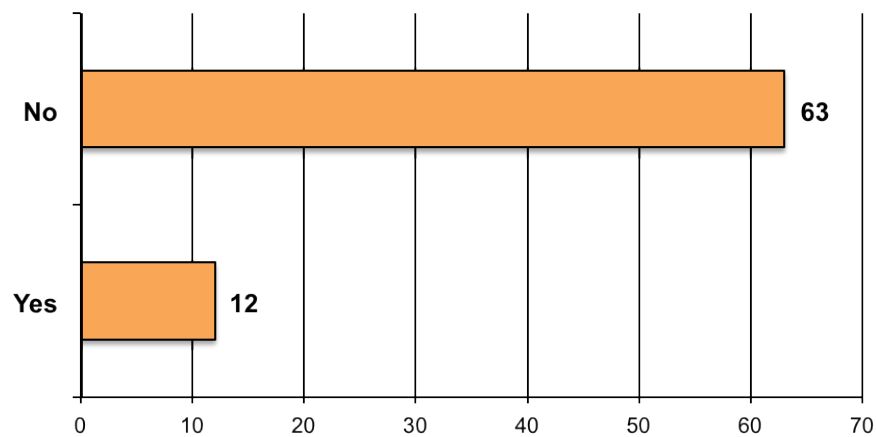
Of these, 71.4% (35 participants) consider that the MEDIA grant has been “very effective” or “effective” in sustaining their activities.

FUNDING FOR TV BROADCASTING

Objective: to promote the transnational dissemination of European audiovisual works produced by independent European production companies by encouraging cooperation between broadcasters, on the one hand, and independent producers and distributors, on the other.

In the last ten years, the MEDIA programme has allocated EUR 2,694,791 to support the dissemination of projects for television. It should be noted that the only two Spanish projects receiving support from this line of the programme in 2012 came from Catalonia.

52. Have you ever received a MEDIA grant for TV BROADCASTING?

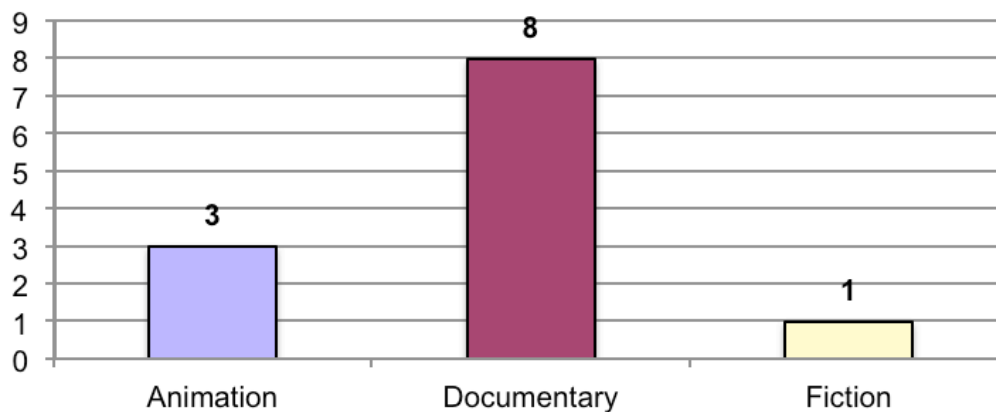


This question was addressed to all respondents (76 participants).

75 participants answered the question.

12 people responded positively (16% of all participants).

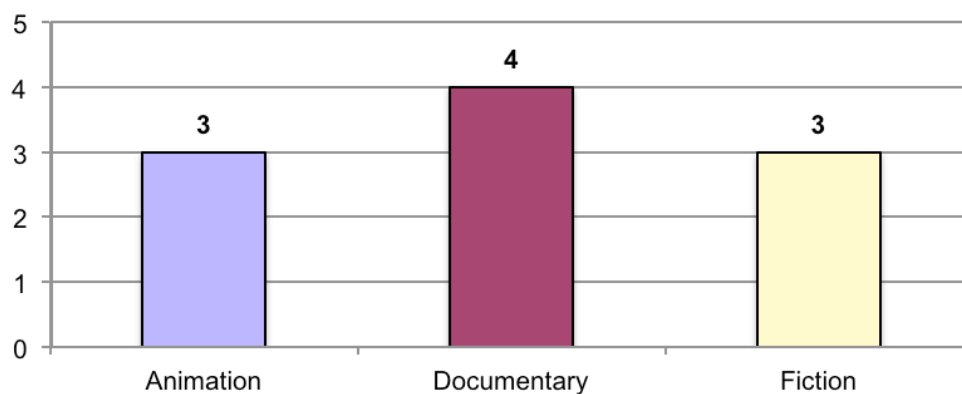
53. What was the genre of the project for which you received a MEDIA TV Broadcasting grant? (You can choose more than one option)



This question was addressed to those respondents who responded affirmatively to question no. 52 (12 participants).

Of these, 66.7% (8 participants) have received the MEDIA grant for TV broadcasting of documentary projects.

54. What genre do you think is the most difficult to finance?



This question was addressed to those respondents who responded affirmatively to question no. 52 (12 participants).

9 participants answered the question.

Of these, 44.4% believe that the documentary genre is the most difficult to finance.

Other comments:

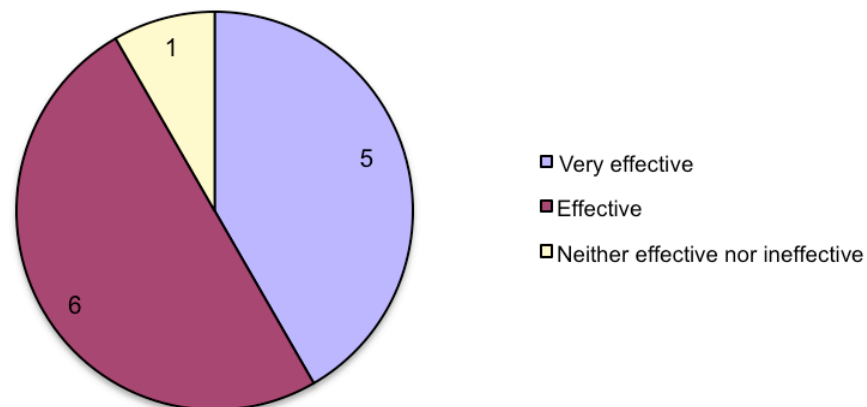
"All three".

"I don't know".

"I only have experience in documentaries, so I cannot compare".

"Because it's the one with the most expensive production".

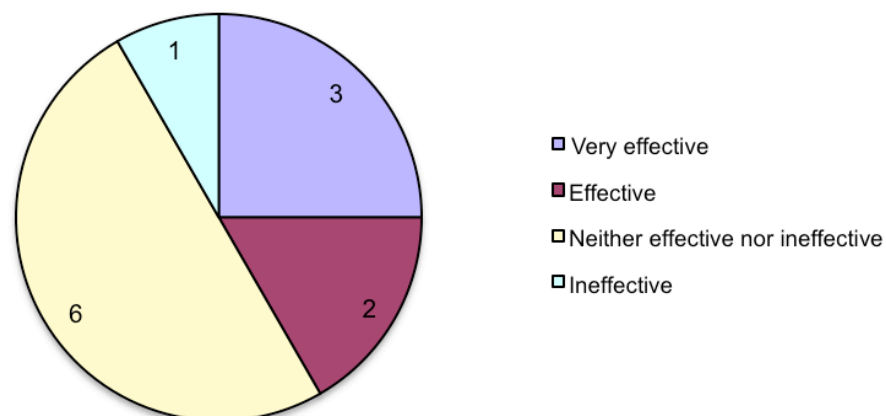
55. How effective has the grant from the MEDIA programme been in maximising the potential of your project for the international market?



This question was addressed to those respondents who responded affirmatively to question no. 52 (12 participants).

91.7% (11 participants) consider the grant from the MEDIA programme to be “very effective” or “effective” in maximising the potential of their international project.

56. How effective has the MEDIA grant for TV broadcasting been in attracting the interest of other television channels in addition to those already required to receive the grant, and/or other co-producers for your TV projects?



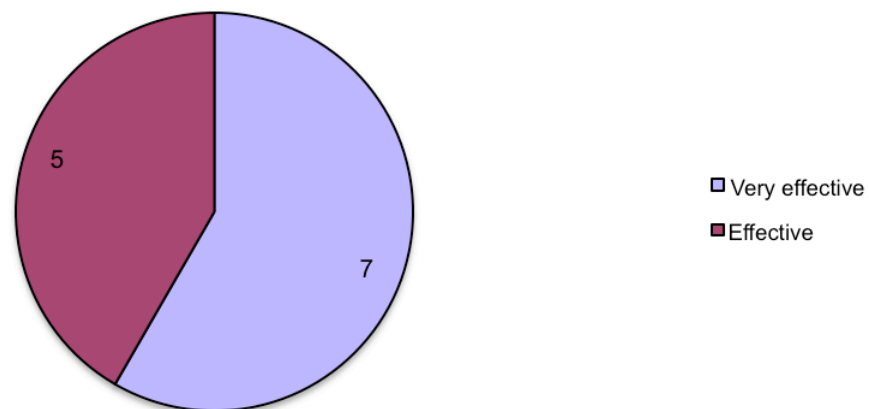
This question was addressed to those respondents who responded affirmatively to question no. 52 (12 participants).

41.7% (5 participants) consider the grant from MEDIA to be “very effective” or “effective” in attracting the interest of other television channels and/or co-producers for their projects.

Other comments:

“Though it is not very dependent on the MEDIA grant”.

57. How effective has the MEDIA grant for TV broadcasting been in achieving the necessary funding for your projects?



This question was addressed to those respondents who responded affirmatively to question no. 52 (12 participants).

100% (all 12 participants) consider the grant from MEDIA to be “very effective” or “effective” in achieving the necessary financing for their projects.

i2i AUDIOVISUAL FUNDING

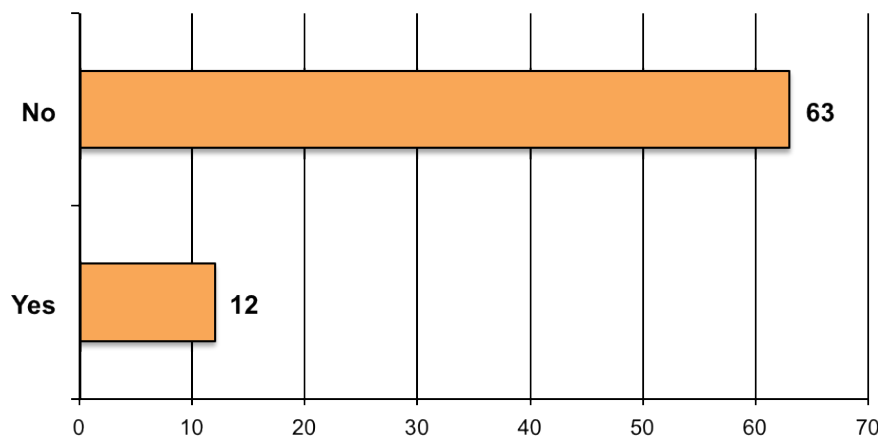
Objective: to promote, by providing financial support, audiovisual works (fiction films and television, creative documentaries, animated films for television or cinema, works which use audiovisual and cinematographic heritage) submitted by independent production companies, in particular small and medium enterprises, and targeting the international market, as well as promoting the development of projects that use new technologies to create, produce and distribute the works.

i2i Audiovisual funding began to be granted in 2002. Since then, the MEDIA programme has awarded more than EUR 1 million to provide financial support for projects from Catalonia.

Over the last decade, this has been the most awarded grant in Catalonia, representing nearly 4% of the funding for Europe as a whole and nearly half (49.91%) of that of Spain as a whole.

After a number of years (2007-2010) with lower amounts of aid, in 2011 MEDIA contributed EUR 101,486 in financial support to Catalan projects, coinciding with one of the most difficult times for the sector in terms of achieving financing for its projects.

58. Have you ever received a MEDIA i2i AUDIOVISUAL grant?

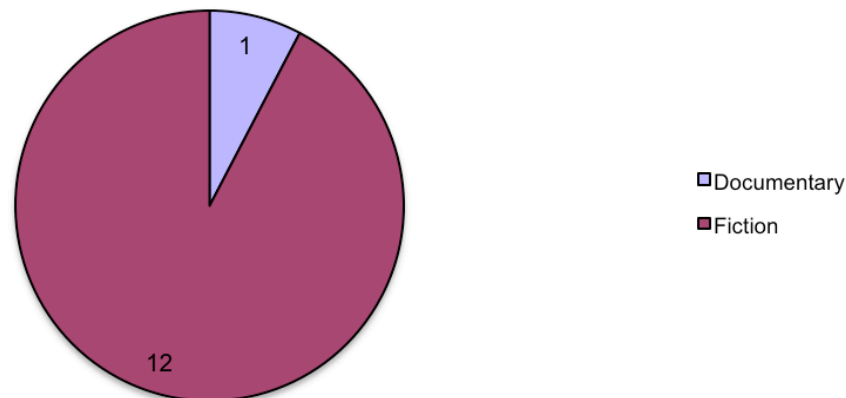


This question was addressed to all respondents (76 participants).

75 participants answered the question.

12 people responded positively (16% of all participants).

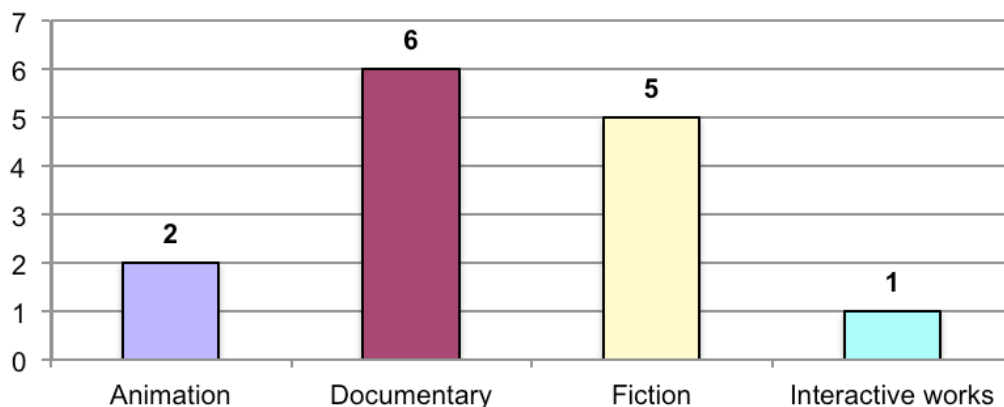
59. What is the genre of the project for which you have received a MEDIA i2i Audiovisual grant? (You can choose more than one option)



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

91.7% (11 participants) have received the i2i audiovisual grant for fiction projects.

60. What genre do you think is the most difficult to finance?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

11 participants answered the question. More than one option could be ticked.

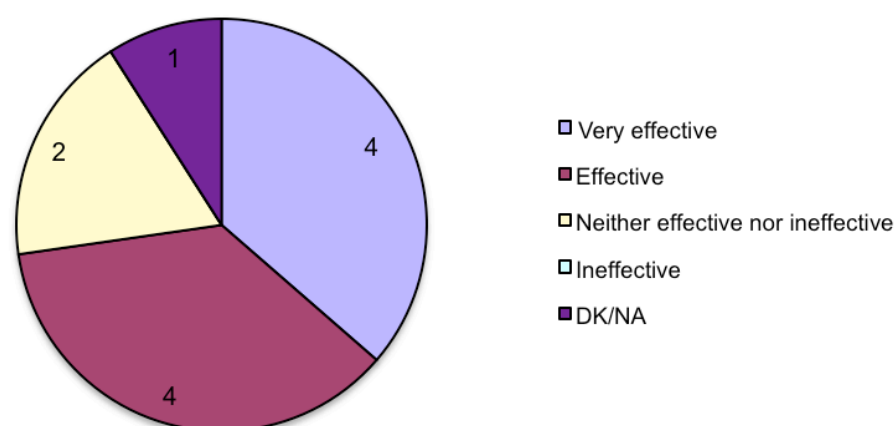
54.5% of people who received the i2i audiovisual grant believe that the documentary genre is the most difficult to finance, followed by 45.5% who believe it is fiction.

Other comments:

"It depends on each specific project".

"We only work with fiction and documentary, so in our case, we don't have the tools to accurately answer this question".

61. How effective has the grant from the MEDIA programme been in bringing the project to fruition?

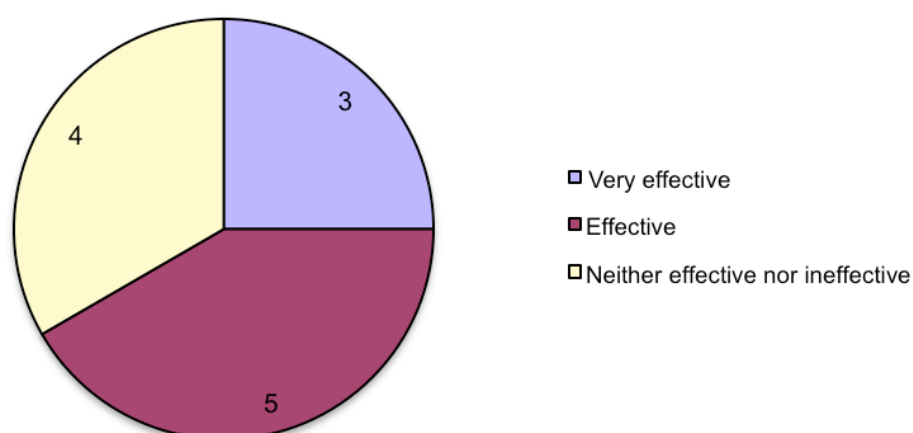


This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

11 participants answered the question.

72.8% (8 participants) consider that the MEDIA grant has been “very effective” or “effective” in achieving the final project.

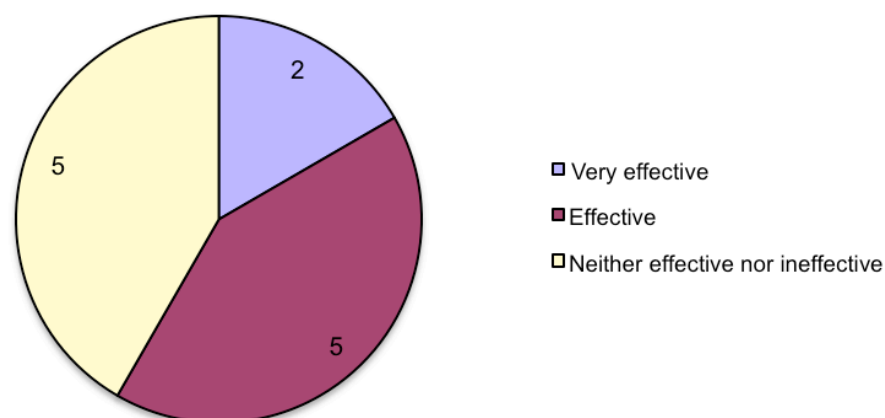
62. How effective has the grant from the MEDIA programme been in maximising the potential of your project for the international market?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

66.7% (8 participants) consider the grant from the MEDIA programme to have been “very effective” or “effective” in maximising the international potential of their project.

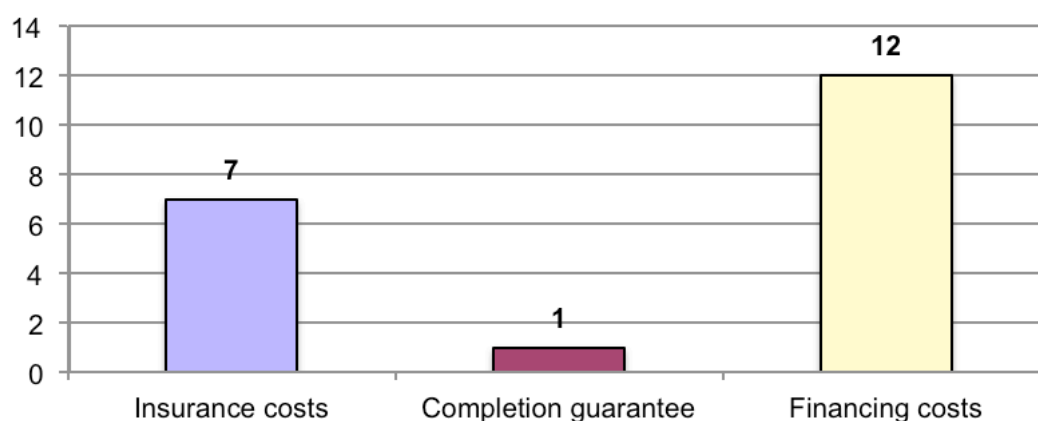
63. How effective has the grant from the MEDIA Programme been in finding partners and other collaborators?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

58.4% (7 participants) consider that the MEDIA grant has been “very effective” or “effective” in finding partners and/or other collaborators for their projects.

64. Which module have you benefited from?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

All the participants answered the question. More than one option could be chosen.

100% of respondents have been beneficiaries of the financing costs module, while 58.3% have benefited from the insurance costs module.

65. How important has it been for your project to have received this grant?

This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

5 participants answered the question.

"Financial importance".

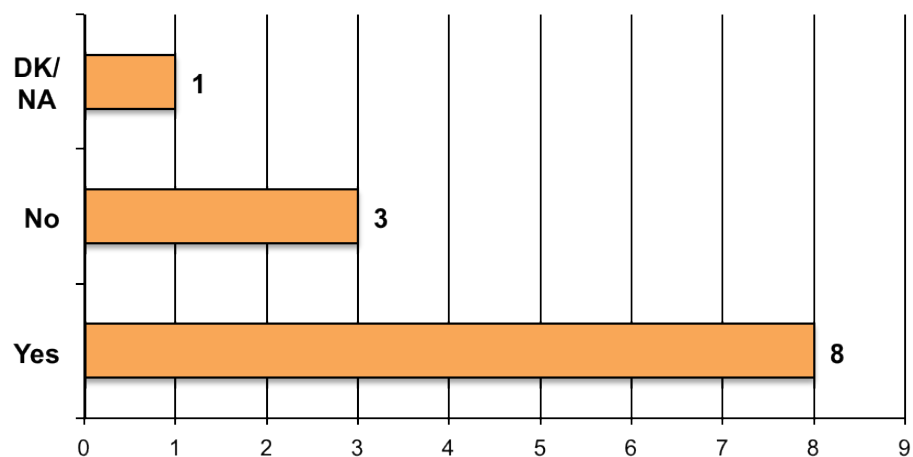
"It rounded off the financing cost, which was very high".

"Financial".

"It has reduced our risk."

"It has helped us with the financing of the project."

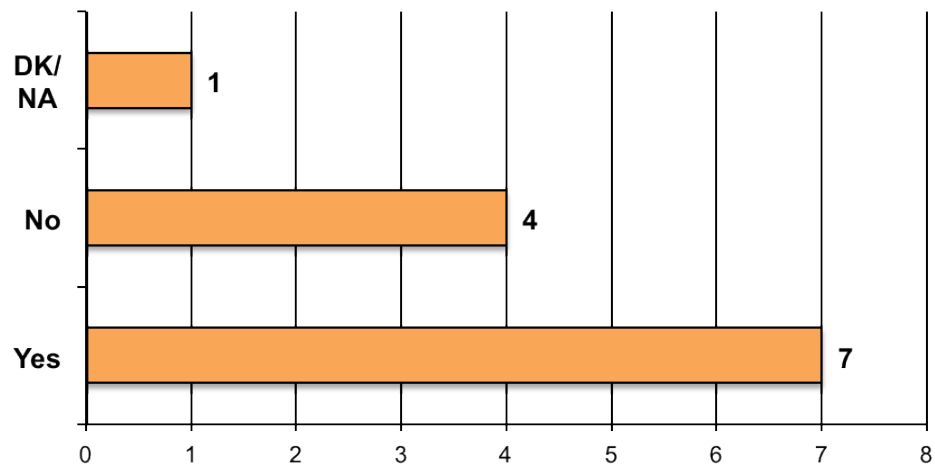
66. As producers, does knowing that a project has received a MEDIA grant give you more guarantees when entering into co-production?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

66.7% (8 participants) consider that the MEDIA grant provides more guarantees for a project when entering into co-production.

67. As producers, would you co-produce a project that has received a MEDIA grant before one that has not?



This question was addressed to those respondents who responded affirmatively to question no. 58 (12 participants).

58.3% state that they would co-produce a project that has a MEDIA grant before one that does not.

Other comments:

"Not necessarily, although I would consider it".

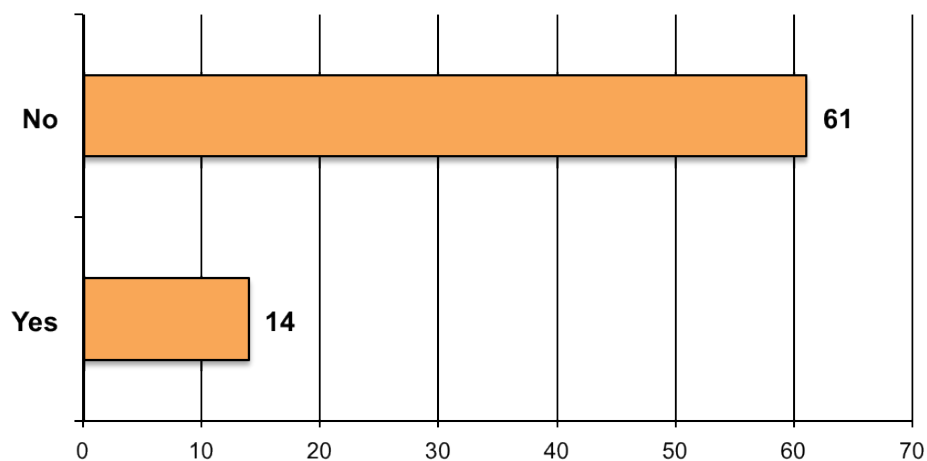
FUNDING FOR DISTRIBUTION

Objective: the aim of this call is to encourage and support a wider transnational distribution of recent European films by providing funds to distributors, based on their role in the marketplace, for subsequent reinvestment in new non-national European films.

This scheme is also intended to encourage the development of links between the production and distribution sectors and to thus improve the presence and competitiveness of non-national European films in the market.

Since 2001, the MEDIA programme has contributed almost EUR 11 million to the Catalan audiovisual industry in Selective and Automatic Distribution grants, which represents around 25% of Spain as a whole. This data is extremely positive, taking into account that most of the European Distribution business in Spain is centralized in Madrid.

68. Have you ever received a MEDIA grant for distribution?

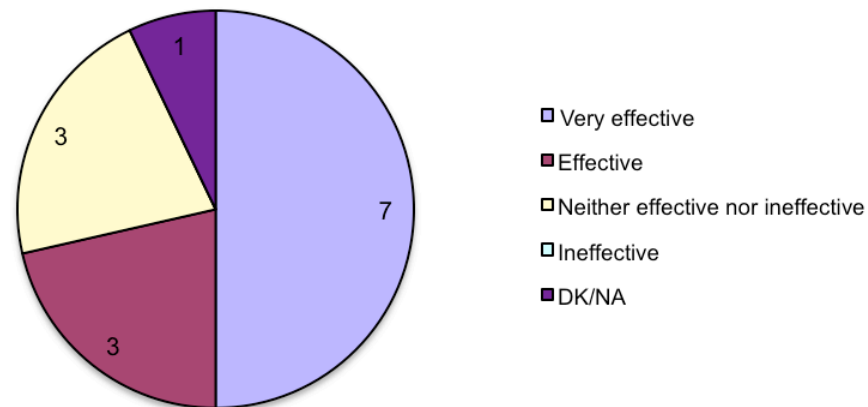


This question was addressed to all respondents (76 participants).

75 participants answered the question.

14 people responded positively (18.7% of all participants).

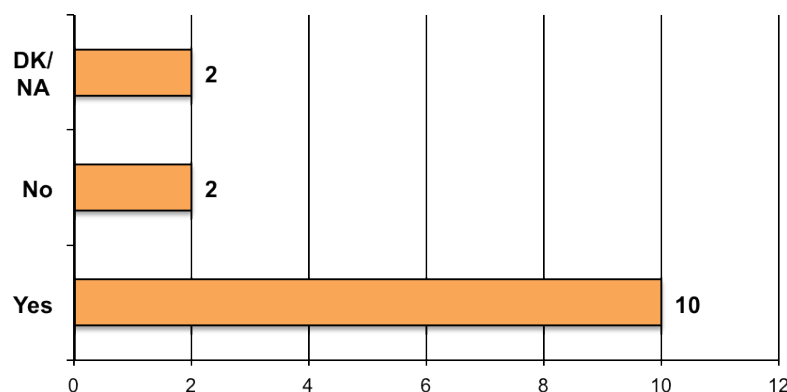
69. How effective was the distribution grant from the MEDIA programme in the acquisition of non-national European films that otherwise would not have been purchased by your company?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

71.4% consider the MEDIA grant for distribution to be “very effective” or “effective” in the acquisition of foreign films that otherwise would not have been purchased by their company. Among these, 50% consider it very effective.

70. Has the MEDIA grant had an impact on the scope of the release? (For example, the number of copies)



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

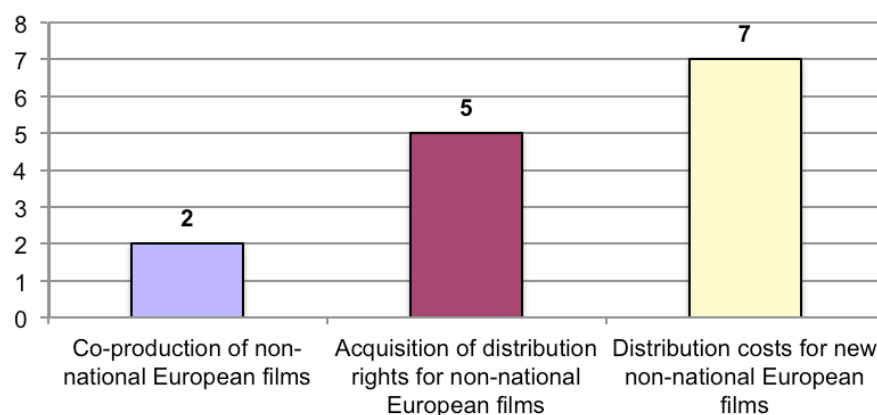
71.4% consider that the grant from the MEDIA programme has had an impact on the size of the release.

Other comments:

“Positively or negatively depending on the amount of the grant”.

“The release needs are dependent on the film, regardless of the grant. Without the grant we might not have released a film, but we would not release it with fewer copies”.

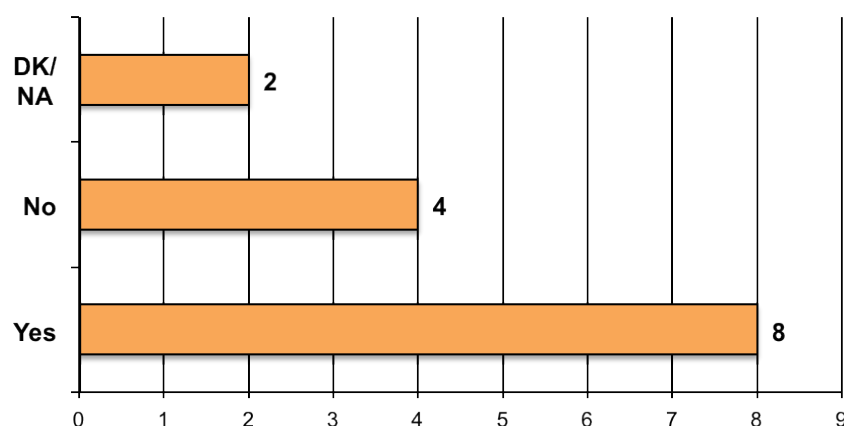
71. In which module have you reinvested the funds from the MEDIA grant? (You can choose more than one option)



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

50% have reinvested the funds from the MEDIA grant in costs of distribution for new non-national European films; 35.7% in the acquisition of distribution rights of non-national European films, and 14.3% in the co-production of non-national European films.

72. Has the reinvestment of the funds in distribution costs of new European films increased your spending on marketing and therefore the commercial appeal of the films?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

57.1% say that the reinvestment in distribution costs of new films has had an impact on the commercial appeal of the film.

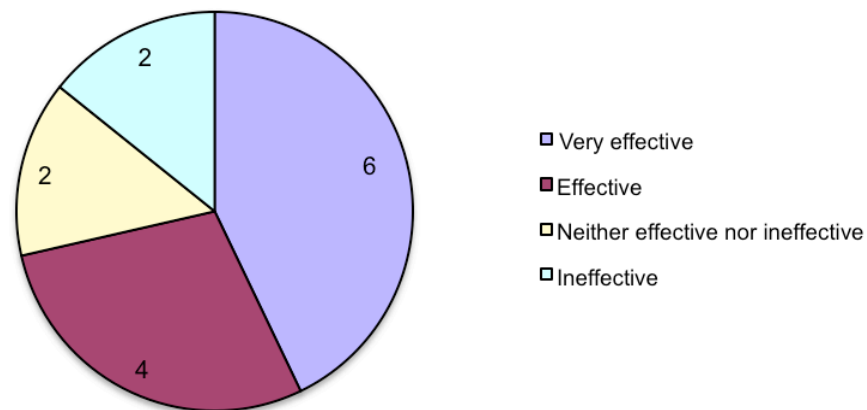
Other comments:

"We have not yet reinvested (we still did not have enough funds)".

"But it has increased due to the needs of the film, not because we have funds from MEDIA".

“Every film has an appropriate advertising campaign. Paid advertising and marketing is an important part of distribution, but not the only way to make a film more commercial. Devoting efforts to publicising the films may not mean a higher cost of advertising, although it does mean more structural overheads that are not subsidised”.

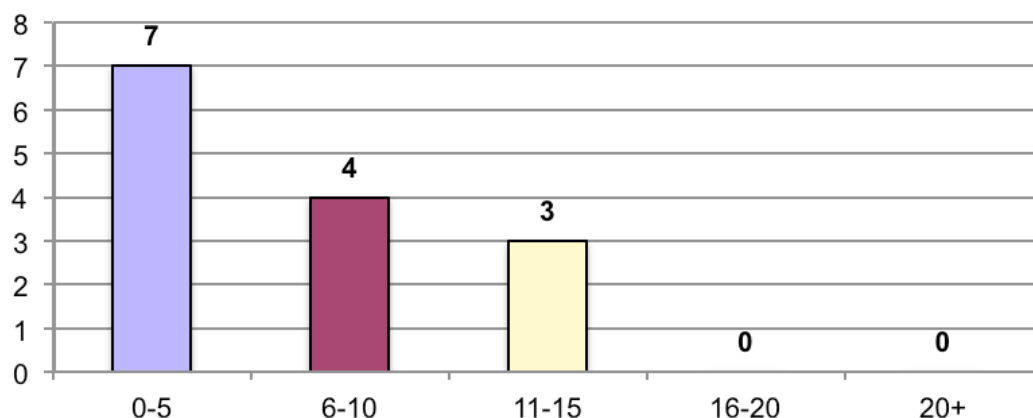
73. How effective has the automatic grant from the MEDIA programme been for the sustainability of your business?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

71.5% consider the grant from MEDIA to be “very effective” or “effective” in the sustainability of their business.

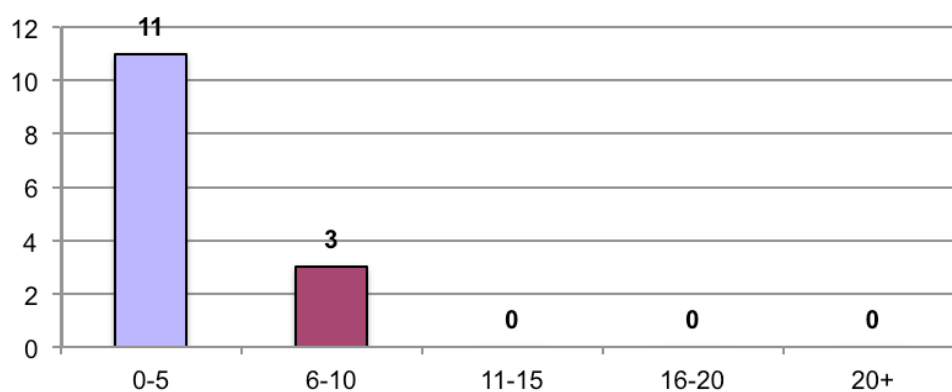
74. How many films does your company release every year?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

50% release 0 to 5 films per year, 28.6% release 6 to 10 and 21.4% release 11 to 15 per year.

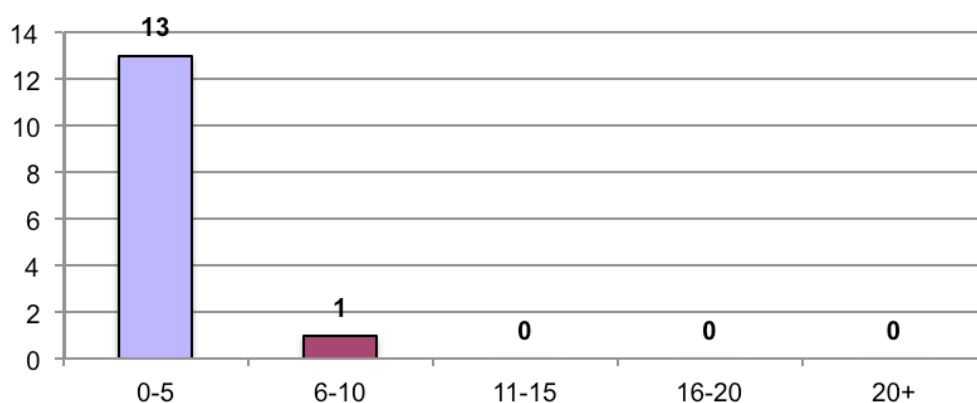
75. How many films come from other countries participating in the MEDIA programme?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

78.6% say that between 0 and 5 of the films released come from other countries participating in the MEDIA programme.

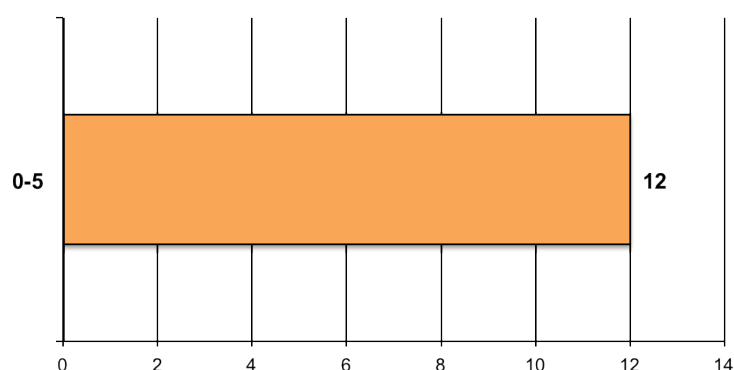
76. How many of these films have been awarded an automatic grant from MEDIA?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

92.9% say between 0 and 5 of the films released have received the automatic grant from MEDIA.

77. How many of these films have been awarded a selective grant from MEDIA?



This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

12 participants answered the question.

100% say between 0 and 5 of the films released have received the selective grant from MEDIA.

78. If there is no MEDIA support in the future, how would that affect your procurement policy and business model in general?

This question was addressed to those respondents who responded affirmatively to question no. 68 (14 participants).

"Reduction in the number of acquisitions, reduction in the number of copies exhibited and a decrease of the broadcast of the film in the different media".

"Taking into account the financial problems, we would reduce our acquisitions budget".

"DK/NA".

"Fewer acquisitions".

"Fewer European films".

"Without MEDIA, it will be difficult to get financing".

"We would move to Asia".

"Disappear".

"Restriction on acquisition of non-national European films".

"We very much take into account whether the films we want to distribute have this support before distributing them. Without this aid, we would be unable to carry many titles forward."

"Less chance of distribution in general."

"We could not buy non-national films. Lack of funding for distribution, and the support offered by the ICEC is very interesting, but the conditions of needing guarantees make them unattainable for many distributors".

"Restriction on purchases of European films and less investment in their launching".

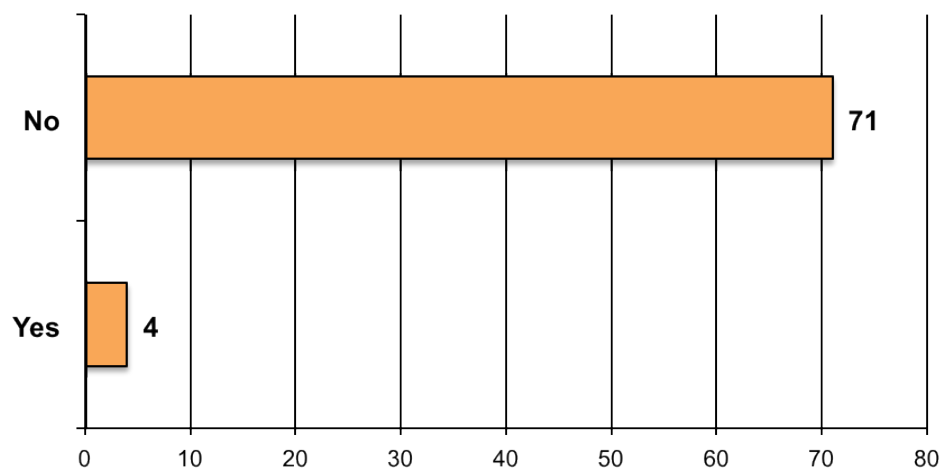
FUNDING FOR SCREENING

Objective: to improve the circulation of non-national European films on the international market through measures that promote their marketing, their distribution in all forms of media and their programming in cinemas as well as encouraging the screening of non-national European films in the European market, in particular by supporting the coordination of a cinema circuit.

The MEDIA programme has allocated EUR 1,744,100 in aid for screening in Catalonia over the last decade, which represents nearly 2% of Europe as a whole and more than 20% of Spain as a whole.

Grants for cinema exhibition in the Catalan audiovisual industry have been on the rise since 2001, with just slight decrease in 2008 and 2011.

79. Have you ever received a MEDIA grant for screening?

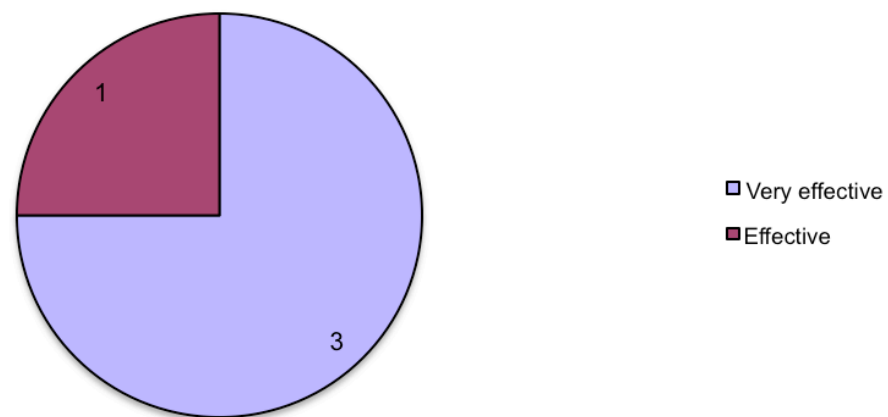


This question was addressed to all respondents (76 participants).

75 participants answered the question.

4 people responded positively (5.3% of all participants).

80. How effective has the grant from the MEDIA programme been in allowing the screening of non-national European films in your cinemas?



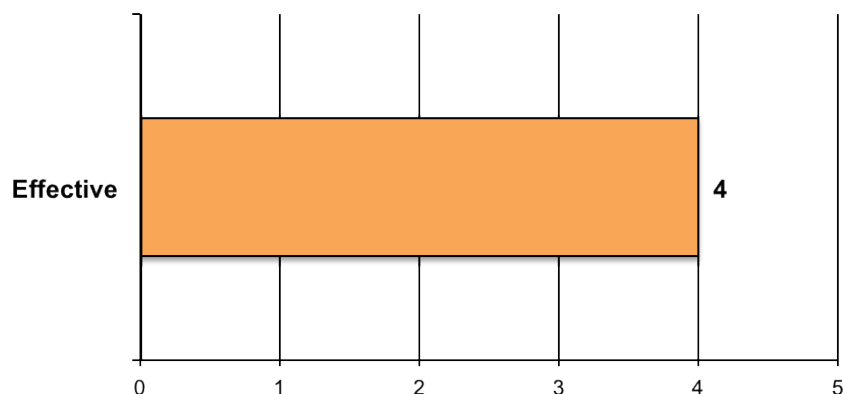
This question was addressed to those respondents who responded affirmatively to question no. 79 (4 participants).

75% consider that the MEDIA grant has been “very effective” in enabling the screening of non-national European films in their cinemas.

Other comments:

“Our cinema has always been known for its support of European cinema. The problem is that the screening market needs to be more dynamic regarding the circulation of copies, and also to reduce the bureaucratic framework to a minimum”.

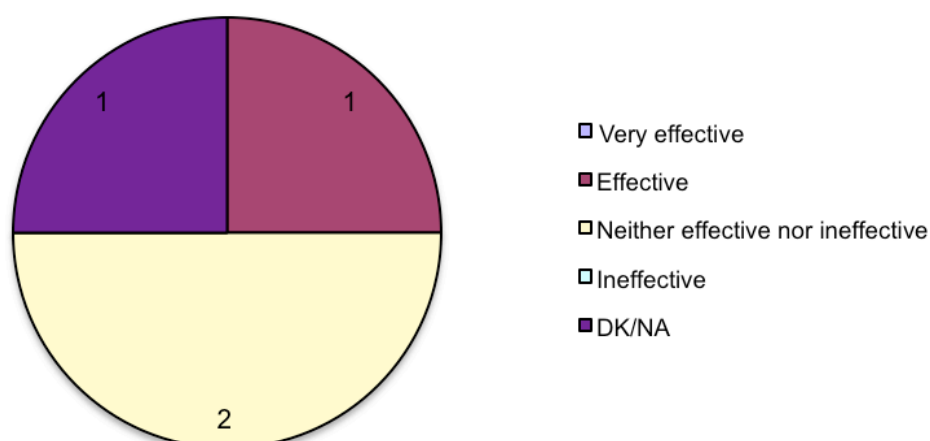
81. How effective has the MEDIA grant been in extending the cinema run of a non-national European film?



This question was addressed to those respondents who responded affirmatively to question no. 79 (4 participants).

100% consider the grant from MEDIA to be “effective” in extending the cinema run of a non-national European film.

82. How effective has the MEDIA grant been in the offering of films in digital format?



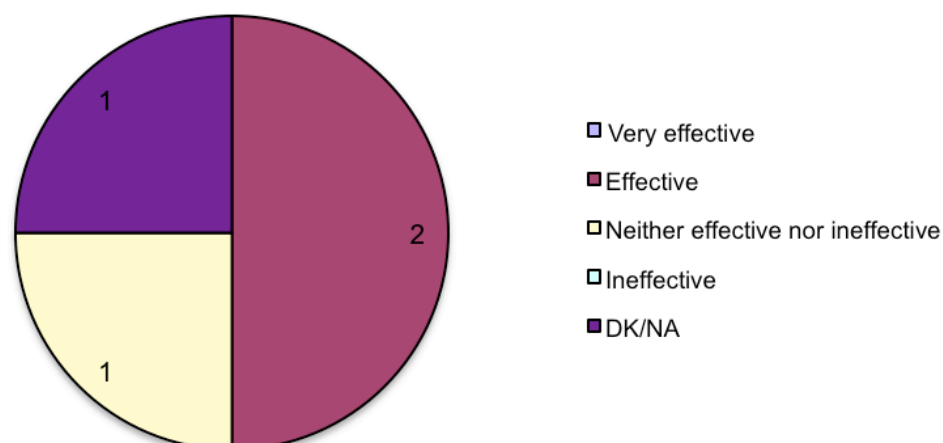
This question was addressed to those respondents who responded affirmatively to question no. 79 (4 participants).

25% consider the MEDIA grant to be “effective” in the offering of films in digital format, while 50% consider it “neither effective nor ineffective”.

Other comments:

“The problem is the lack of an integrator in Spain to help the digitisation of cinemas, and in particular of small cinemas like ours. In our case we had to eventually find our own financing given the lack of funding”.

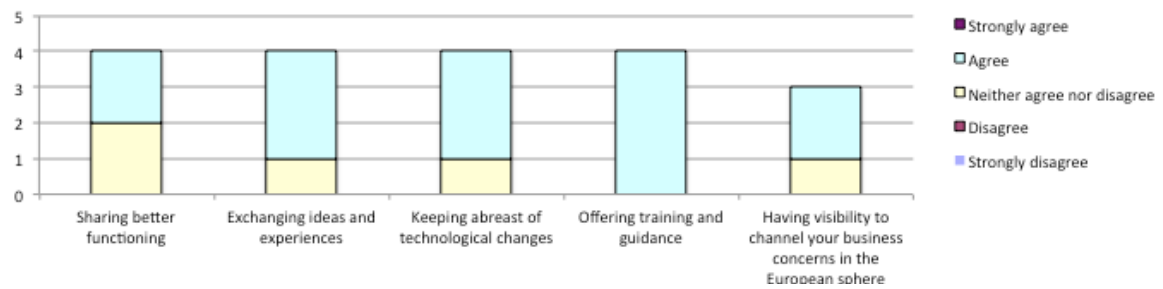
83. How effective has the MEDIA grant been in creating new audiences?



This question was addressed to those respondents who responded affirmatively to question no. 79 (4 participants).

50% consider that the MEDIA grant has been “effective” in creating new audiences for their cinemas.

84. In addition to the grant, the members of the Europa Cinemas network benefit from:



This question was addressed to those respondents who responded affirmatively to question no. 79 (4 participants).

50% “agree” that the MEDIA grant allows members of Europa Cinemas to share a system which functions better.

75% “agree” that the MEDIA grant helps exchange of ideas and experiences with other members of the Europa Cinemas network.

75% “agree” that the MEDIA grant allows them to keep abreast of technological progress.

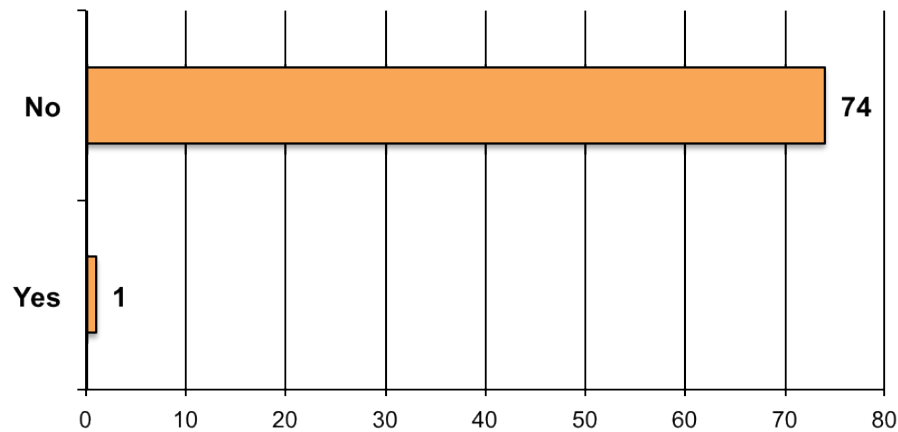
100% “agree” that the MEDIA grant provides training and guidance.

50% “agree” that the MEDIA grant allows them to have visibility to channel their business concerns in the European sphere.

FUNDING FOR DIGITISATION

Objective: to encourage cinemas that show a significant percentage of non-national European films to take advantage of the possibilities offered by digital distribution, and to facilitate the digital transition of cinemas showing European films by funding the indirect costs associated with the purchase of a digital projector.

85. Have you ever received a MEDIA grant for digitisation?

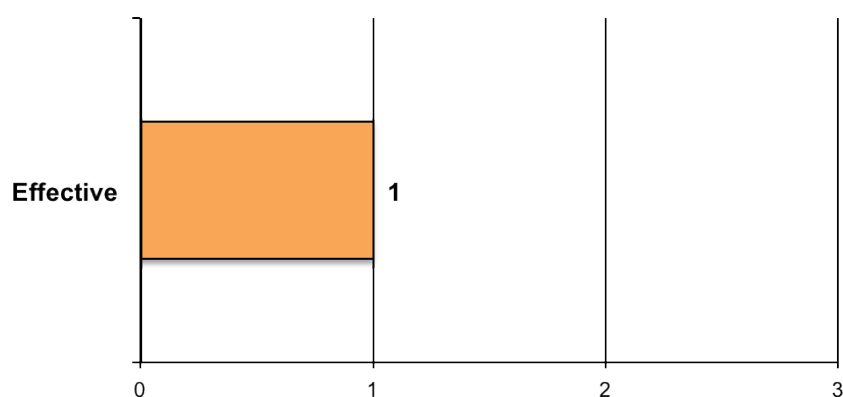


This question was addressed to all respondents (76 participants).

75 participants answered the question.

1 person responded positively (1.3% of all participants).

86. How effective has the MEDIA programme been in easing the digital transition in cinemas?



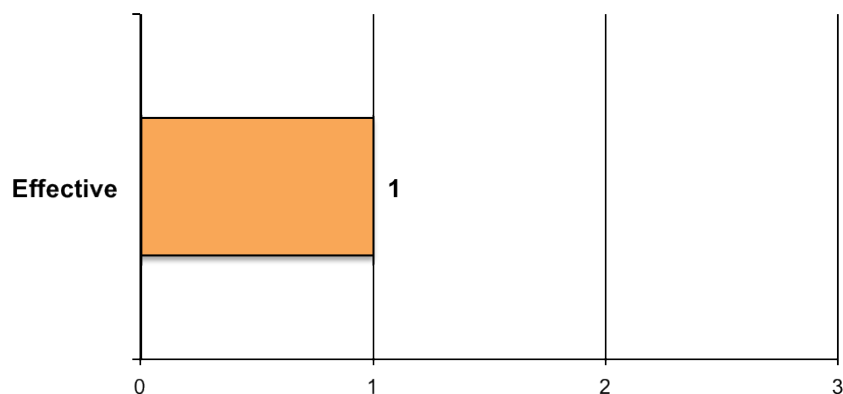
This question was addressed to those respondents who responded affirmatively to question no. 85 (1 participant).

100% believe the MEDIA programme has been “effective” in easing the digital transition in cinemas.

Other comments:

“Digitisation was made possible, in part, thanks to the help of the MEDIA programme. However, before that, in 80% of cases it was financed by the company. I think we need global agreements for Europe and I perceive a lack of commercial judgment when choosing equipment and brands. Also, it should be noted that, despite having acquired two digital projectors, one for each screen, we were only given a subsidy for one, due to a criteria so difficult to meet that it makes the grant virtually inaccessible to most cinemas”.

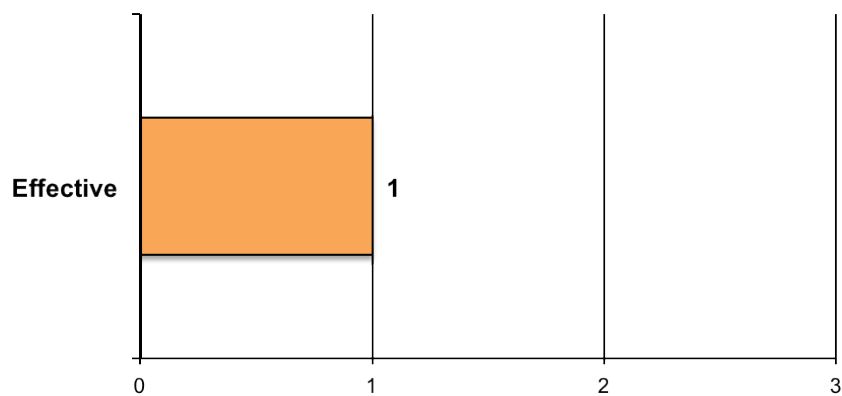
87. How effective has the MEDIA support for digitisation been in creating new audiences for your cinemas?



This question was addressed to those respondents who responded affirmatively to question no. 85 (1 participant).

100% believe the MEDIA programme has been “effective” in creating new audiences for their cinemas.

88. How effective has the MEDIA support for digitisation been in the consolidation of your business?



This question was addressed to those respondents who responded affirmatively to question no. 85 (1 participant).

100% believe the MEDIA programme has been “effective” in the consolidation of their business.

89. If there is no MEDIA support in the future, how would this affect your procurement policy and business model in general?

This question was addressed to those respondents who responded affirmatively to question no. 85 (1 participant).

“European cinema would probably be the most affected, because with the MEDIA grant we strive to always have a minimum of two sessions of European cinema.”

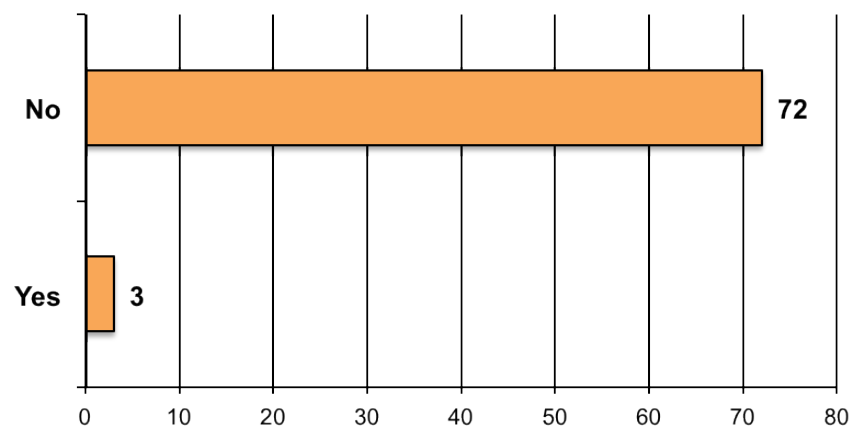
FUNDING FOR TRAINING

Objective: to develop a full range of training initiatives for professionals by responding to the current needs of the European audiovisual industry. Eligible applicants are institutions, associations, organisations and European companies whose training initiatives will contribute to achieving the objectives of the MEDIA Programme.

The MEDIA programme has supported training for professionals in Catalonia, providing over EUR 2 million in grants since 2001, with only one year, 2006, in which no funding was received from this line.

The amount of funding for the Catalan audiovisual industry represents 2.6% of subsidies in the European sphere and almost 35% of Spain as a whole.

90. Have you ever received a MEDIA grant for training?

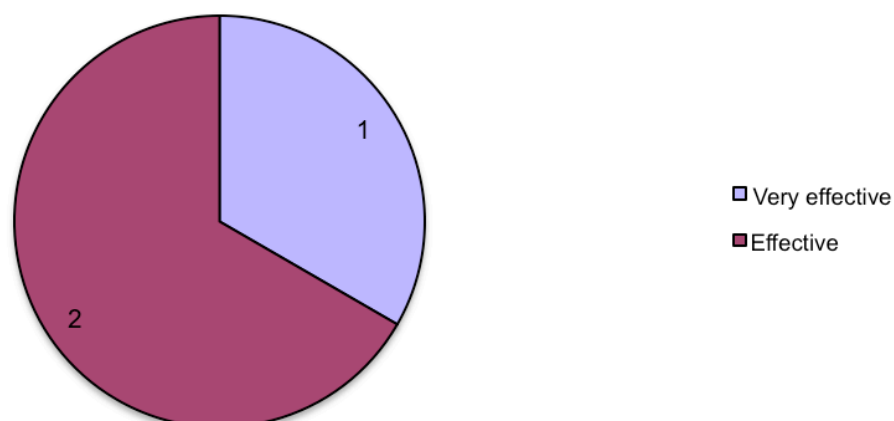


This question was addressed to all respondents (76 participants).

75 participants answered the question.

3 people responded positively (1.3% of all participants).

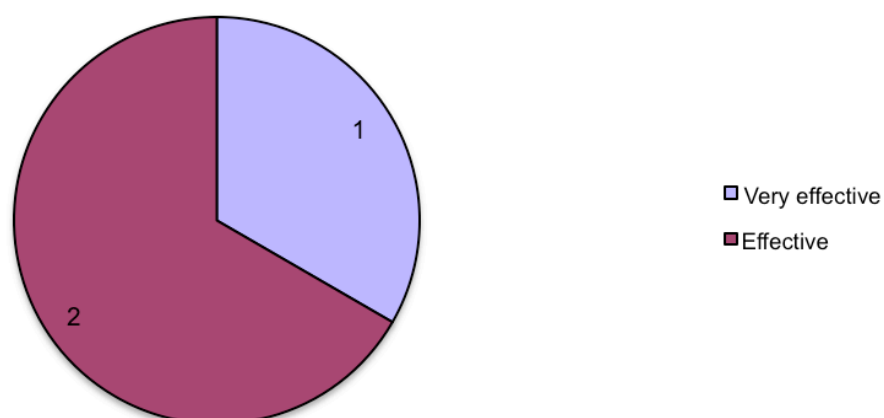
91. How effective has the MEDIA grant been in financing your training activities?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% (2 participants) consider the support from MEDIA to have been “very effective” or “effective” when financing their training activities.

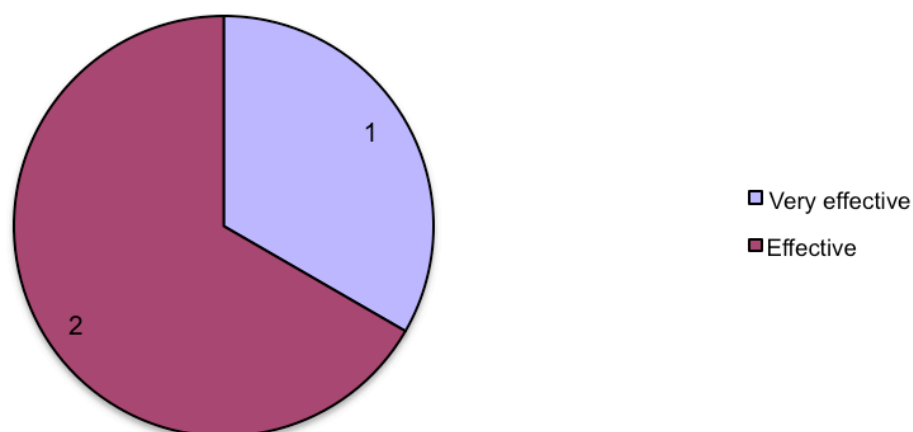
92. How effective has the MEDIA financial support been in finding other sources of funding and/or partners?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% (2 participants) consider the support from the MEDIA grant to have been “effective” when finding other sources of funding and/or partners.

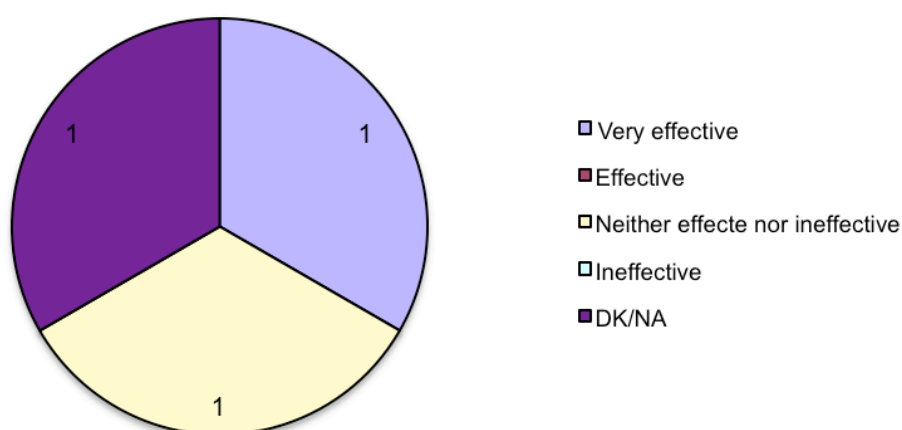
93. How effective has the MEDIA financial support been in taking your training activities to other European cities?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% (2 participants) consider that the MEDIA support has been “effective” when taking their training activities to other European cities.

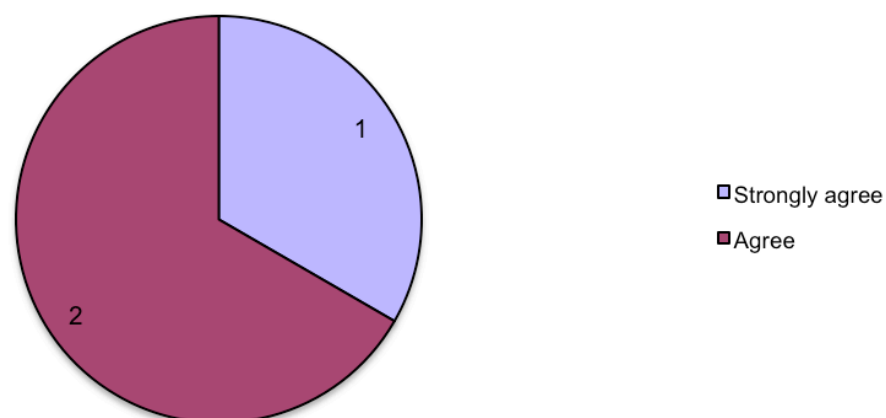
94. How effective has the MEDIA financial support been in attracting students?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

33,3% (1 participants) consider that the MEDIA support has been “very effective” in attracting students.

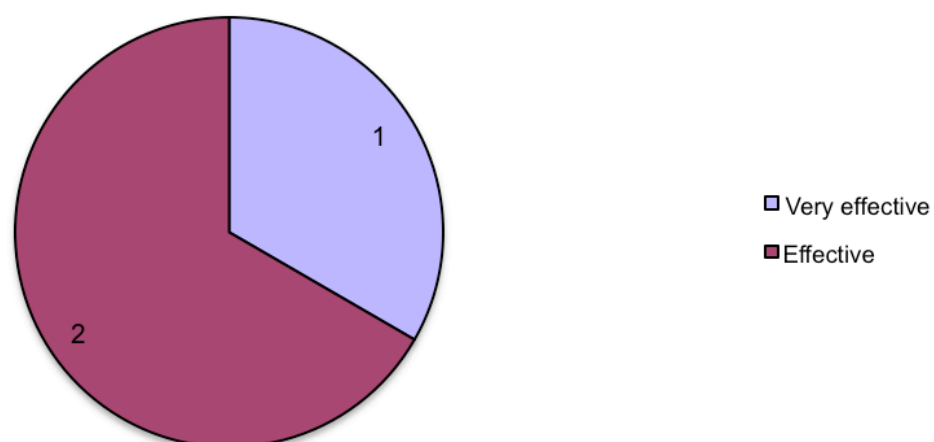
95. Do you agree that the presence of MEDIA builds trust in your training activities?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% “agree” that the presence of MEDIA support builds trust in their training activities.

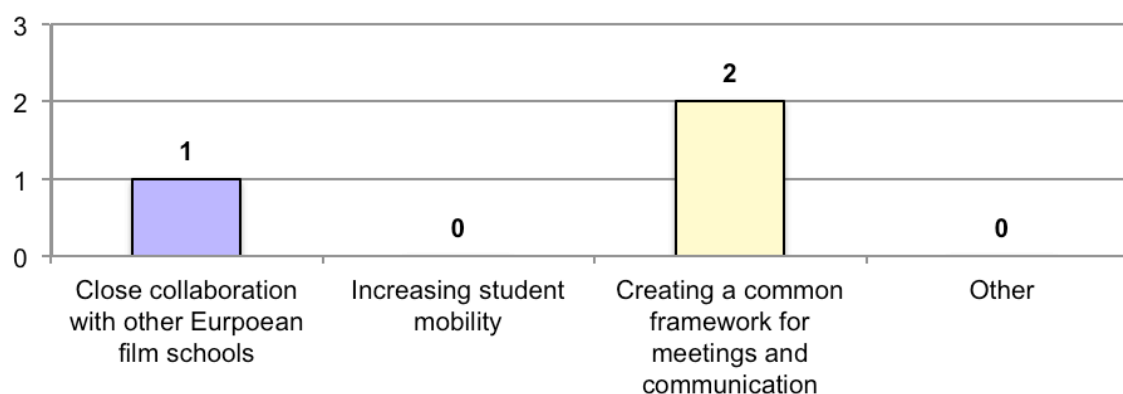
96. How effective has the MEDIA programme been in facilitating joint work and the exchanging of ideas at film and audiovisual schools?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% consider that the MEDIA programme has been “effective” in facilitating joint work and the exchanging of ideas at film and audiovisual schools.

97. How has the MEDIA grant affected film and audiovisual schools?

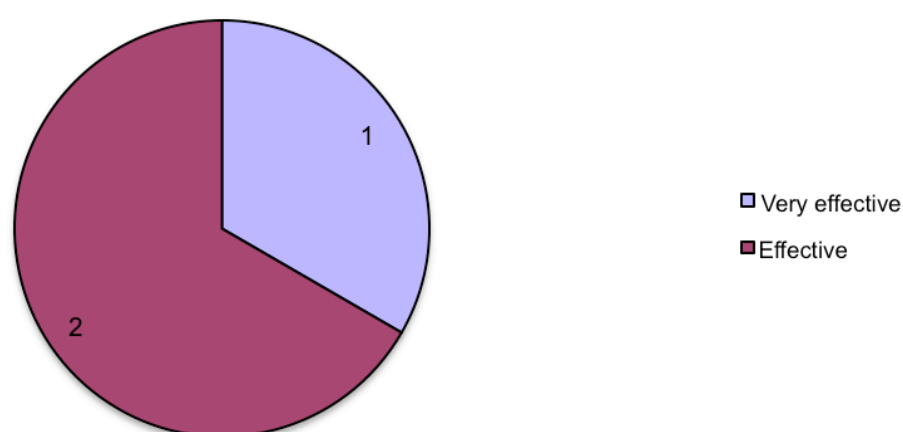


This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

66.7% consider that the MEDIA grant has had an impact on film and audiovisual schools by creating a common framework for meeting and communication.

33.3% consider that the MEDIA grant has provided close collaboration with other European schools.

98. How effective has the MEDIA programme been in the implementation and use of top professionals who contribute their expertise?



This question was addressed to those respondents who responded affirmatively to question no. 90 (3 participants).

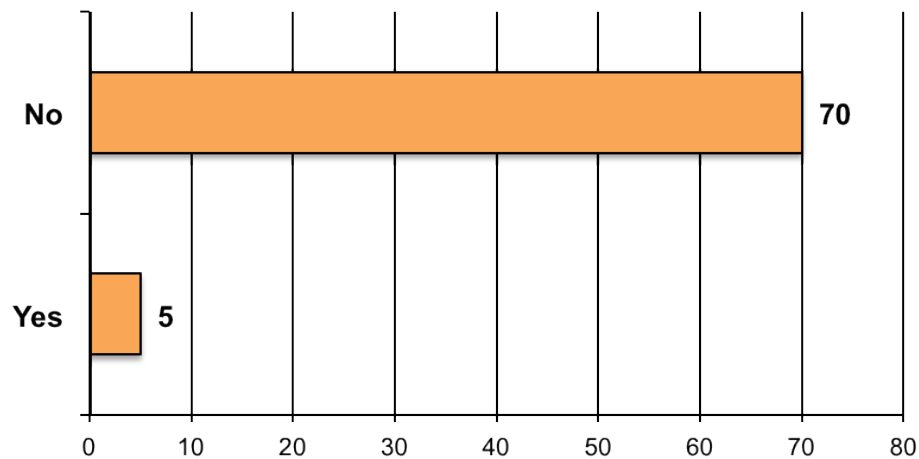
66.7% consider that the MEDIA grant has been “effective” in the implementation and use of top professionals who contribute their expertise.

FUNDING FOR PROMOTION AND ACCESS TO MARKETS

Objective: to facilitate and encourage the promotion and circulation of European audiovisual and cinema pieces in the context of commercial events, conventions and audiovisual festivals in Europe and the world, when these events play a major role in the promotion of European works and the creation of professional networks, and to foster the creation of a network of European operators, supporting joint actions undertaken within the European and international framework by national promotion bodies, whether public or private.

Grants for promotion and access to markets by MEDIA since 2001 have brought EUR 1,775,659 to Catalonia, where apart from the peak of that year, stable numbers have been maintained throughout the decade with an average annual contribution of EUR 143,500.

99. Have you ever received a MEDIA grant for promotion and access to markets?

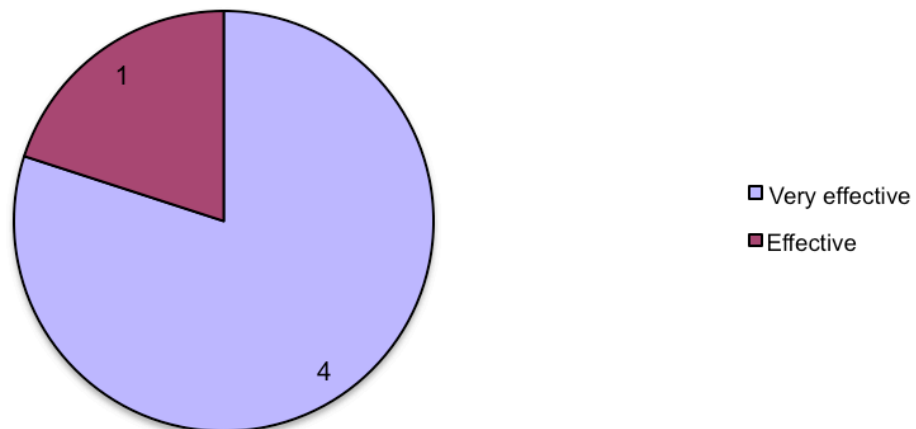


This question was addressed to all respondents (76 participants).

75 participants answered the question.

5 people responded positively (6.7% of all participants).

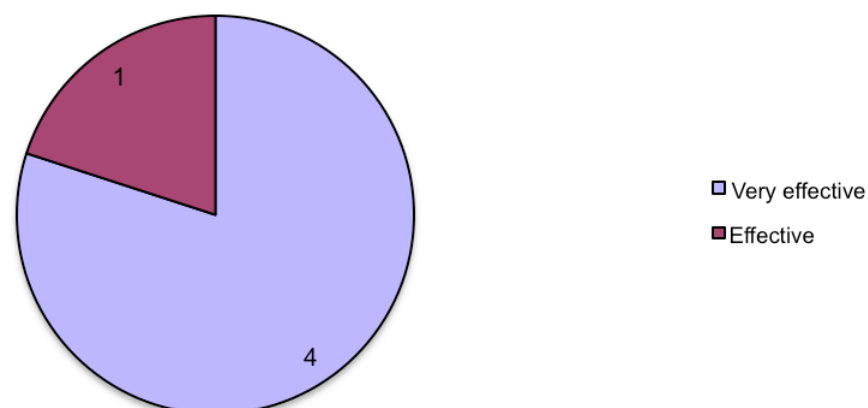
100. How effective has the MEDIA support been in organising events where Catalan industry professionals can interact with international professionals in a professional, structured and accessible context?



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

80% consider that the MEDIA grant has been “very effective” in the organisation of events at which Catalan industry professionals can interact with others from the international sphere.

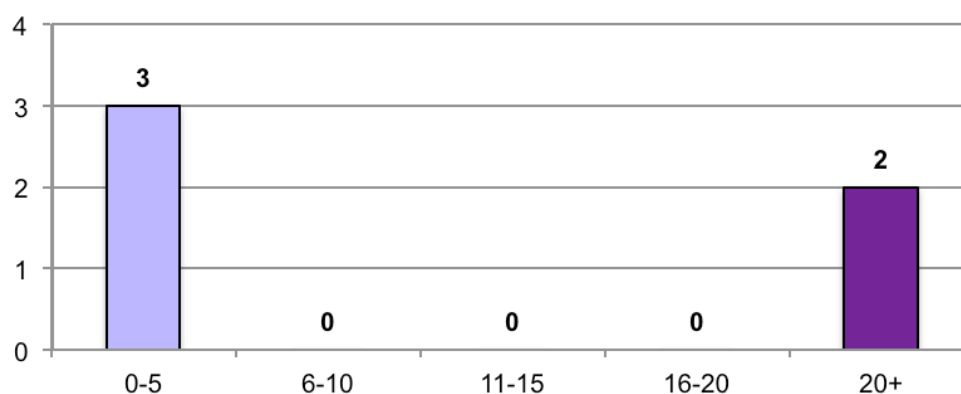
101. How effective have these events been for participants in bringing projects forward from development to production?



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

80% consider that the MEDIA grant has been “very effective” for participants in these events when bringing their project forward from development to production.

102. How many projects have ended up being produced within your market?

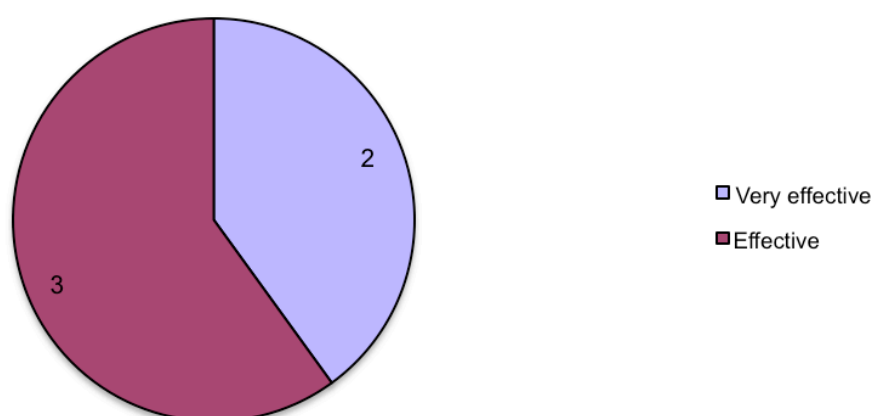


This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

60% say that from 0 to 5 projects have ended up being produced within their market.

40% say that more than 20 projects have ended up being produced within their market.

103. How effective have these events been for participants when bringing forward their projects to be distributed internationally?

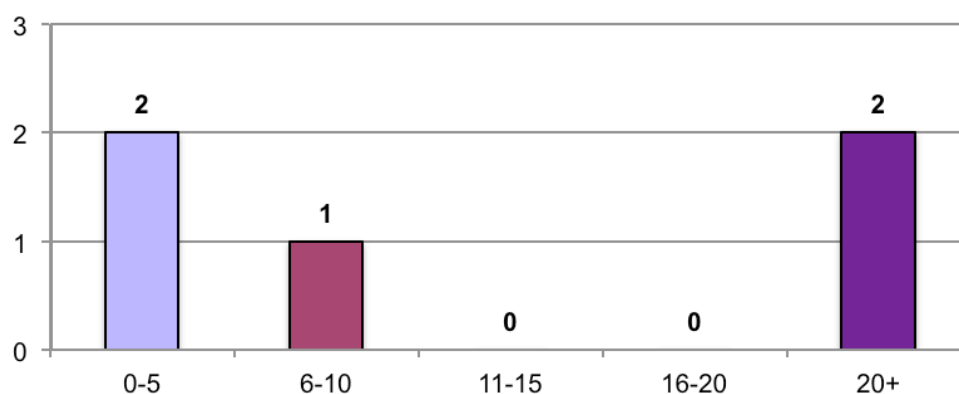


This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

60% consider that these events have been “effective” for participants when bringing forward their projects to be distributed internationally.

40% consider them “very effective”.

104. How many projects have ended up being distributed internationally from within your market?

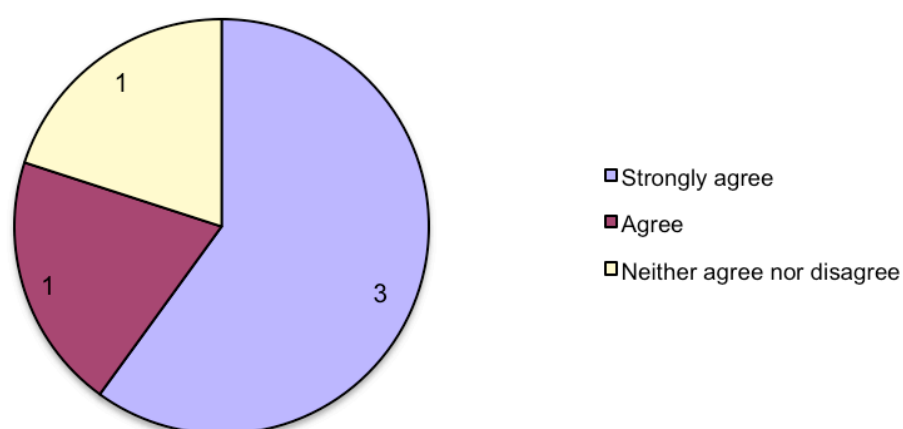


This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

40% say that more than 20 projects have ended up being distributed internationally within their market.

Another 40% say from 0 to 5 projects have been distributed internationally.

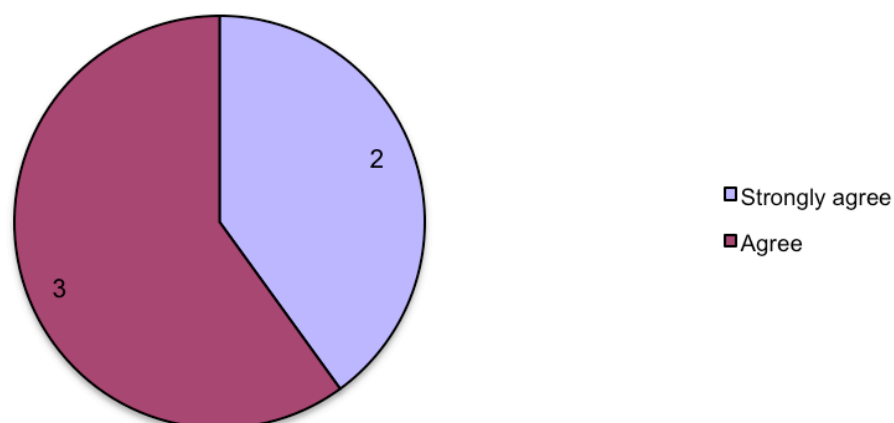
105. Do you agree or disagree with the statement that a grant from MEDIA reduces the cost of organising these events and makes them more affordable for participants? For example, Media-Stands offers *umbrella* prices for European producers to attend the main markets, as well as providing them with a visible presence in a publication at the market and space on the stand.



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

60% "strongly agree" that MEDIA reduces the cost of organising these events and provides access to participants.

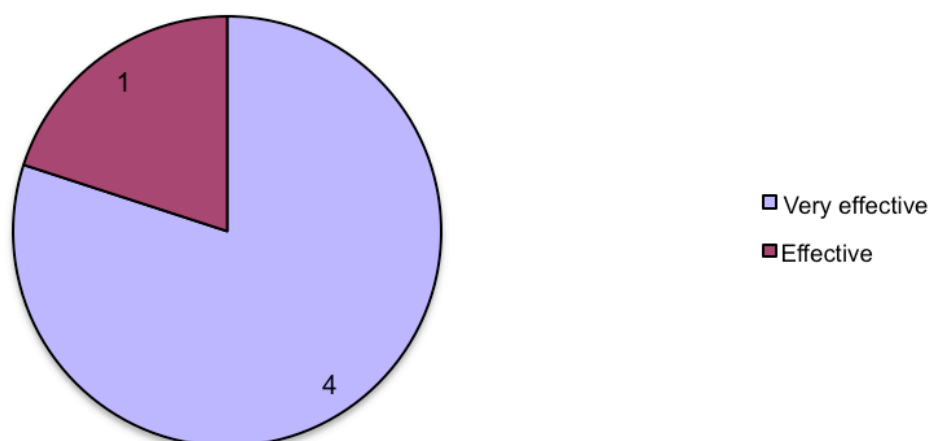
106. How effective was the support of the MEDIA grant in ensuring the participation of top professionals, including commissioning editors, television executives, etc.?



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

60% consider that the MEDIA grant has been “effective” in ensuring top participation, while 40% consider it “very effective”.

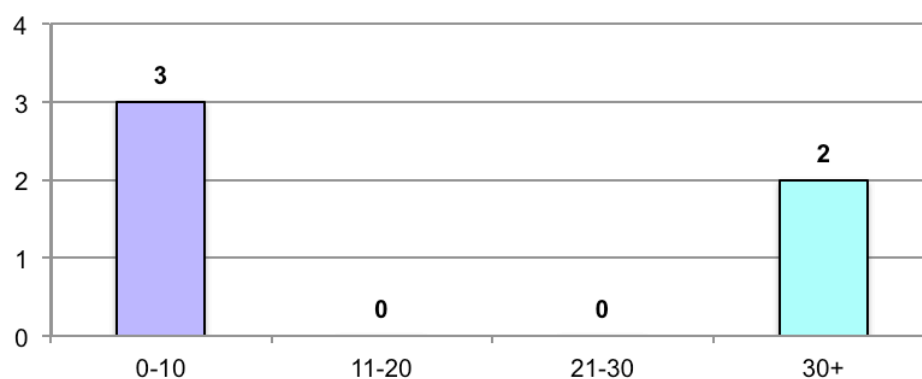
107. How effective has the MEDIA financial grant been in finding other sources of funding and/or partners?



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

80% consider that the MEDIA grant has been “very effective” in finding other sources of funding and/or partners.

108. How many projects have found financing within your market?

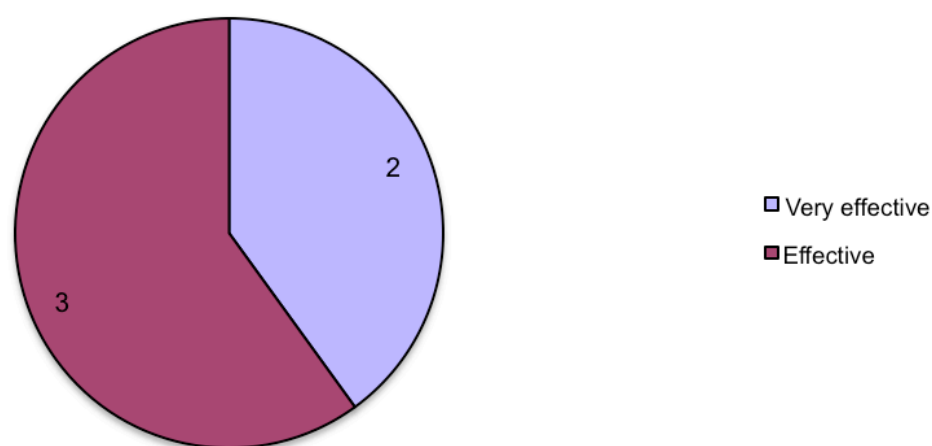


This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

40% say that more than 30 projects have managed to find financing within their market.

60% say that from 0 to 10 projects have found financing within their market.

109. How effective has the MEDIA grant been in creating loyalty among participants, defining them as attendees who were not invited directly by the market itself?



This question was addressed to those respondents who responded affirmatively to question no. 99 (5 participants).

40% consider that the MEDIA grant has been “very effective” in creating loyalty among participants in its market.

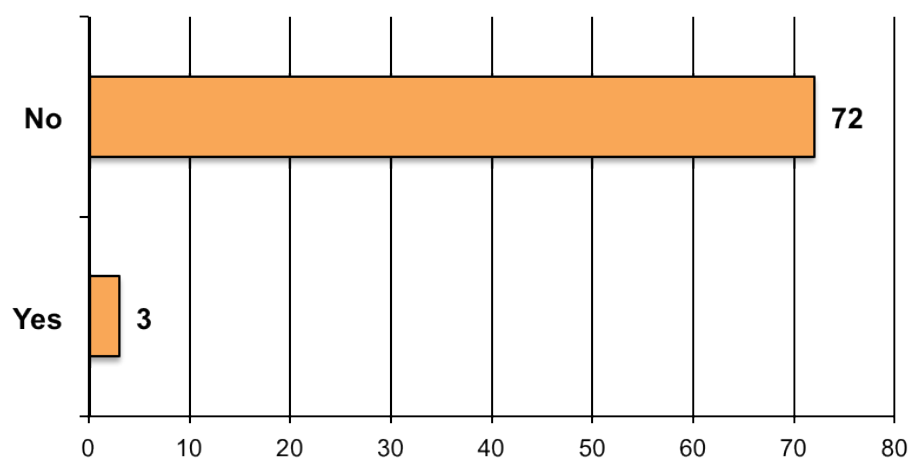
60% consider that the MEDIA grant has been “effective” in creating loyalty among participants.

FUNDING FOR FESTIVALS

Objective: to facilitate and encourage the promotion and circulation of European audiovisual and cinematic pieces at trade shows, fairs and audiovisual festivals in Europe and beyond, since these events could play an important role in the promotion of European pieces and the networking of professionals from Europe, as well as improving access by European and international audiences to European audiovisual works.

The MEDIA programme, through support for festivals, has contributed EUR 675,099 to Catalonia since 2001 from this line of action, with an average of EUR 56,000 per year, except in 2005; when MEDIA contributed almost double that amount.

110. Have you ever received a MEDIA grant for festivals?

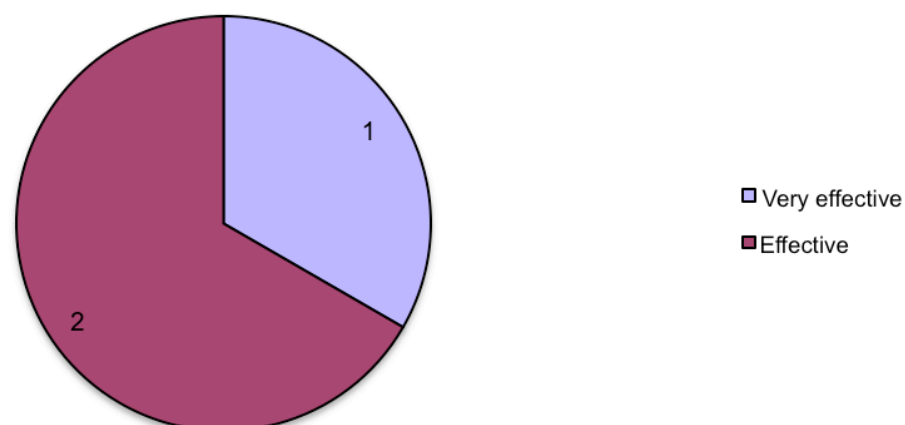


This question was addressed to all respondents (76 participants).

75 participants answered the question.

3 people responded positively (4% of all participants).

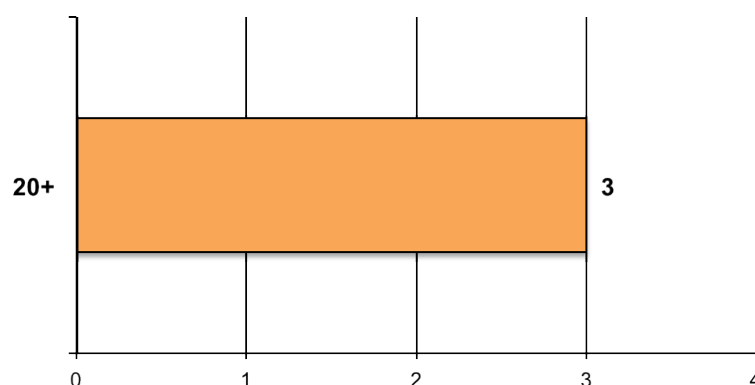
111. How effective has the grant from the MEDIA programme been in allowing the exhibition of European films at your festival?



This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

66.7% consider that the MEDIA grant has been “effective” when enabling the screening of European films at their festival.

112. How many European films have been screened as part of your festival with the support of the MEDIA programme?



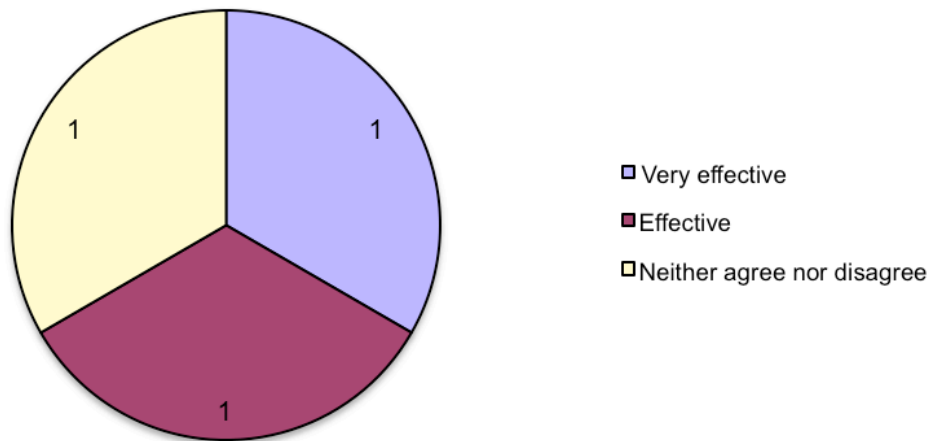
This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

100% say that more than 20 European films have been screened at their festival.

Other comments:

“It is difficult to assess how many have been screened specifically with support from the MEDIA programme, but at least 20 European films (including features and short films)”.

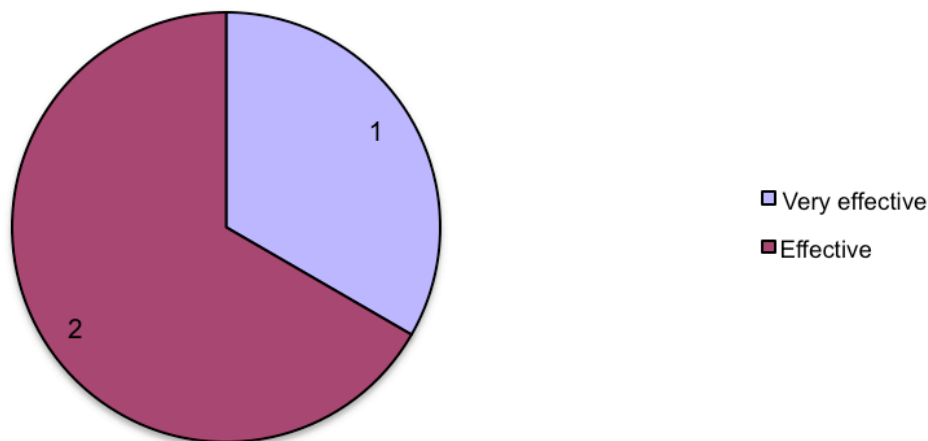
113. How effective has the MEDIA programme been in the participation of top professionals at your festival?



This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

66.6% consider that the MEDIA programme has been “very effective” or “effective” in the use of top professionals at their festival.

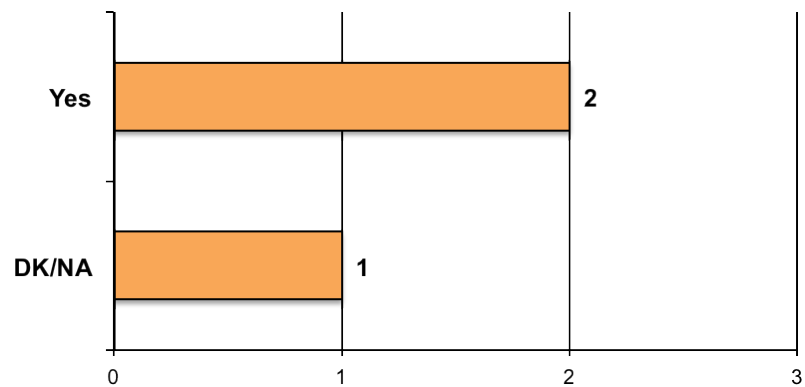
114. How effective has the grant from the MEDIA programme been in finding other financial partners?



This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

33.3% consider that the grant from the MEDIA programme has been “very effective” in finding other financial partners.

115. Has the support from the MEDIA programme helped your festival to increase the number of industry attendees?



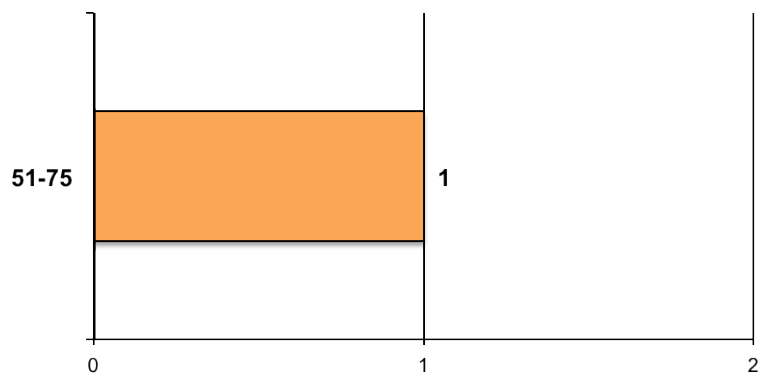
This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

66.7% say that the MEDIA grant has increased the number of industry attendees.

Other comments:

“Yes, it has helped by collaborating in the promotion of conferences among industry professionals.”

116. How many more industry attendees has your festival received thanks to the grant from the MEDIA programme?



This question was addressed to those respondents who responded affirmatively to question no. 115 (2 participants).

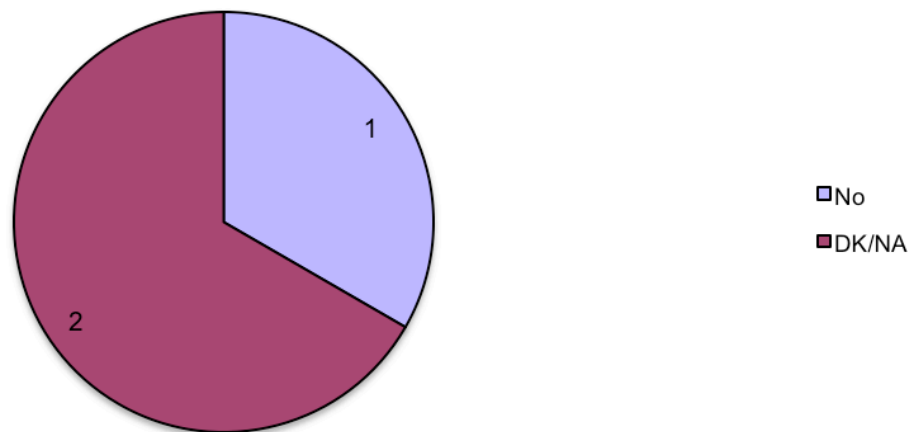
1 participant answered the question.

100% say that the festival has increased its industry attendees by between 51 and 75 thanks to the grant from MEDIA.

Other comments:

“Impossible to evaluate”.

117. Has the support from the MEDIA programme helped your festival to increase the number of public attendees?



This question was addressed to those respondents who responded affirmatively to question no. 110 (3 participants).

66.7% consider that it is impossible to determine whether the support from MEDIA has increased public attendance at their festival.

118. How many more attendees has your festival received thanks to the grant from the MEDIA programme?

This question was addressed to those respondents who responded affirmatively to question no. 117 (3 participants).

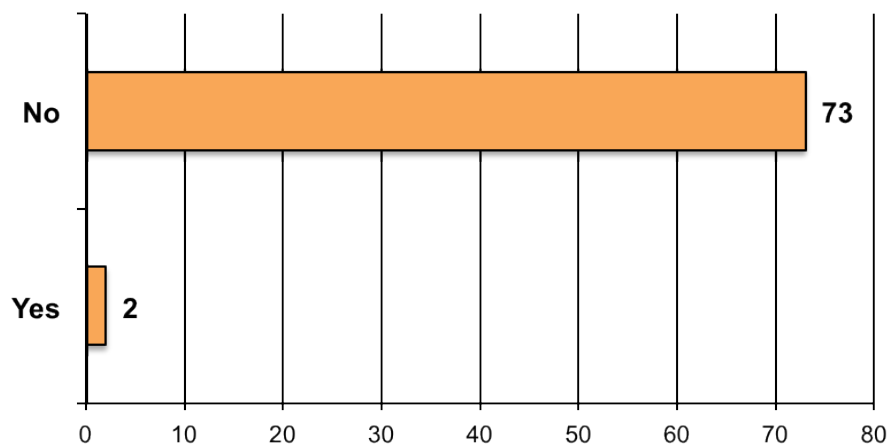
No answers.

FUNDING FOR VOD AND DIGITAL CINEMA DISTRIBUTION

Objective: to support the creation and marketing of catalogues of European works to be distributed digitally across borders to a wider audience and/or to cinema exhibitors through advanced distribution services that include the digital security systems needed to protect online content, as well as encouraging the European audiovisual industry to adapt itself to new developments in digital technology.

The MEDIA grant for VoD is a line of action, which began to be awarded in 2008. Since then, except in 2009, when no grants were awarded, MEDIA has brought EUR 1,453,808 to Catalonia for the consolidation of a new model of consumption and the creation of a new audience.

119. Have you ever received a MEDIA grant for VoD and digital cinema distribution?

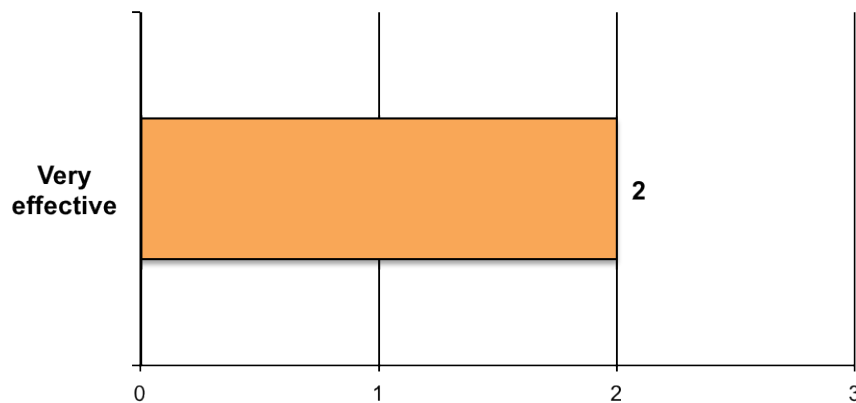


This question was addressed to all respondents (76 participants).

75 participants answered the question.

2 people responded positively (2.7% of all participants).

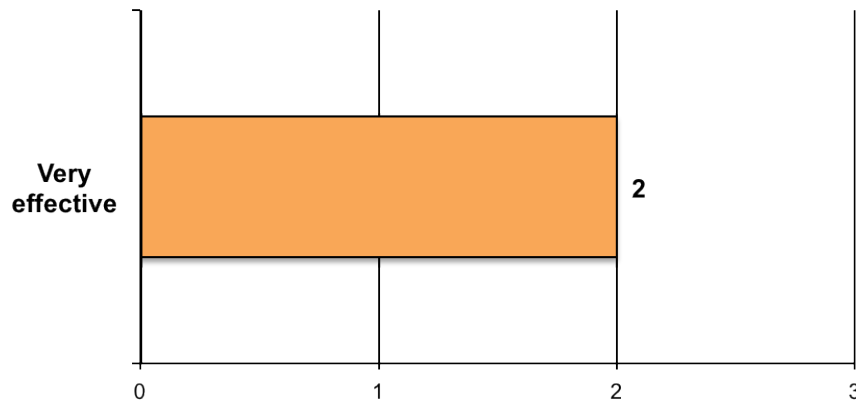
120. How effective has MEDIA been in encouraging VoD and digital distribution in Europe?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

100% consider that the MEDIA grant has been “very effective” in providing incentives to VoD and digital distribution in Europe.

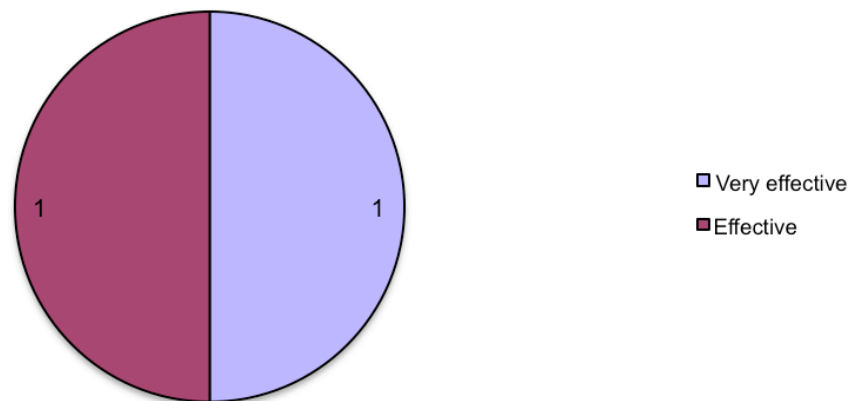
121. How effective has the grant from MEDIA been in the use of new technologies to create a new audience?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

100% consider that the MEDIA grant has been “very effective” in the use of new technologies to create a new audience.

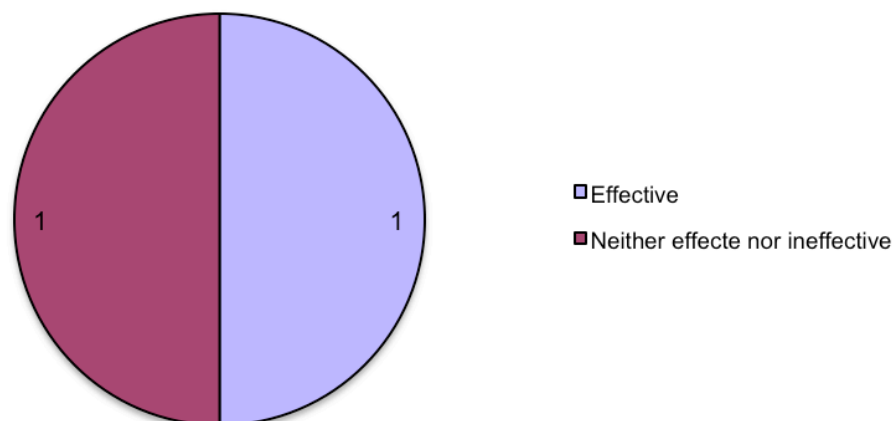
122. How effective has MEDIA been in encouraging the audiovisual industry to adapt to new developments in digital technology?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

100% believe that MEDIA he has been “very effective” or “effective” in encouraging the audiovisual industry to adapt to new developments in digital technology.

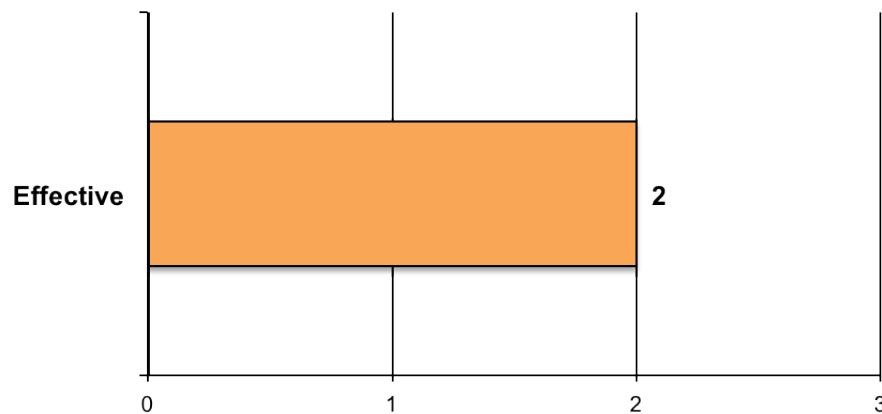
123. How effective has MEDIA been in providing a legal framework adapted to a new consumption model?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

50% consider that MEDIA has been “effective” in providing a legal framework adapted to a new consumption model.

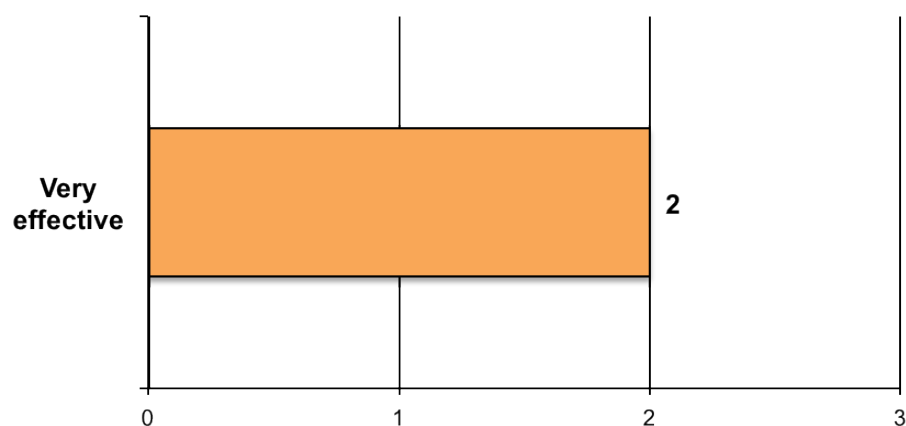
124. How effective has the MEDIA grant been in the circulation of non-national European works that otherwise would not be distributed in Spain?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

100% consider that the grant from MEDIA has been “effective” in the circulation of non-national European works that otherwise would not be distributed in Spain.

125. How effective has the grant from MEDIA for VoD and digital distribution been in consolidating your business?



This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

100% believe that the MEDIA grant for VoD has been “very effective” in the consolidation of their business.

126. If there were no MEDIA support in the future, what changes would you expect in your procurement policy and business model in general?

This question was addressed to those respondents who responded affirmatively to question no. 119 (2 participants).

"It would be much worse".

"More conservative from an economic and, presumably, editorial standpoint".

CONCLUDING REMARKS

127. Write your comments in this space regarding any issues not covered in this questionnaire.

This question was addressed to all respondents (76 participants).

18 participants answered the question.

"Thank you!"

"The issues covered are very comprehensive".

"Thanks for everything!"

"MEDIA is an essential platform for the sustainability and the mere existence of the European audiovisual industry".

"It's extremely difficult to get aid for project development, which is essential to be able to carry out production. It is an important mechanism when starting up the main activity of the company".

"Good luck!"

"Thank you".

"I find the questions too general and not specific enough:

- a) The problems of a small cinema are not the same as those of a multiplex complex, whether with subtitled original version or dubbed films.*
- b) There is a lack of help from the state agencies in promoting the role of the integrator in small cinemas, which are always shut out when it comes to aid.*
- c) Project schedules should be examined based on their cultural rigour, the presentation of new artists and cinematographies.*
- d) We need to keep in mind that the problems are different in each country, where there are radically different legislative frameworks (Spain is not the same as France or England), and we need to find a valid interlocutor for all countries.*
- e) VAT rates must be standardised".*

"None".

"It is unfair to have a system whereby, in a multiparty co-production, the person responsible as regards MEDIA can be only one of the producers".

"The bureaucratic effort required from producers in each of the MEDIA calls is excessive, although we acknowledge that this seems to have been reduced in recent years".

"Thank you for your continued support!"

Regarding the conditions of the grant programme for festivals, I would only question the subject of justifiable items, because I think that some aspects should be updated, such as the acceptance of online catalogues and not just print catalogues (which are more limited and less sustainable). Thank you!"

"We are part of the TIDE program, which we consider a very good project. We are awaiting funding for the development of VoD".

"The MEDIA programme is an example of a good operation. If something works, don't change it!"

"I think that the whole process and the papers that must be submitted to request a development grant are too complicated".

"I do not understand the purpose of this survey. Then again, I don't understand the point of any surveys with more than three questions".

"There are no questions about the bureaucratic processes with Brussels regarding applications, deadlines and time spent. Nothing has been asked about the most important aspects that need to be improved in the approach of the MEDIA grants, but I understand that this issue is already being considered in other surveys".

THE FUTURE: THE 2014/2020 FRAMEWORK

The Creative Europe programme will support European cinema and the cultural and creative industries, and will increase its contribution for the creation of jobs and economic growth. With a proposed budget of EUR 1,800 million for the period 2014-2020, Creative Europe will provide support to tens of thousands of artists, cultural professionals and cultural organizations in the fields of performing arts, fine arts, publishing, film, television, music, interdisciplinary arts, heritage and the video gaming industry, and will help them to operate across Europe to reach new audiences and develop the skills needed in the digital era. Assisting European cultural productions to reach new audiences in other countries, the new programme will also help to safeguard and promote cultural and linguistic diversity in Europe.

Creative Europe will accommodate the MEDIA programme (and the MEDIA MUNDUS programme) as well as the CULTURE programme. During 2013 there will be negotiations to put the finishing touches on defining the new programme and its sectorial lines of aid. So far, we know that it will enjoy a higher budget and that it is intended to be a first window of access to funding platforms for cultural companies. Europe aims to provide a response to an industry, that of culture, that it knows is suffering deeply from the crisis, by providing a more simple and flexible system.

Culture plays a central role in the economy of the EU-27. European Union studies have shown that the cultural and creative industries form around 4.5% of the GDP of the EU, representing 3.8% of jobs (8.5 million jobs, and many more if we take into account its impact on the other sectors that it influences). The study shows that the sector has impressive growth potential: between 2000 and 2007, employment in these sectors has grown an average of 3.5% annually, compared with 1% in the rest of the economy of the EU-27. The rate of employment growth in these sectors in the United States and China were also higher, with an average of 2% annually. Europe is, by far, the world leader in export of creative industries. To maintain this position, we need to invest in the sector's capability to operate across borders.

Creative Europe responds to this need with a more strategic plan to guide investment to where its impact will be greater. Creative Europe takes into account the challenges created by globalization, in particular the impact of digital technologies that are changing the way in which cultural products are made, distributed, accessed and transformed into revenue streams and business models. However, these developments also create opportunities for cultural and creative industries in Europe, and the programme seeks to help them take advantage of these opportunities so that they can benefit from digital transformation and create more jobs and international careers.

The European Commission estimates that between 2014 and 2020, at least 8,000 cultural organizations and 300,000 artists, cultural professionals and their works could receive cross-border support and gain the experience that will allow them to develop international careers. The programme will also provide support for the translation of more than 5,500 books and other literary works.

MEDIA has a budgetary provision of 55% of these EUR 1,800 million, according to the proposed text. If approved, it would mean an action budget from 2014 to 2020 of EUR 990 million. MEDIA will provide support for the global distribution of over 1,000 European films via traditional and digital platforms, it will also provide funding for audiovisual professionals to allow them to have access to international markets and stimulate the development of films and other audiovisual works with potential for cross-border circulation.

There is much work to be done: thanks in part to the support of MEDIA, the proportion of European films among new film releases rose from 36% in 1989 to 54% in 2009. The Europa Cinemas network, which includes more than 2,000 screens in most independent cinemas, helps to ensure a wide variety of films for audiences in 475 cities. The films attracted 59 million viewers in 2009 compared to 30 million in 2000.

Creative Europe will be open to Member States and the countries of the EFTA (European Free Trade Association: Iceland, Liechtenstein, Norway and Switzerland), member countries and EU candidates, potential candidates and neighbouring countries. Other countries could

be included in specific actions. Currently, the member states of the EU, the EFTA countries, Croatia, Turkey, Macedonia, Serbia, Montenegro and Bosnia and Herzegovina are participating in the Culture Programme. The EU Member States, Croatia, Iceland, Liechtenstein, Norway and Switzerland are participating in the MEDIA Programme.

CONCLUSIONS

ROUGHLY 90% OF THOSE SURVEYED STATE THAT THE MEDIA GRANTS HAVE STRENGTHENED THEIR PROJECTS, TO THE EXTENT THAT MANY WOULD NOT HAVE BEEN POSSIBLE WITHOUT IT.

Receiving the MEDIA grant represents a key element of support within the industry's various fields –from producers seeking to obtain funding, to distributors, festival exhibitors and organisers– when striving to ensure a quality European programme, bearing little relation to the more commercial listings. Over 90% of the professionals surveyed state that the grant has strengthened their projects, to the extent that many would not have been possible without it.

OVER HALF OF THOSE POLLED STATE THAT MEDIA HAS HELPED THEM CONSOLIDATE THEIR BUSINESS, WHILE HALF AGREE THAT IT HAS HELPED THEM KEEP THEIR JOBS.

Some 70% of those polled share the idea that MEDIA support can help consolidate a business, especially in the country's current crisis situation, and particularly in the audiovisual sector. Receiving MEDIA support cannot only help consolidate a business, but can incentivise the creation of new jobs. Half of those surveyed state that the MEDIA grant has helped their companies to preserve jobs.

FOR THOSE SURVEYED, ATTENDING TRAINING COURSES AND NETWORKING MEETINGS HAS BECOME A MEANS TO ENHANCE THEIR KNOWLEDGE AND BUSINESS AND INTRODUCE THEM TO NEW PARTNERS AND COLLABORATORS.

The Catalan professionals surveyed have attended few training courses financed by MEDIA. Nevertheless, those that have believe it has enabled them to broaden their knowledge (95%), increased their business (57.9%) and given them the chance to finally meet partners they had already worked with (63.3%), networking meetings have helped those polled to improve their position with regards to buyers and investors (77.2%), «to become less invisible» and to meet partners for future collaborations (94.3%).

THE ANTENNA SERVICE IS VERY EFFICIENT AND DRAWS COMPANIES CLOSER TO EUROPE.

Antenna's role by no means goes unnoticed among the professionals surveyed: almost 90% of those surveyed believe that the MEDIA Antena Catalunya service is "very efficient" or "efficient", and agree that it is vital in order for the Catalan audiovisual industry to «get closer to Europe». Furthermore, Antenna's bespoke service is important to them when presenting their applications.

THE MEDIA DEVELOPMENT GRANT APPEARS AS THE MAIN BOOSTER ON THE INTERNATIONAL MARKET, AS WELL AS HAVING ESTABLISHED BOTH DOCUMENTARIES AND FICTION GENRES IN THE INDUSTRY.

The majority of producers believe that the support from the MEDIA programme in terms of development has helped them to promote their project on the international market, to generate trust among their partners and collaborators and to find other sources of funding. The producers themselves consider that, for them, the MEDIA grant could be decisive when it comes to collaborating in a project as regards the guarantees it can generate. The genres that most benefit from the MEDIA development grants are documentaries and fiction. And in 80% of these cases, it is considered that the MEDIA brand helps consolidate the genre within the industry.

I2I AUDIOVISUAL IS THE GRANT WITH THE MOST POSITIVE ASSESSMENT, AND IS USED SPECIFICALLY TO REDUCE RISK AND COMPLETE THE FINANCIAL EXPENSES

One of the most popular grants within the MEDIA programme in Catalonia - which, in the past decade, has received almost 50% of the grants of this kind awarded all over the country - is i2i Audiovisual. Catalan beneficiaries rate it very highly: 72.8% considered it to be very efficient or efficient, and almost 70% believe it helped them maximise their project's

international potential. Roughly 90% of those surveyed that received the grant did so for fiction projects although, funnily enough, the majority believe that documentaries are the hardest genre to finance, followed by fiction. All 100% of those surveyed were beneficiaries of the financing expenditure module, which they consider to be of huge importance as it has allowed them to reduce the economic risk» of their companies and, in some cases, to «complete their financial spending».

DISTRIBUTORS AND EXHIBITORS BELIEVE THAT A FUTURE WITHOUT MEDIA WOULD CAUSE THEM FINANCIAL PROBLEMS AND GET THEM TO CONSERVATIVE ACQUISITION POLICIES, TO THE DETRIMENT OF THE EUROPEAN AUDIOVISUAL INDUSTRY.

As regards distributors and exhibitors, over 70% consider the MEDIA grant to have been effective in the acquisition and programming, respectively, of non-national European films that would otherwise not have been possible. In both cases there is a general feeling that a future without the MEDIA programme would inevitably lead to «financial problems», «conservative acquisition policies» and a situation in which «the European film industry would be the main victim».

NETWORKING EVENTS WITH MEDIA SUPPORT HAVE ENABLED MANY PROJECTS TO PROGRESS TOWARDS INTERNATIONAL PRODUCTION AND/OR DISTRIBUTION.

In the same way that many professionals from the sector believe that the networking activities offered by MEDIA help them to «become part» of the industry, 80% of the professionals surveyed who received the programme's support in promoting and accessing markets believe that the funding was very efficient in terms of organising activities in which professionals from the Catalan audiovisual industry were able to interact with other international professionals. Generally, those surveyed consider that funding for this type of events has enabled many projects to progress towards production or to achieve distribution on an international scale.

THE VoD MEDIA AND DIGITAL DISTRIBUTION GRANT HAVE BEEN FULLY EFFECTIVE AT INCENTIVISING NEW TECHNOLOGY, CREATING NEW AUDIENCES AND IMPROVING THE DISSEMINATION OF EUROPEAN FILMS.

A fairly recent funding scheme is the one aimed at Video on Demand and digital film distribution. At a time when the sector is threatened by piracy and changes in viewer consumption models, the MEDIA programme seeks to support the creation and use of catalogues for European works in digital format and businesses adapted to the new technological developments. In this sense, the Catalan professionals surveyed in this field believe that the MEDIA grants have been 100% effective at incentivising VoD and using new technologies to create new audiences, as well as enabling the dissemination of European productions that would otherwise only have been shown within Spanish territory.

THE CATALAN AUDIOVISUAL INDUSTRY HAS A VERY POSITIVE PERCEPTION OF THE MEDIA PROGRAMME

The perception of the MEDIA programme within the Catalan audiovisual industry is very positive, not only in terms of its financial contribution, but also for the strengthening of projects and businesses that would otherwise be subject to very conservative policies. Moreover, it is considered an «essential platform for the mere existence of a European audiovisual industry».

THANKS TO:

To the ICEC. To the MEDIA unit. To all the MEDIA offices throughout Europe. To the producers' associations. To Maria Dolors Clemente and Maria Jesús Sánchez Fernández from the Audiovisual Area of the ICEC. To Manel Camós and the whole team at the European Commission of Barcelona. To all the audiovisual schools and professional associations in Catalonia. To all the staff who are or have been part of MEDIA Antena Catalunya in its more than 20 years. To all the companies involved in conducting this survey, and to all the individuals, companies and institutions that have worked with us over these twenty years.

Director: Helena Moreno Nuñez
Content: Mar Vilà Barceló
Administration: Natàlia Giménez Teixidó
Media Coordinator: Helena Vilaplana Carnerero
Graphic Design: EPA Disseny SL – www.epasg.com



MEDIA ANTENA CATALUNYA

**THE INFORMATION OFFICE OF THE
MEDIA PROGRAMME IN CATALONIA**

media_antena.cultura@gencat.cat
www.antenamediacat.eu

facebook.com/MEDIACatalunya
@MEDIACatalunya
youtube.com/AntenaMediaCAT



EUROPE LOVES CINEMA



Generalitat de Catalunya
Government of Catalonia
**Catalan Institute
for the Cultural Companies**