

# Hearing on the Promotion of European Films and TV Series Online

Panel 3: Promoting European Works by an Imposed  
Financial Contribution: Experiences & Challenges

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## The Independent Sector

### **EuroVoD – a network of European independent VoD platforms:**

- 14 countries represented so far – UniversCiné (FR), UniversCiné Belgium, Filmin (ES), Volta (IE), leKino (CH), Flimmit (AT), Netcinema (BG), Vodkin (PL), ICO (IS), Fandango & CGHV (IT), Good!Movies (DE), Distrify (UK), Ximon (NL)...
- More than 200 rights holders (producers, distributors, DVD publishers, sales agents), attached to the platforms as shareholders
- More than 10 000 films available online, focusing on European independent cinema and art-house films

*The EuroVoD platforms cover different European markets and have different business models. They are publishers of VoD services, but closely related to the independent film industry, therefore, EuroVoD acts as an interface for dialogue and advocates for a balanced approach.*



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## The Digital Age

### The digital (r)evolution:

- Brings a new paradigm in terms of time and space for the exploitation of films
- Creates new consumers' needs and practices (interest for new devices, virtual and delinearized offers, increased mobility and instant communication...)
- Shakes the whole financing structure of film production
- Leads to further adaptation of business models (complementary revenue streams, windows, impact on financing sources...)
- Creates a competitive marketplace with very diverse stakeholders – SMEs, TV networks, ISPs, TV manufacturers, global players...



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## Experiences & Challenges

### The case of France:

- 279 films produced in 2012 (209 of them were of 'French initiative')
- 1,34 Billion Euros invested in film production in 2012
- 41% of the domestic box-office in 2012
- A complex and sophisticated system mixing public funding (CNC, regional subsidies...) and private investment (Soficas, TV channels...)
- Transposition of the AVMS Directive by a Decree with obligations (pre-financing & investment according to turnover)

➔ *TV channels' financial contributions to film production are decreasing.*



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## **Experiences & Challenges**

### **How to secure financing of new film production:**

- Efficient legal framework, adapted to the marketplace, in order to take into account all players
- Ensure a level playing field in order to tackle market distortion
- Fair balance between obligations and compensations, in order to not hamper the development of publishers of VoD services
- Impose financial contributions also to TV manufacturers (Connected TVs) and global platforms coming from the IT industry, according to their turnover per territory



# Thank you!

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