



Film Heritage - State of Play

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Implementation Report

Studies

Creative Europe / European Film Forum

5th Implementation Report

2005 Recommendation on "Film heritage and the competitiveness of related industrial industries"

The objectives of this new exercise include the aim to investigate, identify and exploit all possible synergies between film heritage policy and initiatives with the opportunities offered by the Creative Europe MEDIA Programme

22 replies so far – Report available by the end of the year

Two studies launched with the European Audiovisual Observatory

- 1) The Exploitation of Film Heritage Works in the Digital Era (completed)*
- 2) The access to film works in the collections of Film Heritage Institutions in the context of education and research (draft)*

The Exploitation of Film Heritage Works in the Digital Era

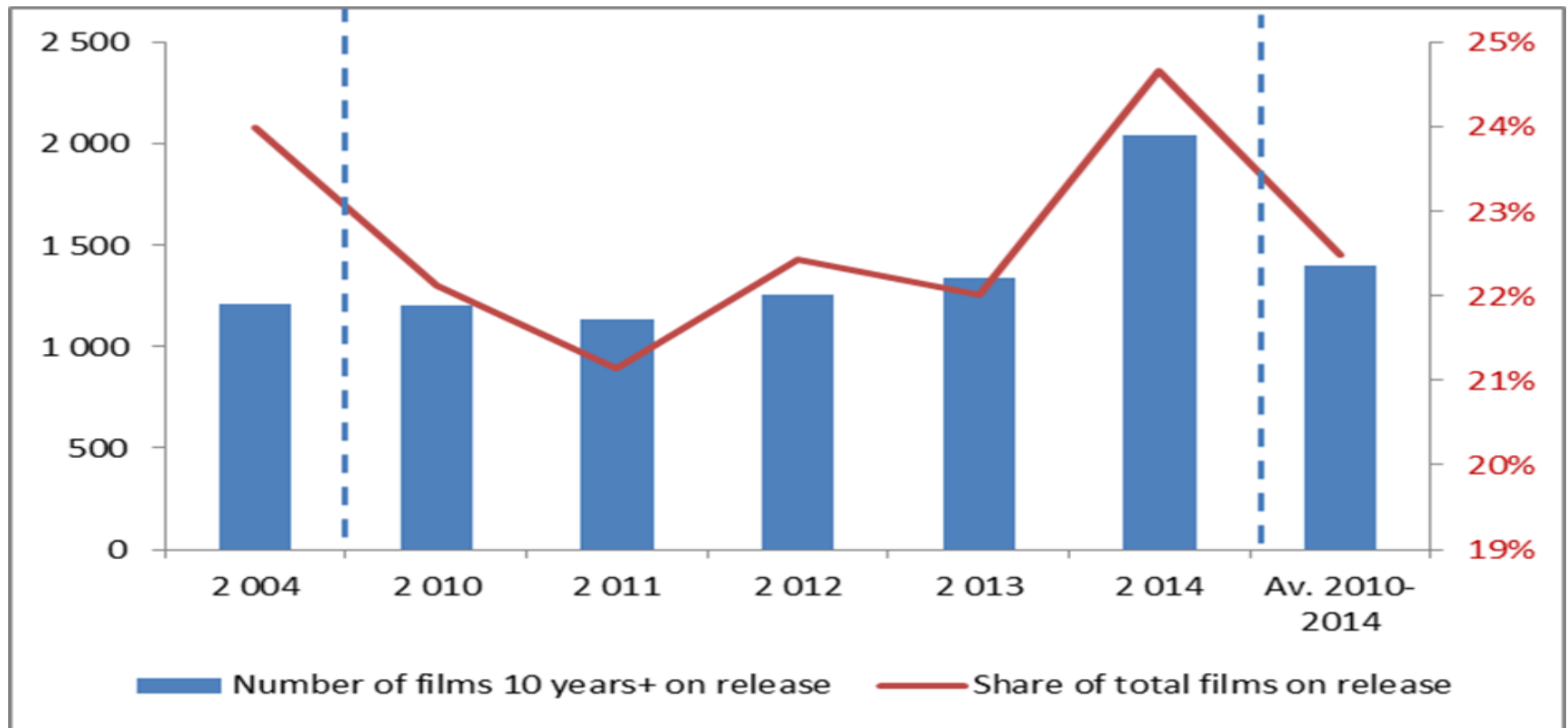
What are the exploitation schemes for heritage films? To which extent do they differ from exploitation schemes for recent films?

To what extent are heritage films made available in cinemas, TV, DVD, and VOD? To which extent can we measure the consumption of heritage films?

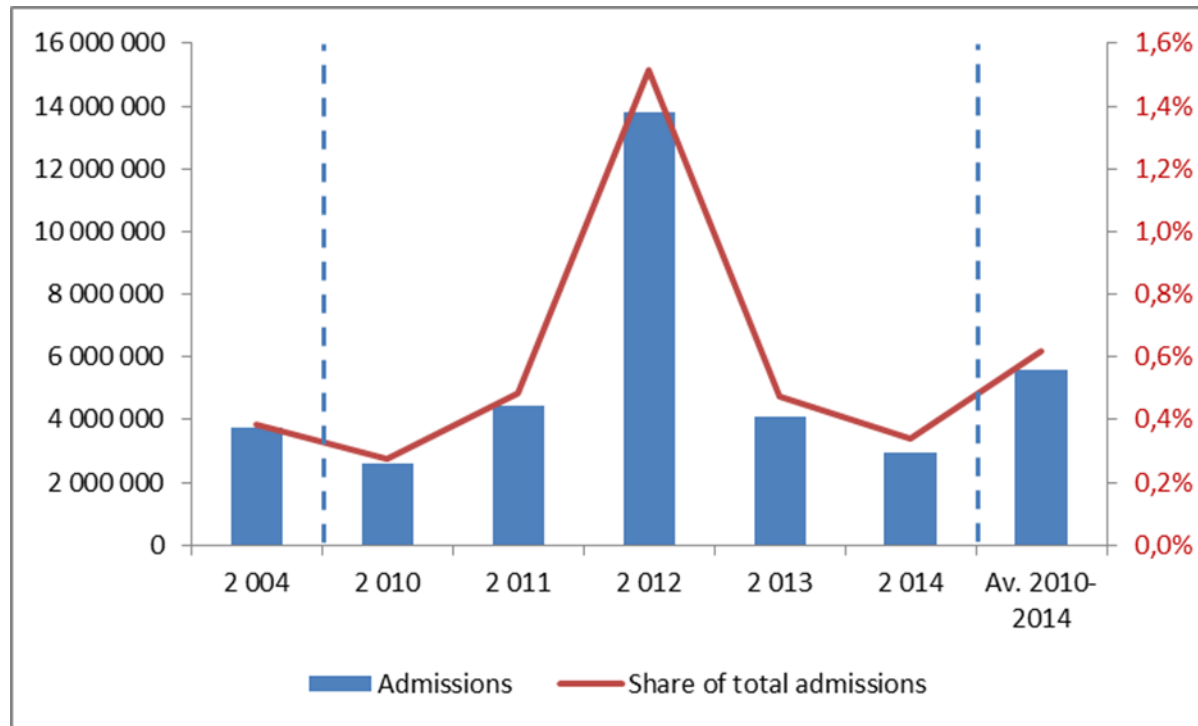
Do heritage films represent a significant share of the film offers?

**Are on-demand services significant new outlets for heritage films?
Are there any barriers with regard to the optimal distribution of heritage films?**

Number of films 10 years + on release and share of total films on release in the EU



Admissions to films 10 years + on release and share of total admissions in the EU



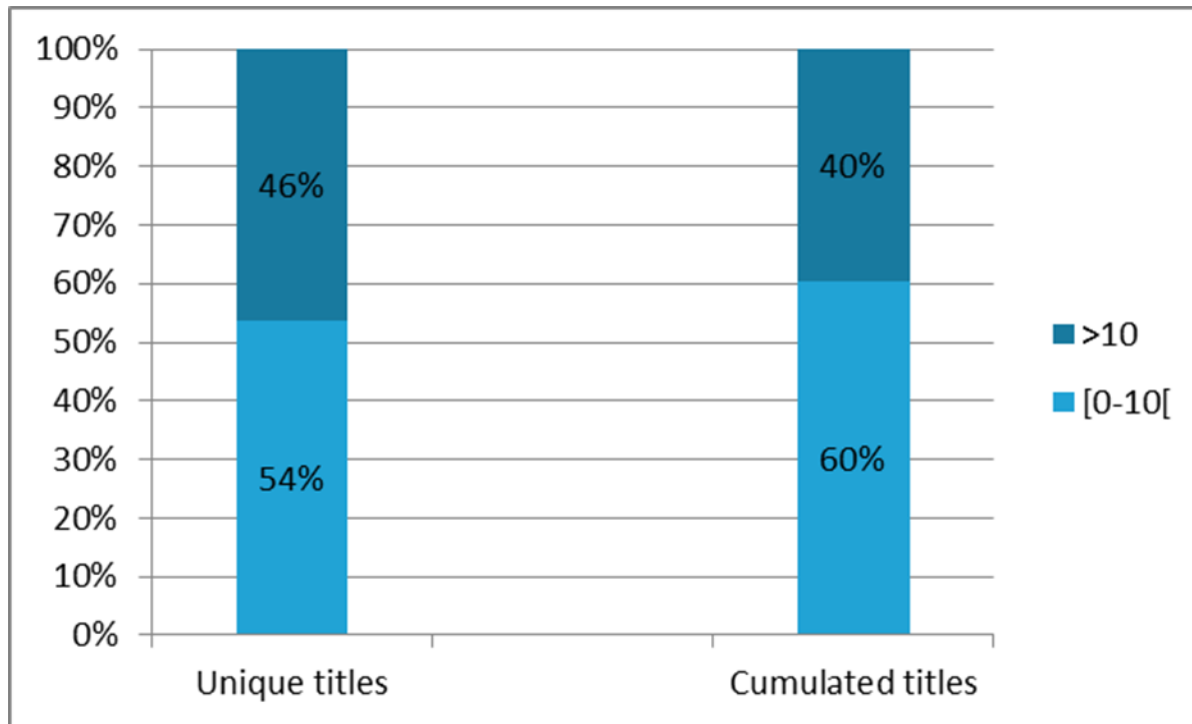
- 47% of films broadcast on TV are films 10years+

Share of films 10years+ on TV during the 2011-2012 and the 2014-2015 season

	2011-2012	2014-2015
All day - including rebroadcasts	44%	47%

Source : « The exploitation of heritage films in the digital era » - European Audiovisual Observatory

Breakdown of film on TVOD service by age in the EU





European film heritage faces similar challenges to European art-house movies

European film heritage works tend to circulate poorly across Europe, even in the festival circuit;

Theatrical re-releases of film heritage might help films to have access to VOD services, but this might not be enough as on the one side the market is fragmented and, on the other, a threshold catalogue size is needed to deal with the largest on-demand platforms;

VOD cannot be dealt with completely separately from the other windows, both for economic and promotional reasons.



The access to film works in the collections of Film Heritage Institutions in the context of education and research

The European Audiovisual Observatory, in the framework of a research project supported by the European Commission, carried out a survey targeting the members of the Association des Cinémathèques Européennes (ACE). The objective was to assess the access to the film works in their collections in the context of education and research. 32 Film Heritage Institutions (FHIs) out of the 44 ACE members, representing collections of over 1.1 million film works, completed the survey.

Key challenges for FHI

digitisation of the collections

copyright status and clearance – "out of commerce" status

the publication of film works on public websites triggers very significant levels of consultations (about 170 000 per FHI on average in a year), a much higher figure than those of individual consultations or screenings attendance.



European Film Forum

The European Film Forum (EFF) was created by the European Commission in 2014 to facilitate a structured dialogue between the Commission, Member States and stakeholders in the European audiovisual sector.

Bologna 2016...

...and Lyon 2018



Creative Europe MEDIA – Film Education

<http://cined.eu>

CinEd - European Cinema Education for Youth is a European cooperation project dedicated to cinema education, which aims to enable young people between the ages of 6 and 19 in Europe to discover the richness and diversity of European cinema.

Initiated and driven by the Institut Français in Paris, this it brings together 10 different partners from 8 European countries who are all involved in cinema education.

Interesting mix of new and heritage films