SUMMARY

of online consultation results

regarding the MEDIA Programme after 2013

EUROPE LOVES CINEMA

This Summary of the online consultation carried out between September and November 2010 was prepared with the assistance of WIK-Consult GmbH, Rhoendorfer Str. 68, D – 53604 Bad Honnef, Germany.

The opinions expressed in this Summary do not necessarily reflect the views of the European Commission.

Contents

1 Introduction

This is a summary of the results of an online consultation that the European Commission (Directorate General for Education and Culture) conducted between September and November 2010. The consultation sought to gather views from all relevant stakeholders of the audiovisual sector in Europe as input into a draft Decision of the European Parliament and Council.

A lengthy multiple choice and short answer questionnaire was the centrepiece of the consultation. The questionnaire comprised nine question areas, ranging from training to finance to media literacy. In addition to the multiple choice questions, the questionnaire solicited free form text responses to 11 questions, each corresponding to a possible action line for a future programme:

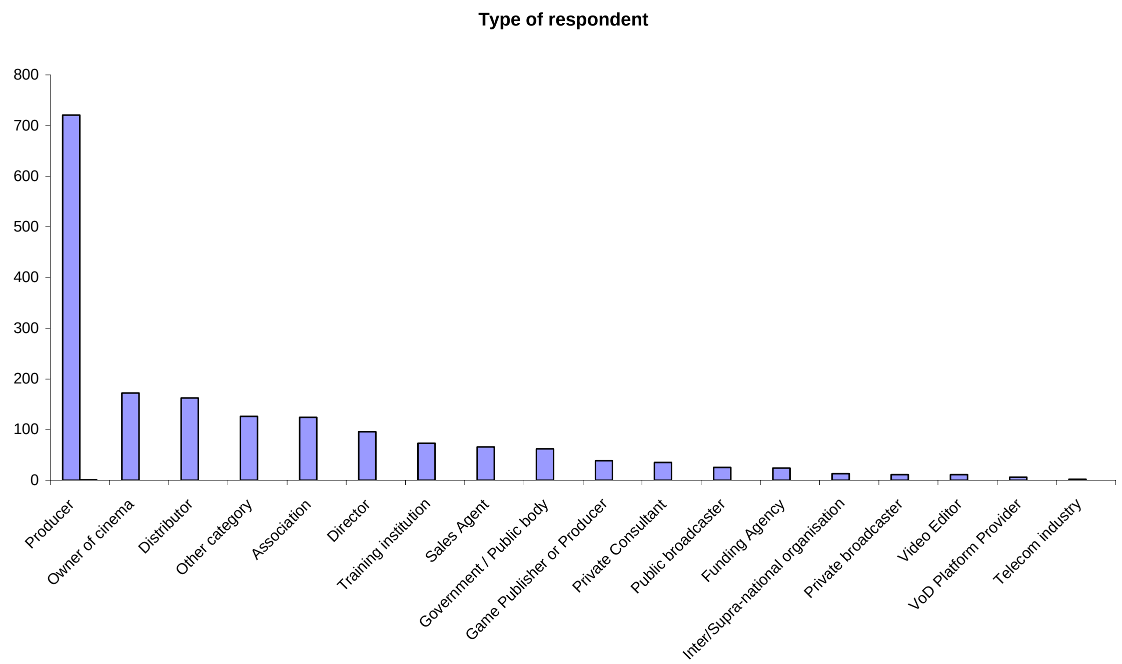
- Training;
- Producer's support;
- Distribution and circulation;
- Promotion;
- Digitisation;
- Access to finance;
- Media including film literacy; and
- Other Comments

2,586 respondents responded to the Commission's public online consultation. They represent a wide range of stakeholders within the European audiovisual sector, and also represent a wide range of Member States and other European countries (see Section 2). The respondents provided a wealth of multiple-choice (see Section 3) and free form text (see Section 4) responses. Section 5 briefly explains how we handled documents submitted as online consultation responses. Section 6 analyses the degree to which different stakeholders responded differently to the questions. Finally, approximately 20 stakeholders provided their contribution to this consultation by e-mail.

2 The respondents

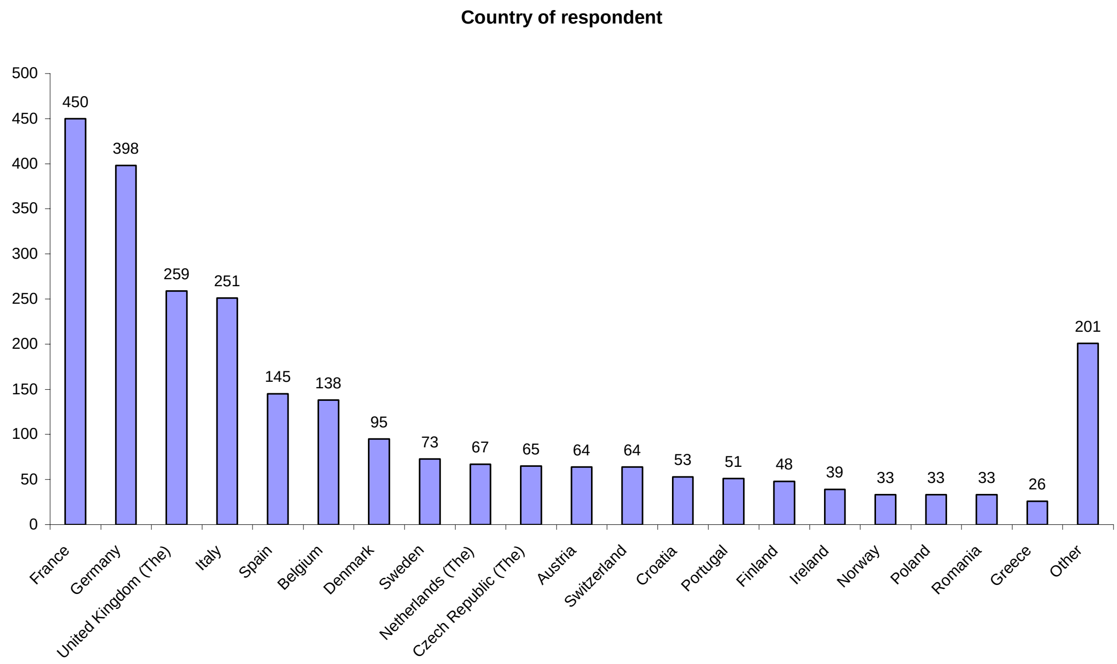
The most numerous respondents were producers, cinema owners, and distributors. The collectively comprise 60% of all respondents.

Figure 1: Type of respondent



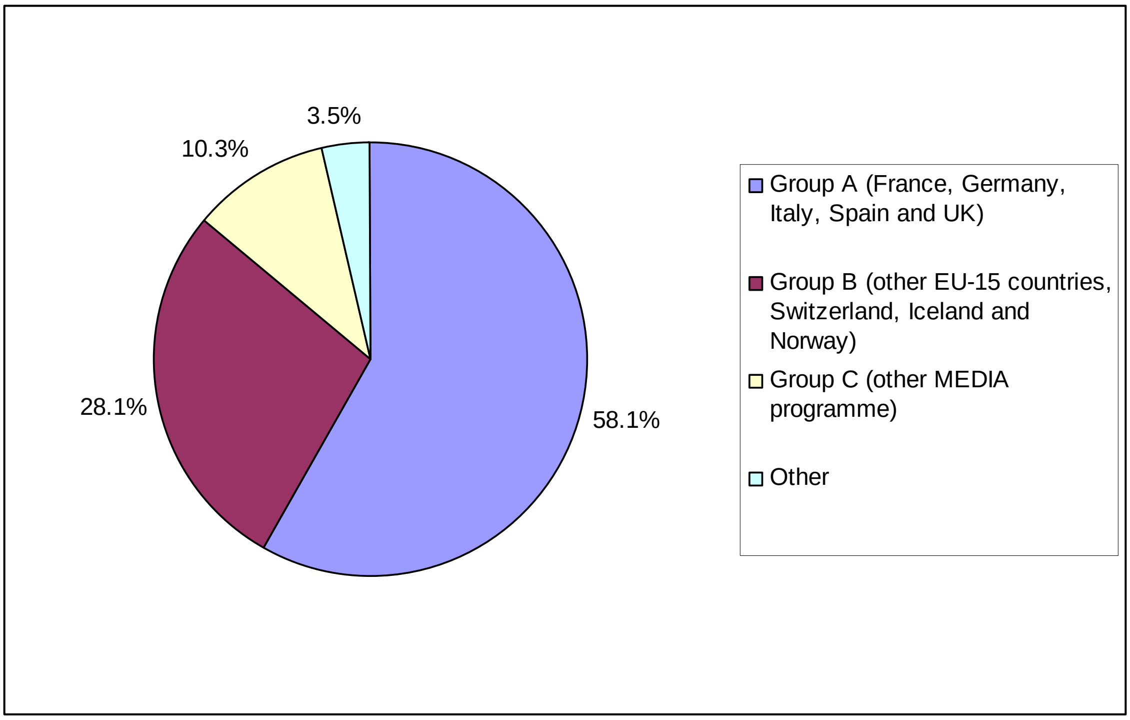
93% of responses came from 20 European countries, nearly all of which are EU Member States (see Figure 2). The ten Member States that contributed the most responses (representing 78% of all responses) are all part of the EU-15.

Figure 2: Country of respondent



Respondents from Group A countries (France, Germany, Italy, Spain and UK) represented the majority (58.1%) of respondents. Respondents from Group B countries (other EU-15 countries, Switzerland, Iceland and Norway) represented the next highest proportion (28.1%). Group C countries (other MEDIA countries, including the newer post-2004 Member States) represented 10.3% of respondents. 3.5% of respondents came from other countries, including Australia, Barbados, Bosnia and Herzegovina, Israel, Russia and the United States.

Figure 3. Country group of respondent.



39% of the respondents are themselves beneficiaries of MEDIA 2007 grants of one kind or another (see Figure 4). Among the 1,255 respondents who are recipients of a MEDIA 2007 grant, most received grants related to Development, Distribution or Training (see Figure 5).

Figure 4: Have you or your organisation benefitted from a grant under the MEDIA 2007 programme?

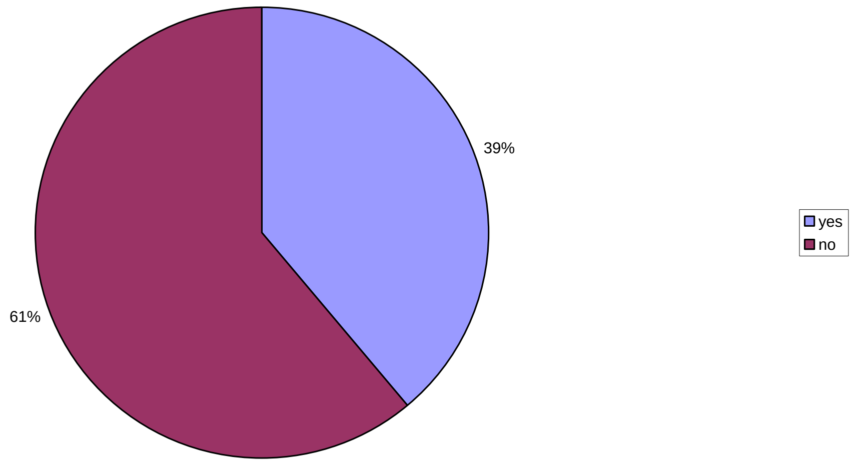
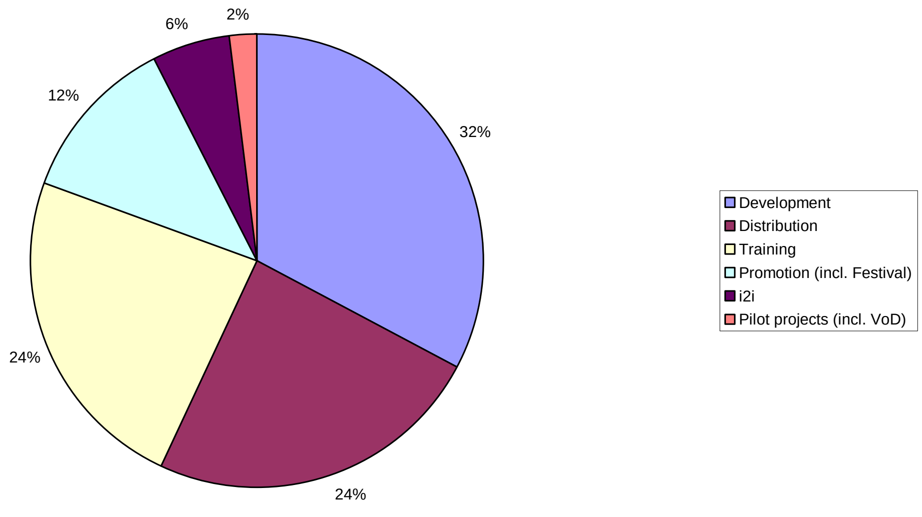


Figure 5: Type of grant received



3 Summary of multiple-choice responses

There were, as previously noted, 2,586 responses to the online survey. Most respondents answered all or nearly all questions. This number of respondents is consistent with typical political polls, and is often sufficient to ensure a reasonable statistical confidence interval.

In this case, a note of caution is in order, because the respondents *are self-selected*. However one defines the relevant population of stakeholders, the respondents cannot be assumed to represent a random sample. Thus, the quantitative results can be viewed as informative and indicative, but cannot be assumed to generate a reliable confidence interval for the sentiment for all stakeholders.

With that said, we proceed to consider the specific responses. The first several deal with training programmes under MEDIA 2007. Respondents were highly supportive of continuous training, and also of initial training for students. More than 90% felt (agreed or agreed strongly) that these training programmes contributed to the competitiveness of the European audiovisual sector. There was also strong support for initiatives to strengthen interaction between film schools and universities and the audiovisual sector

Figure 6: Continuous training improves the competitiveness of the European audiovisual sector

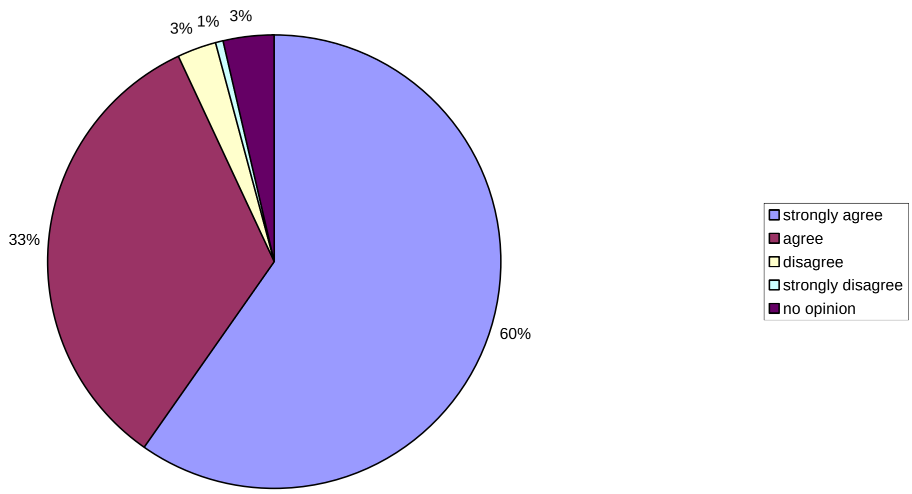


Figure 7: Initial training for film students improves the competitiveness of the European audiovisual sector

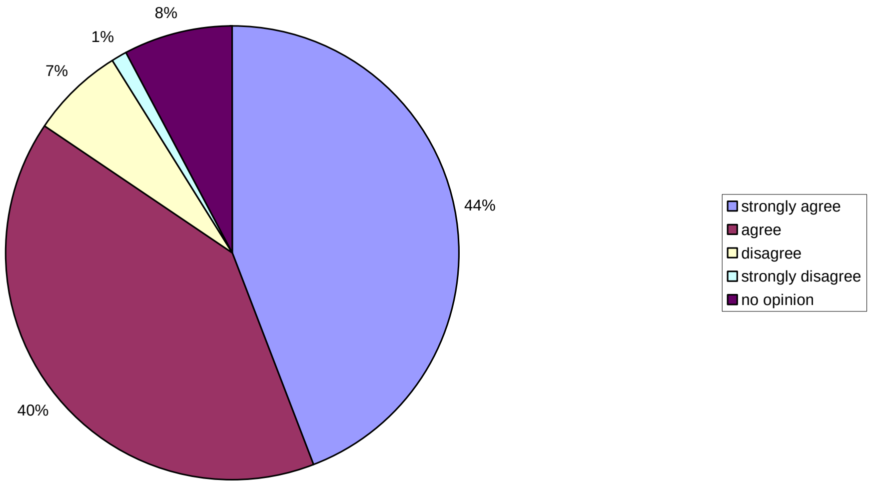
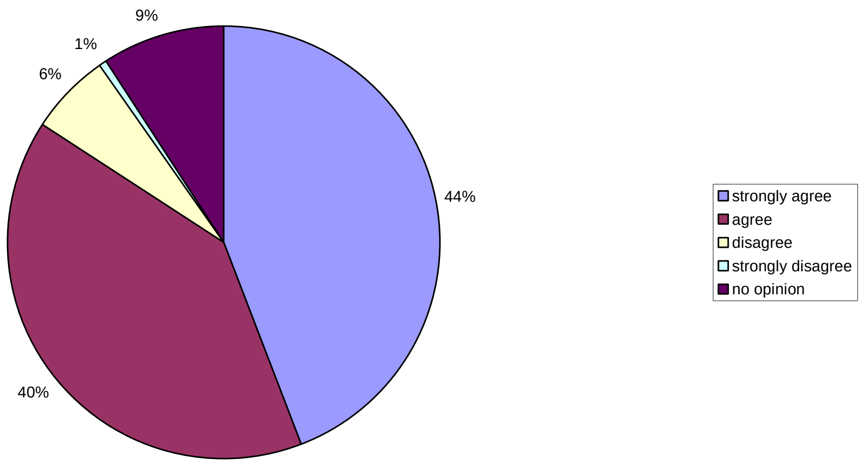


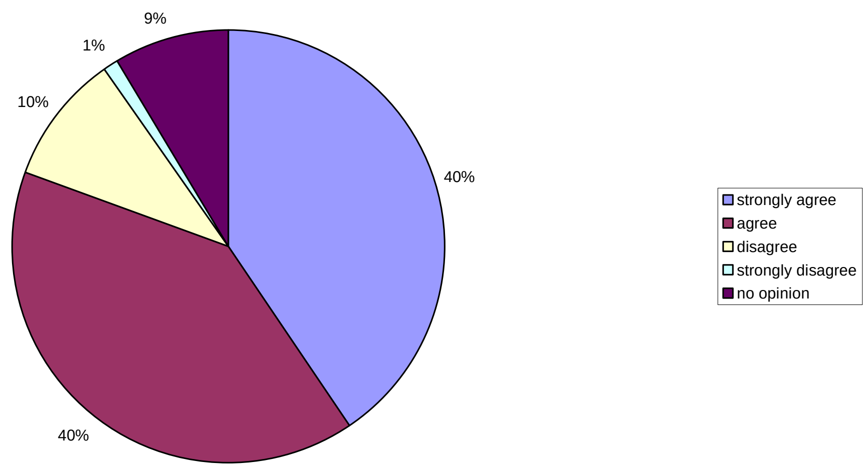
Figure 8: Support for networking between film schools/universities and the sector improves the competitiveness of the European audiovisual sector



Here, and throughout the analysis that follows, we have used respondent views on the contribution to the competitiveness of the European audiovisual sector as a bellwether for overall stakeholder sentiment. In nearly all cases, responses as regards whether an issue represents a "*considerable need of the European audiovisual sector*" are either identical or else only marginally higher. Views as to whether a particular action line "*contribute[s] to greater cultural and linguistic diversity*", "*increase[s] the circulation of European audiovisual works*", or "*give[s] added value with regard to national support schemes*" tend to also be similar, but the sum of "*agrees*" and "*strongly agrees*" is typically 5% to 10% lower than in the case of the responses to contribution to the competitiveness of the European audiovisual sector. In the interest of brevity, and also in recognition of the fact that the contribution to European competitiveness is highly relevant to this analysis (in light of Article 173 of the Treaty on the Functioning of the European Union), we choose to use the contribution to competitiveness as a proxy for the overall stakeholder response to each action line.

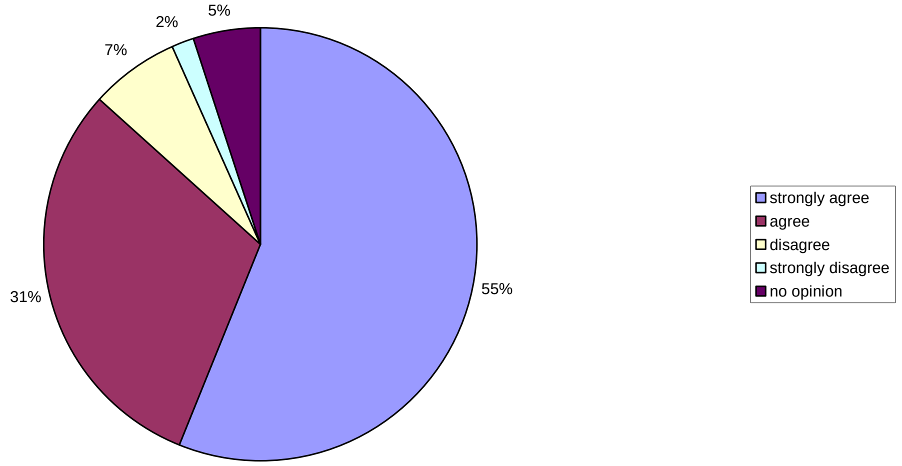
More than 80% felt that support to producers for cross-media and trans-media projects contributed to competitiveness of the European audiovisual sector.

Figure 9: Producer's support for cross media and transmedia projects improves the competitiveness of the European audiovisual sector



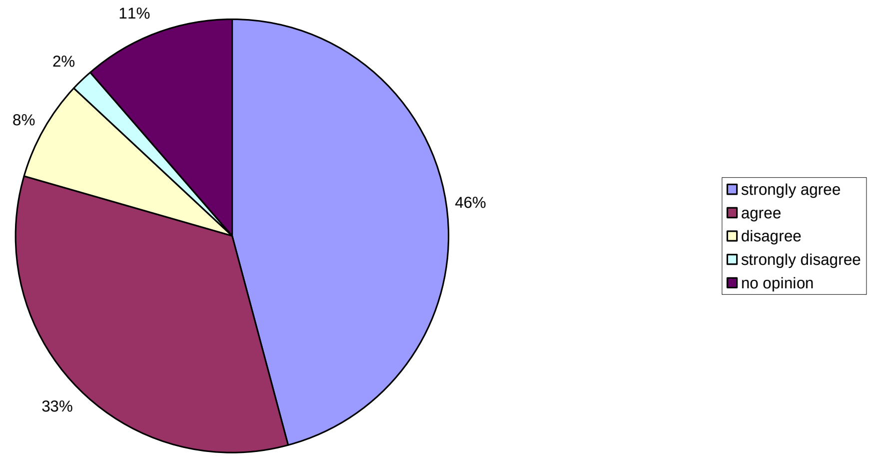
Support for dubbing and/or subtitling was similarly strong, with 86% agreeing that it contributes to the competitiveness of the European sector. It is noteworthy that 55% "strongly agree" with this view.

Figure 10: Support for dubbing or subtitling of NNE works improves the competitiveness of the European audiovisual sector



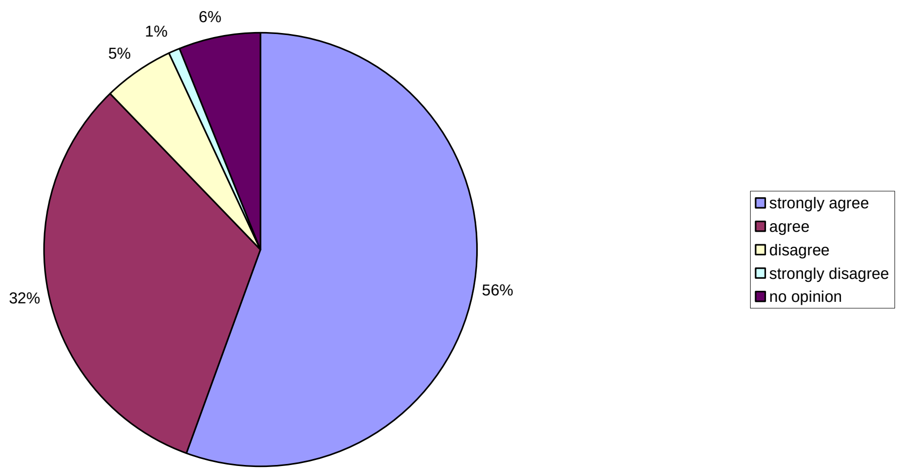
Just under 80% agreed or strongly agreed with the view that automatic support to producers in proportion to admissions, together with requirements to re-invest in co-productions, contribute to European competitiveness.

Figure 11: Support for NNE films proportional to admission, and the obligation to re-invest in co-productions, improves the competitiveness of the European audiovisual sector



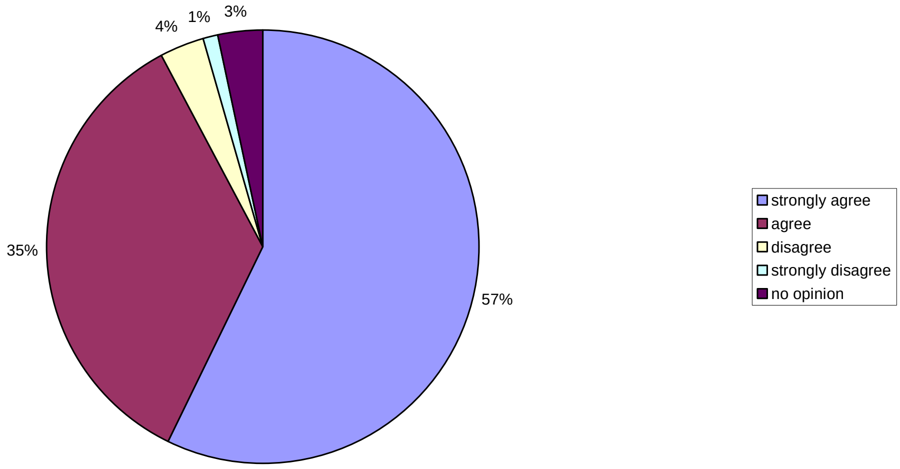
56% strongly agreed, and an additional 32% agreed, that support for cinemas screening a substantial proportion of NNE works improves the competitiveness of the European audiovisual sector.

Figure 12: Support for cinemas screening a substantial proportion of NNE works improves the competitiveness of the European audiovisual sector



57% strongly agreed, and an additional 35% agreed, that promotion of cinema, international television and specialized markets (such as interactive) with a predominant European focus contributes to competitiveness of the sector.

Figure 13: Promotion of cinema, international TV and specialised markets with a predominant European focus improves the competitiveness of the European audiovisual sector



82% agreed or strongly agreed that support for film festivals contributes to competitiveness. 68% felt that the current 70% quota of European content as a precondition for support of a film festival is appropriate; of the 32% who disagreed, 24% felt that the 70% quota was too high, while 8% felt that it was too low.

Figure 14: Support for film festivals improves the competitiveness of the European audiovisual sector

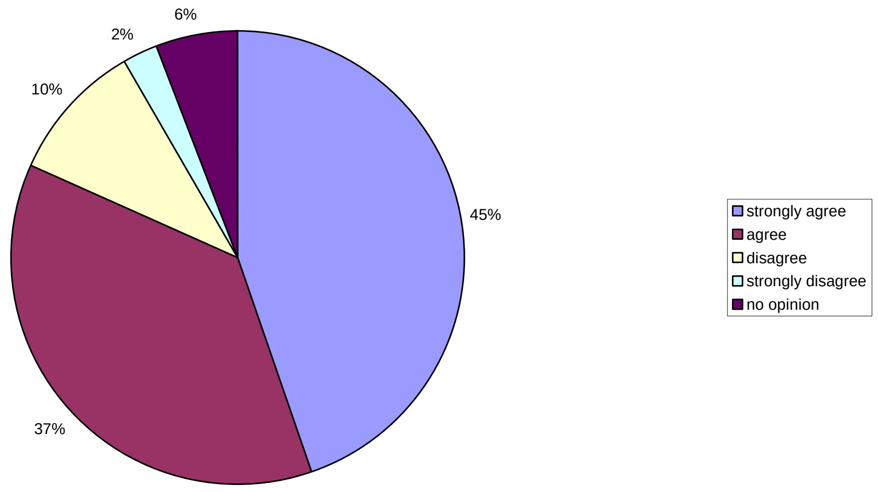
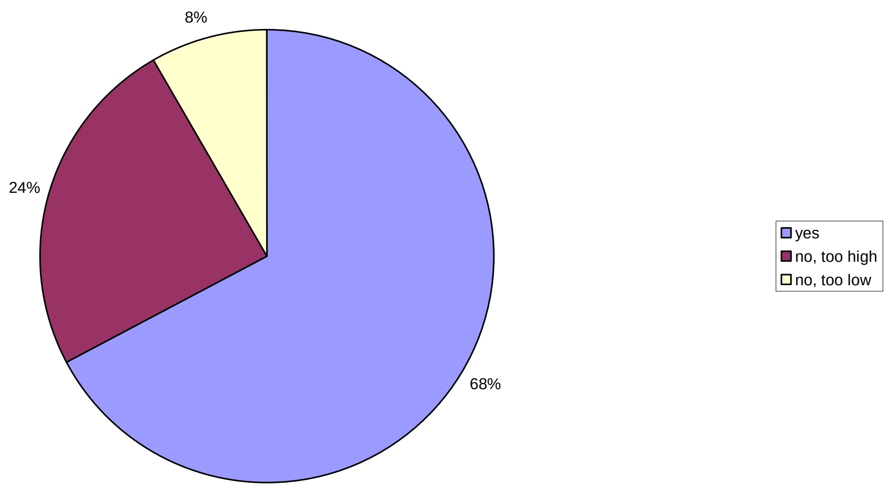
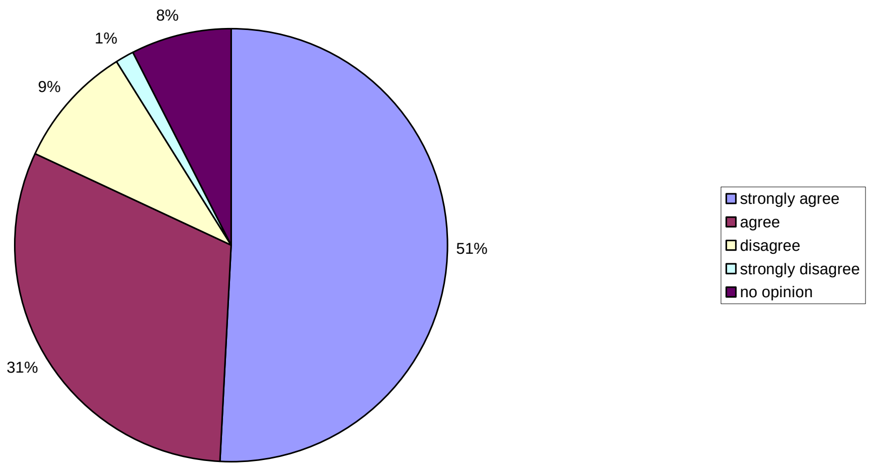


Figure 15: Is the current 70% quota of European content for support of film festivals appropriate?



There was likewise strong support for support of cinema digitisation, one of the newer initiatives of the MEDIA 2007 programme.

Figure 16: Support for cinemas to install digital equipment improves the competitiveness of the European audiovisual sector



Similarly, measures to foster access to private funding, and to provide loan guarantees to independent producers, were popular.

Figure 17: Assisting independent production companies to access private funding improves the competitiveness of the European audiovisual sector

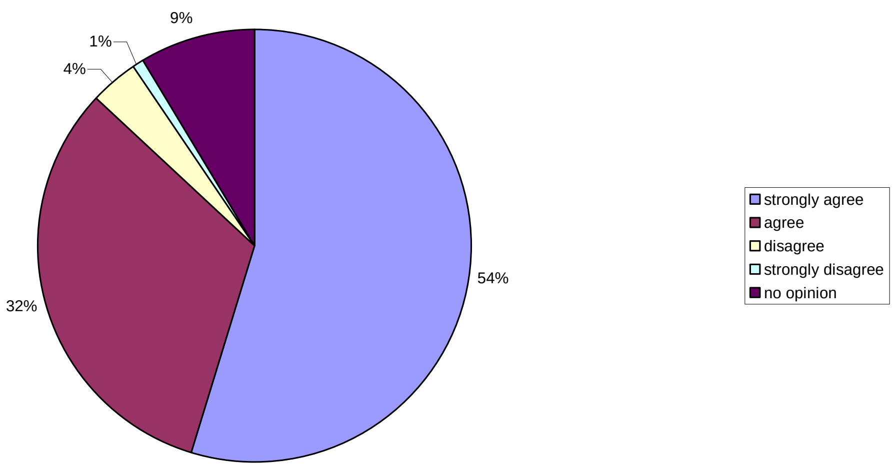
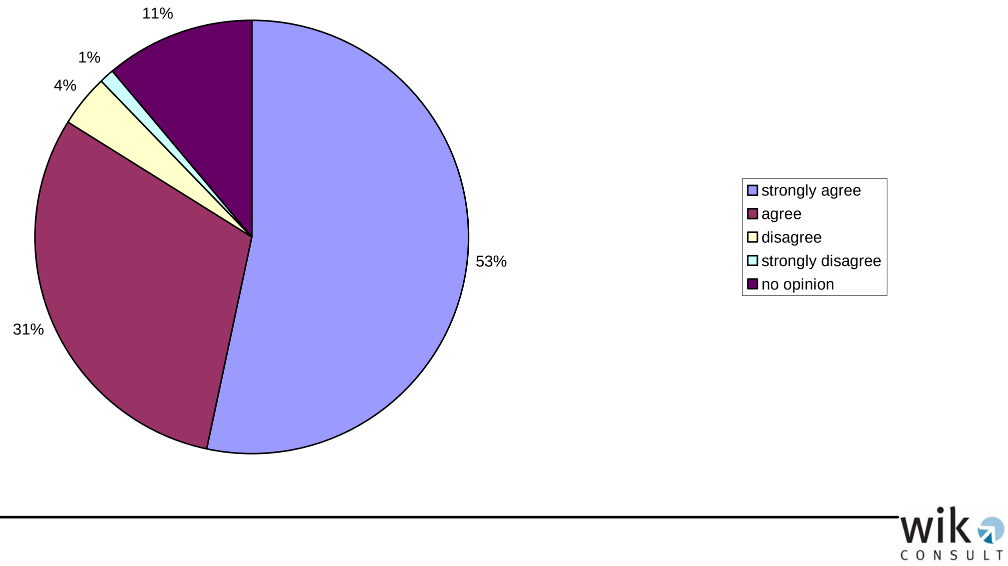
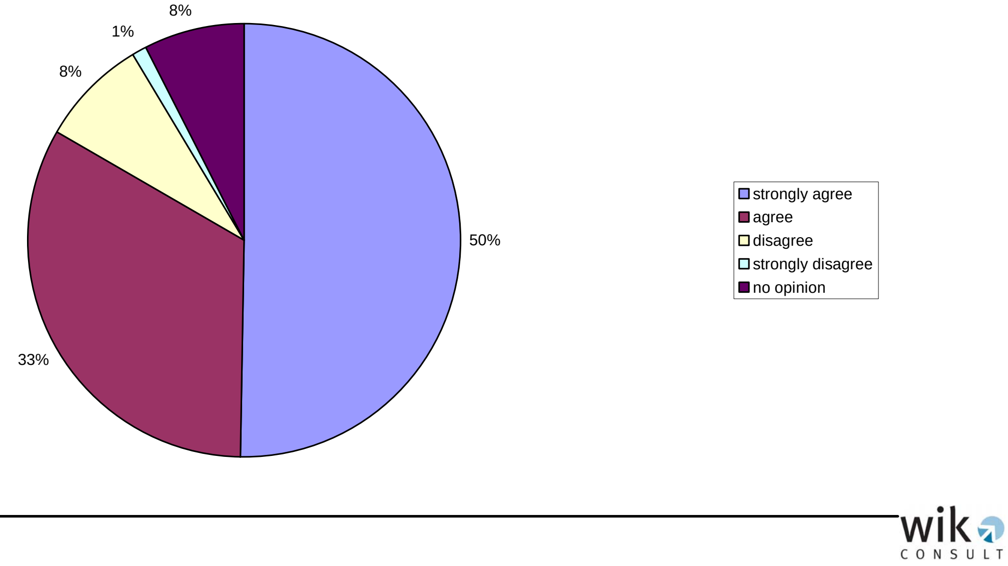


Figure 18: Establishing a European Guarantee Fund to guarantee bank loans to European production companies improves the competitiveness of the European audiovisual sector



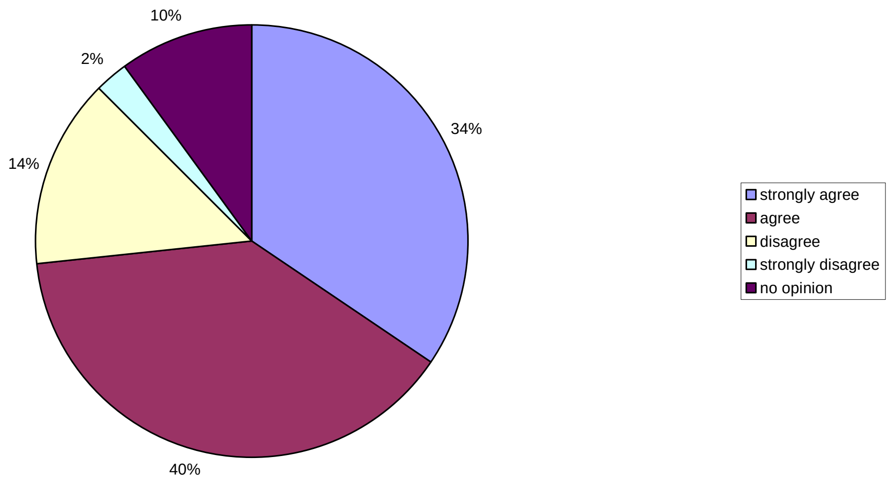
Measures to enhance media literacy, especially on the part of young people, also received resounding support.

Figure 19: Enhancing media literacy, especially for young people, improves the competitiveness of the European audiovisual sector



Support for events such as prize awards seemed to receive slightly less support, but still substantial support from the respondents.

Figure 20: Support for events such as prizes or awards improves the competitiveness of the European audiovisual sector



Given that all MEDIA 2007 action lines received strong support, and that the differences among them were not dramatic, it is natural to wonder which action lines received greatest support. The concluding question asked respondents to provide a relative ranking of seven distinct action lines in terms of their contribution to cultural diversity of the European audiovisual sector. The ranked results were: (1) distribution and circulation, (2) producer's support, (3) training, (4) access to finance, (5) promotion, (6) digitisation, and (7) media literacy and film literacy.

4 Summary of free form text responses

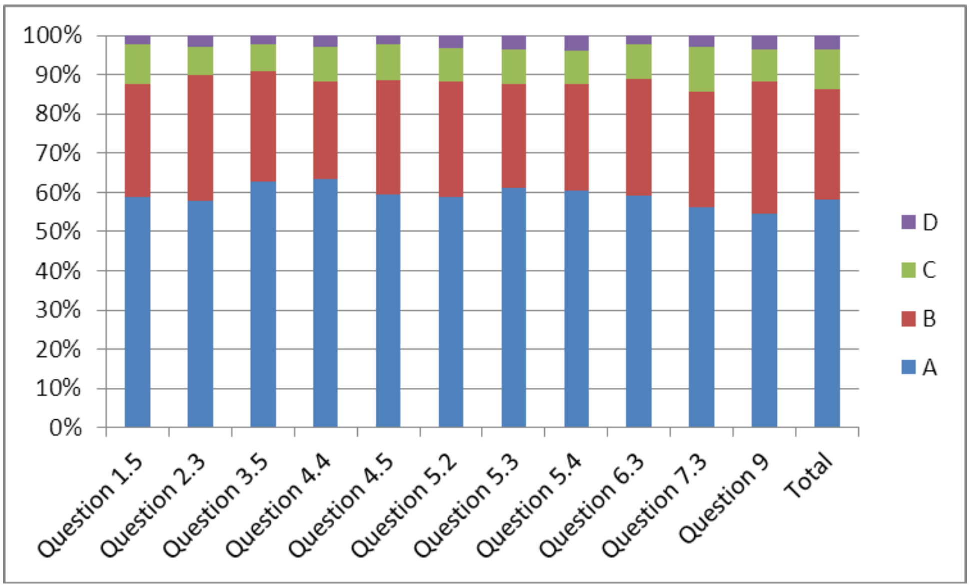
In this section, we present our analysis of the free form text-based responses to the Commission's public consultation. In the consultation questionnaire, the Commission solicited text responses to eleven questions in regard to nine possible action lines for the future programme, ranging from training to finance to media literacy:

- Training (Question 1.5);
- Producer's support (Question 2.3);
- Distribution and circulation (Question 3.5);
- Promotion (Questions 4.4 and 4.5);
- Digitisation (Questions 5.2, 5.3 and 5.4);
- Access to finance (Question 6.3);
- Media including film literacy (Question 7.3); and
- Other Comments (Question 9).

As previously noted, 2,586 individuals responded to the questionnaire. Respondents provided an average of slightly more than two free form text responses each, for a total of 5,304 free form text responses. In addition, the respondents to the consultation filed some 62 documents to support their positions, which we handled methodologically as if they were free form text responses (see Section 5).

Figure 21 shows the distribution of respondents to each free form question by Country Group. Recall (as explained in section 2) that respondents from Group A countries (France, Germany, Italy, Spain and UK), Group B (other EU-15 countries, Switzerland, Iceland and Norway), and Group C (other MEDIA countries, including the newer post-2004 Member States) represented 58.1%, 28.1%, and 10.3% of respondents, respectively. 3.5% of respondents came from other countries (shown in Figure 21 as Group D).

Figure 21: Respondents by group of countries



Source: WIK Consult GmbH

4.1 Methodology

We read and classified each and every one of the responses using a common methodology in order to evaluate their recommendations for the future programme. We based our system on 60 top-level classifications and sub-classifications. These classifications were derived from our problem definition, and were adapted as necessary to accurately describe the responses. The top level classifications were:

- Fragmentation of the industry
- Predominance of SMEs
- Undercapitalisation overall
- Misallocation of investment
- Lack of / gaps in training
- Changes in technology
- Insufficient focus on the European dimension of audiovisual works
- Balance among Member States
- Media literacy
- Regulation
- Adapt support rules

- Change EU standards / issue new EU directives (includes technical standards)
- Long-term storing of films in film archives
- General networking and film festival support
- Support / encourage co-production generally
- Direct affirmative response to question
- Direct negative response to question
- Uncharacterizable

Our system of categorisation assigned to the 5,304 text responses a total of 10,832 unique classifications; however, there were 482 text responses to which we could not assign any classification (for example, the answer was utterly unintelligible, completely non-responsive to the question, or in some way an error). It was possible for a single response to have multiple classifications, depending on the number of assertions made within the individual response. In fact, on average, 2.25 classifications were assigned to each individual response. The highest number of classifications assigned to a single response was 13.

In some cases, very similar or even word-for-word identical responses were offered by different respondents. We identified approximately 100 individual responses which were nearly identical to some other respondent's response. We have treated each response individually, although they might have had the same underlying source. We have, in fact, quoted one such copy-and-paste answer in this section because we felt it relevant.

We used these classifications to examine statistically what respondents to the consultation were saying to the Commission. The most popular categorisation, totalling nearly 2,500 responses, advocated changes to the support rules. The next most numerous were responses urging the Commission to take advantage of or be prepared for changing technologies. The third most numerous responses were those identifying gaps in training. Among the least popular categorisations were those referencing undercapitalisation, and the storing of EU works in film archives. We list the 10 most frequent top-line categories of the 60 categories we created in Table 1 (the table excludes direct affirmative and negative responses).

Table 1: 10 most frequent categories of text-based responses

Category	Percentage
Fragmentation	4.87%
Misallocation of investment	4.87%
Lack of / gaps in training	12.04%
Changes in technology	19.83%
Insufficient focus on the European dimension of cinema (Quotas, US content)	7.51%
Balance among Member States	3.43%
Media literacy	7.13%
Regulation	1.98%
Adapt support rules	22.69%
General networking and film festival support	5.41%

Source: WIK Consult GmbH

Several common themes stood out across the different questions asked. One important theme was the importance of adapting to and taking advantage of the emergence of digital technologies. Within digitalisation, there were two key priorities: (1) supporting the production of digital masters both for recent and catalogue films and (2) the investment in digital equipment by cinemas, in exchange for a quota of European films. Video on Demand (VOD) was also mentioned as a new outlet for programmes. An interesting and fairly frequent response advocated networking and film festivals. Online tools such as market places, social networking, and lists of training, some agued, should be made available to professionals. In addition, support for training should include a focus on new talent.

Our analysis of the responses the remainder of in this section is organised by the questions which were posed in the Commission's consultation questionnaire.

4.2 Possible action lines for the future programme: Training

The consultation questionnaire asked which possible action lines regarding training would be desirable for the future programme. Specifically, what other training measures should be supported by the new programme? This question garnered the second largest response to any specific question.

Not surprisingly, respondents identified gaps in training as the most important focus for the Commission. We afforded 689 categorisations (59.6% of all categorisations for this question) to the responses to these questions which identify gaps in training. One hundred and fifty-five responses identified gaps in training generally. Within the gaps in training responses identifying specific areas, the ones of most interest were training for production and management (205 and 143 responses, respectively). Similarly, respondents urged that the new programme take advantage of new digital technologies 143 times (12% of all categorisations in response to the training question). Recommendations to focus on the European dimension of audio visual works, media literacy and changes to the support rules were of roughly equal frequency to one another (approximately 4 to 5% each of categorisations among responses to the training question).

Respondents seemed to be describing various needs for training based on their own professional experiences. Many responses centred on the need for training in various stages in the value chain from development to script writing to production to marketing. Also respondents emphasised the need to have trainings with an integrated approach that allows participants to understand the needs of the individual sectors within the chain of development, production and marketing/distribution. Thereafter any opportunity for exchanging knowledge and gaining an inside understanding of individual needs should be strengthened. Many viewed training in the financial and managerial aspects (including contracting and intellectual property rights) of the audiovisual industry as important. Further, respondents expressed the view that an important aspect of this training should be education regarding new digital technologies. Respondents expressed interest in digital technologies for production, post-production and cinemas. A respondent stated: "*Renforcer la formation sur les nouvelles technologies pour renforcer les compétences des professionnels du secteur*". A number of other respondents expressed a need for training for particular formats and media, such as animation and documentaries. Some respondents also spoke of the need for professional networking events as a component of training. Still others spoke of the need to ensure adequate controls on any training programmes, and on those who are serving as educators. A small number of respondents mentioned the need to support media literacy in schools in order to generate interest and to prepare young persons for careers in the industry.

Other respondents wanted support for training to keep pace with rapidly changing and international business practices. One quotable example is:

> *In the fast-paced digital environment there is more need than ever before for training on an international level. This will maximise the chances of European professionals to exchange know-how and to be equipped to*

> *collaborate on international projects. The training of professionals in copyright management and licensing should be a key element of the programme with specific and targeted training activities. The continuing success of the creative industries depends heavily on a flexible, responsive and transparent regime of intellectual property regulation and licensing. As we move towards a fully digital world it is increasingly important that we promote better understanding of the value and importance of intellectual property. The transition from analogue to digital should continue to transform the distribution and management of intellectual property and make it easier to manage assets and develop new services and new business models. Training activities should acknowledge the changing roles and responsibilities of all those in the creative value chain.*

There was also a focus among some respondents on the need for training to compete with the U.S. industry. Co-training and cross-European training were also mentioned. This type of training might include linguistic training, such as teaching English for business, or being able to draft scripts which would be accessible to those speaking other languages or from other cultures. On the other hand, a new approach to training might include training sessions in languages other than English in order to foster diversity.

There was a suggestion to create a consolidated database for all AV training. "*Pourquoi ne pas créer une base de données nationale qui comprendrait toutes les formations reconnus par l'Etat (Université en Histoire du Cinéma, FEMIS, ESRA etc...) afin de regrouper, compléter et consolider toutes les 'personnes' intégrées dans ces formations car cela reste le seul moyen de partager des formations ayant des techniques d'approche différentes, de permettre une diversité culturelle...*"

A handful of respondents felt, however, that there is a need to curtail or eliminate current training programs.

4.3 Possible action lines for the future programme: Producer's support

There were 443 responses to the question of what other action line in the field of development should be supported by the new programme.

There was wide variation in the responses to this question. 249 of the responses (41.5%) directly suggested changes to the support rules. Most recommendations for changes to support rules were coupled with specific recommendations, making it difficult to quantify them. However, our read of them is that these responses suggest support for different types of formats. Important areas for support rule changes which were quantifiable were changes for new technologies, cross-media support and support for new talents. *Changes in technology* was the next highest component at 14.2% of categorisations. Respondents also discussed misallocation of capital, and imbalances of support among the Member States, as their next highest concerns.

A common theme among these responses was the need to lower the barriers to funding and to simplify the application process, especially for small organisations.

Other respondents suggested the need to adapt support rules in order to respond to new digital technologies. This might include further support for games, but a cautious approach might be required. One respondent stated that the new programme should support, "*[i]nnovative digital media productions, that have potential for international distribution. It will be impossible to understand what innovative media projects will look like in five years. The games industry is currently undergoing a revolution, and no-one can predict what the new games business will turn out to look like*". The need to maintain flexibility and support coproduction was also emphasized.

Other suggestions included efforts to strengthen and improve cohesion within the EU, including funding for multi-country projects. One such response was, "*MEDIA has already taken important steps to encourage the creation of European alliances and coalitions capable of ensuring that 'Development' takes place with an onward perspective and a further strengthening of European networks is required to ensure the future of this approach*". Similarly, another response urged support for a social network of audiovisual professionals. Ensuring the quality of audiovisual works produced was also a theme in the responses. Others expressed their opinions on slate funding.

A number of responses to this and to other questions dealt with the linkage to interactive media and games.

> *Funding for games production should not be restricted by necessitating a tie-in to a film / TV / documentary. Games should be recognized by the MEDIA program as an audiovisual medium in its own right, and should qualify on equal terms alongside other productions. To restrict funding in this way stifles innovation and growth in the sector which is ultimately bad for all. Of course, cross- and transmedia production should be encouraged and enabled, but this can and will occur simply through the benefits of the synergy that exists when different media collaborate on productions.*

Some respondents expressed the need for the MEDIA programme to support short formats:

Quelles que soient les mesures prises, il faut que le court métrage puisse en profiter. Celui-ci étant le lieu privilégié de la formation des différentes professions du cinéma et de l'audiovisuel.

and:

[xxx] considère qu'il pourrait être opportun que le nouveau programme MEDIA prenne en compte la circulation des programmes de court métrage. En effet, alors les programmes de courts métrages européens sont comptabilisés dans le quota d'œuvres européennes, au même titre que les longs métrages: si une salle diffuse un programme de courts métrages européens, elle a autant de points qu'une salle qui diffuse un film européen.

4.4 Possible action lines for the future programme: Distribution and circulation

The Commission asked what other action line in the field of distribution should be supported by the new programme. To this question, there were 382 responses. Here again 42.8% of responses focused on the need to adapt the support rules. There was an emphasis on providing direct support for sales agents. Respondents also urged taking account of technology, and of the European dimension of the industry. Considerations regarding the fragmentation of the industry and balance among the Member States were also mentioned.

Some respondents noted that changing digital technologies will cause shifts in the distribution landscape. In fact, 16.4% of responses to this question were categorised as urging the Commission to address changes in technologies. One such change is the growing importance of VOD and Internet delivery. Others noted the importance of programme funding for distributors (99 such categorisations). There were a number of responses suggesting that distribution-related activities have a training component, particularly training for management and production.

One comprehensive answer, which was given by several respondents, contained the following:

In the new digital landscape, it is essential that new business models are rapidly developed for the audiovisual sector especially in the area of online distribution. In order to most effectively stimulate and nurture these developments, it is recommended that as flexible an approach as possible is adopted to support evolving online distribution models. It would also be valuable for support mechanisms to recognise that there is *a current trend in the evolving on-line distribution landscape for films not to be individually accounted for in terms of their revenue generation – this is troubling and likely to work against production companies and the financiers that support them in the future. Transparent accounting procedures that reflect individual film revenue is therefore an important potential intervention for MEDIA. In this respect, the current VOD scheme, whilst not unwelcome, is flawed in that it is highly prescriptive around the type of online distribution that can be supported. The concept of a stand-alone platform which consumers access to download or stream content (a VOD platform) may well form part of the future online distribution landscape, but it is highly likely consumers will, at the very least, access multiple destinations for this purpose. In this scenario, one of the most important areas to be developed for both the consumer and the audiovisual sector is effective search and discovery tools and services. This is one example of the types of 'platform agnostic' or networked approached solutions that could be highly effective for the distribution of European audiovisual content and we would recommend that these are offered support. It is worth noting that whilst the VOD platform comes last in the evaluation of interventions to-date, with the necessary amends to make the scheme more responsive and relevant, as suggested, it is likely to be one of the most relevant measures for the next period of the MEDIA programme. Similarly, we consider it vital to continue to encourage distribution of European works by broadcasters – however, we would widen the definition to capture culturally and linguistically diverse audiovisual product – as broadcasters are not necessarily showing diverse cultural and linguistic product from their own member States (as with the lack of Welsh or Gaelic language product on UK network broadcast channels). On a more general point, as the time period that this consultation is covering is so long in advance, it would be sensible to ensure for as much flexibility as possible as new developments and ways of working in distribution are inevitable during this time, particularly in the online sphere. International sales companies, distributors and cinemas (the later recognising that, again particularly with increasing use of digital prints) that direct distribution by production companies and their co-financiers is a trend in the market, that may increasingly breakdown traditional sales and distribution as it exists now) should continue to benefit from MEDIA support.*

The desire for support for dubbing, subtitling and other cross-national concerns was also expressed. Subtitling was seen as more supportive of diversity because it preserves the original dialogue.

Renforcer l'aide au sous-titrage pour tous les médias audiovisuels. On assiste actuellement à une prolifération accrue d'oeuvres doublées.

> *Rappelons que le doublage altère l'oeuvre de façon irrémédiable. Le travail de direction d'acteurs et les atmosphères du film font partie intégrante de l'identité créative du film. Cette atmosphère propre au tournage ne peut pas être recréée avec les techniques de doublage. Si le doublage permet un accès plus facile à l'oeuvre, il casse le lien initial entre l'oeuvre et le spectateur et sa profonde empathie.*

Another respondent said, *"[a] nivel de concepto, convendría apoyar claramente el subtitulado más que el doblaje, entendiendo que el impacto lingüístico y cultural es mayor si respetamos las versiones originales*".

4.5 Possible action lines for the future programme: Promotion

The Commission solicited text-based responses to two questions regarding promotion. The first was what other criteria should be strengthened/introduced with regard to the support of festivals (e.g. specific educational offers, connection with the audience, networking effect for professionals). There were 557 responses to this question. Respondents to this question expressed strong support for film festivals and professional networking activities. Thirty-three per cent of all categorisations were in this category. The next highest category was changes for the support rules (22.2%). Media literacy and training initiatives were also frequently commented upon.

Among these responses, there was wide support for activities which encourage professional networking. In fact, most responses seemed to focus on the needs for support of venues and film festivals which would facilitate such networking. Cooperation among film festivals to present a partially common selection of films would help to increase visibility. A number of respondents expressed concerns about the funding requirement that film festivals show 70% European-produced films. Several commenters suggested that media literacy, training, festivals and professional conferences need to take place simultaneously. Other respondents offered specific recommendations on how to improve the support of film festivals, such as the funding of international travel for participants. By contrast, one respondent suggested that film festivals could more appropriately take advantage of online participation. "*Film festivals undoubtedly play an important role in introducing new and different material into circulation. However, the overall effect on the circulation of films to a wider audience through festivals remains marginal. Developing an online presence for festivals would possibly be a more successful strategic objective to pursue*". This sentiment was reinforced by a commenter in French, "*[a]ider les Festivals et les Marchés à se doter d'outils interactifs pour prolonger leur action dans l'environnement Internet*". In addition, the Commission should support an online market place.

Supporting the simultaneous release of works in Europe would also be constructive. “*La mise en réseau et la nécessaire coordination des opérateurs pour favoriser les sorties simultanées et la circulation des oeuvres sur l'ensemble du territoire européen*”.

The second question as regards promotion invited respondents to propose some other action line in the field of promotion for support by the new programme. Although the nature of the responses to this question varied widely, many were similar to those to the first question. There were 325 responses.

Many of these responses (36.7%) focused on adaptations to the support rules. Within this group, there was a significant interest in responses on support for sales agents. In addition to adapting the support rules, response categorisations were almost evenly distributed between focusing on gaps in training, the European dimension of audiovisual works, and film festivals and networking events.

Numerous respondents (more than 80) advocated support for distributors. Similar to the previous question, such support should include film festivals and networking events. Support for new talent was also requested. “*Establishing support measures in order to create instruments for internal and external promotion of the festivals. These measures should reinforce Internet based projects, by supporting regional and national platforms which would inform about the events and about all pieces of information that might be relevant for the audio visual fields*”. Some respondents encouraged support to take advantage of new digital technologies, and not just in connection with festivals. This included online digital distribution that could improve the competitiveness of European works in external markets. Others called for support to improve the cultural and linguistic diversity of audiovisual works. Support for VOD could also include promotion, marketing, and indexing. One response suggested support for digital distribution:

> *We feel it is important to introduce the notion of "digital releases", which will therefore concern the majority of European films made available and their effective distribution in Europe. Even though the publication of content on VoD platforms is mandatory, it does not guarantee successful digital distribution of films. As a matter of fact, for a VoD distribution campaign to have any tangible impact whatsoever, a specific marketing plan must be established based on two fundamental premises (1) that the size of the market for each film is both sparse and limited in number (niche audiences) and (2) that financial means are limited. The objectives of promotional and marketing actions should be: - Target communities (linguistic, film aficionados, expatriates…) and build long-term customer loyalty, - Work hand in hand with institutions,*

> *associations, and universities to target a limited but active public, - Make the best of Social Media Marketing based on innovative and adapted software and tools, - Generate traffic and consumption on partner platforms, - Monitor and analyse consumer behaviours. Means 1. Purchasing online publicity, 2. Online/Offline promotion and communication, 3. Merchandising and promotion on Digital Platforms.*

It was also suggested to promote EU actors to help the marketing of films. Support to promotional tools addressing professionals based on new media and social networks were found important. "*Promotional tools based on new technologies and social networks addressing professionals and audiences (information on the int'l circulation and availability of European productions) Events addressing cinema audiences Initiatives to support and network cinema exhibitors engaged in programmes for children, youth and new audiences*".

Some respondents asked for support for specific genres of media. "*We would like to emphasize the particular importance of MEDIA support for animation festivals and events. Animation relies more on international co-production and partnership than any other genre, with the possible exception of feature film. Animation events offer the opportunity for animation producers to present projects to all the children's buyers from across Europe, as well as potential co-producers and distributors*". Similarly, a respondent urged extending the MEDIA Program to Internet radio streaming : "*S'il est nommé MEDIA il devrait s'ouvrir aux Webradios qui sont toujours accompagnées de vidéos et sont souvent plus visitées que les TV ou les cinémas*". Still other respondents asked for support of co-production. Another respondent found "*Promotion of TV-programming and formats in and outside Europe*" important. Other respondents just found it important to have promotional activities aimed at the general public through the promotion scheme or otherwise.

4.6 Possible action lines for the future programme: Digitisation (and new business models)

The Commission solicited text-based responses to three questions regarding digitisation. The first was whether the support for the digitisation of cinema projection could be an incentive for exhibitors. This question prompted 555 responses. Because of the way this question was posed, it produced a significant number of "*yes*" or "*no*" responses. There were 261 affirmative responses and 59 negative responses. Of those responding affirmatively, nearly all expressed an opinion as to why they responded that way. Responses were almost evenly distributed between focusing on adapting the support rules and the European dimension of audiovisual works. There was also a significant interest in changes in technology. There were more than 150 categorisations related to the digitalisation of cinema facilities.

Opinions supporting affirmative responses included the following. Respondents identified the need to digitise cinemas and efforts to reduce fragmentation as possible targets of support. Other efforts should focus on promoting European cinema. Supporting digitisation would reduce costs, enabling greater diversity of content, including low-volume European fare.

> "*Yes. It should first of all be available to the not for profit and independent sector. Exhibitors should either cross a threshold in terms of numbers of screenings of European titles per year or if they cannot meet that threshold they should have a high proportion of European screenings, e.g. 55% or more. This will ensure that those independents that operate on a full time basis on a commercial level are encouraged to also screen a high number of European films*".

Support for investments to digitise cinemas in exchange for European film quotas was also expressed by a respondent in French, "*Si le soutien prévoit une obligation d'un quota de programmation d'oeuvres européennes comme c'est le cas pour les festivals*".

Often, those who gave negative responses offered no opinions supporting that position; however, some who did justify their response felt that the digitisation of cinema would accrue benefits to U.S. producers of Hollywood blockbusters who already command a large share of the market place. This was the concern of a respondent who stated, "*I do not think they would change their positioning in programming with Digital films. A Multiplex will not play art house just [because] of Digitalization. A small house, in the art house sector - may be tempted to get a Hollywood movie (as having a digital system). The cinemas need to position themselves. For distributor [sic] the release is less expensive*". Similarly, another respondent stated, "*In the UK [digitisation] helps US distributors disproportionately. However this support is a good thing, but must be seen with a regime of quotas as in France. The playing field is not level at the moment*".

Numerous other respondents developed the concept of the need for obligations such as quotas as a prerequisite for support for the digitisation of cinemas. Some suggested that this should be based on a quota of showing a minimum percentage of European films similar to quotas for supported film festivals. One respondent suggested that such a quota be higher than for supported film festivals (above 80%). Another stated that the quota should be two days of European content per week. Such obligations would help to mitigate the unintended consequence of subsidising the more popular Hollywood films through the digitisation of cinemas.

As part of its line of questioning as regards digitisation, the Commission asked which other specific supports in the field of digitisation would be effective with regard to the competitiveness of the European audiovisual sector. This prompted 484 responses. Changes to support rules were very highly emphasized. This represents 44.5% of categorisations. There was very strong support, some 318 responses, which urged that support rules be adapted to take account of changes in technology. Suggesting a focus on changes in technology, these categorisations represented 37.3% of all categorisations.

Unsurprisingly, digitalisation of cinema facilities was a popular response, with more than 300 categorisations. This frequently included support for digital master copies and digital print fees. Respondents also suggested support for dubbing and subtitling for digitally distributed works. European platforms should be supported with funds for the upfront costs.

New business models were also on the mind of some respondents. “*It is important that innovation and new business models for supporting audiovisual activity are supported. As flexible approach as possible is required for this in order to capture and encourage new ideas and business models that will benefit audiovisual culture. Regulatory advice and support (to prevent digitisation arrangements becoming a barrier to competitiveness) is also needed*”. One interesting response was in regard to preserving cultural history in addition to stimulating supply and demand of current products.

> *"The digitisation of archive and heritage content is a vital area for support, if decades of culturally rich material is to be preserved and made accessible to audiences in the future. Additionally, as with the evolving business models noted elsewhere, it is likely that filmed/audiovidual material will need to reversion/make additional digitised versions available to maximise future distribution opportunities, including on-line, on-demand services. Regulatory advice and support (to prevent digitisation arrangements becoming a barrier to competitiveness and to take into account piracy and trans-territory distribution models) would also be valuable*".

Support for the digitisation of cinemas should also include other venues which often host festivals, “*les festivals doivent être accompagnés par le programme MEDIA pour la numérisation des lieux autres que les salles de cinéma qu'ils occupent temporairement mais de manière forte (centres de congrés, lieux de spectacles vivants tels que des théâtres, des auditorium,...) en complément des cinémas*”.

Finally, the Commission asked about how the MEDIA programme should support the development of new business models emerging from digitisation of production and projection of films. There were 355 responses to this question. Again, adapting the support rules and taking account of changes in technology were frequently cited themes. Together, they represented more than 52% of categorisations. Also important were the presence of SMEs, misallocation of investment, gaps in training and networking support.

Respondents spoke of the need to support online distribution such as VOD and Internet delivered content. Support for games and the innovative SMEs creating them were also expressed.

> "*Currently European game industry is the forerunner of the business models of digital age, as it is the only form of cultural industry that has been digital from the beginning. Thus supporting European games industry to realise their innovative projects is the best way to secure that film industry has new and innovative business models to benchmark. Thus support for seminars disseminating these models would be useful. As the experience of games industry shows, public funding is not needed for developing new business models per se. What is needed is support for single audiovisual projects of new and innovative SME's ready to take over the field. It is important to make sure that public support is not directed in a large scale to backwards-looking obsolete business models*".

Some suggested that training is an important component of supporting new business models. One respondent opined, "*[t]his should be linked with support from training and offered as part of the package. Support should not just concentrate on capital investment in equipment but also on human resources*". Another called for flexibility in the funding requirements to take account of changes in the market place. Similarly, one respondent expressed support for digital aggregators: "*Mediante la integración de la figura del Agregador Digital (Imagis, XDC, Arts Alliance) como operador audiovisual a tener en cuenta en la consolidación del negocio digital*".

One respondent felt that the MEDIA programme should also support content on the web : "*En créant un vrai pôle MEDIA sur le web / lieu d'information et de diffusion des films après leur sortie en salle. Abonnement, téléchargements... Revenus publicitaires*".

4.7 Possible action lines for the future programme: Access to finance

The Commission asked a single question as regards possible action lines for access to finance. This question generated the least number of responses to any particular question (293). The categorisations of these responses varied and were widely distributed. Undercapitalisation represented 17.6% of categorisations. Seemingly related is the fact that adapting the support rules received 17.1% of categorisations. Most of the responses urging changes to the funding rules suggested that funding be made easier to get. The next three most widely cited concerns were misallocation of investment, regulation and fragmentation. Those citing misallocation of capital were concerned with underinvestment in R&D. Responses urging changes to regulation were higher here than in response to any other question, representing 10.4% of these categorisations. Most of these regulation-related responses urged changes to tax laws, giving concessions to investments in the audiovisual sector, which were hoped to facilitate access to capital. For those respondents concerned with fragmentation, fragmentation of production structures was most important to gaining better access to finance.

With respect to undercapitalisation, a respondent stated that access to funding should be balanced among the large and small states and should support co-productions. “*Finance systems must take a term view spreading risk across the sector over a number of years - and remember that returns are not always strictly economic. Social cohesion, making Europe really work, are vital to all our futures*”. In addition, other respondents suggested direct support for new entrants and young professionals. This support might include making the funding application process easier, and making access to support easier. One respondent suggested supporting a free-ware approach. “*The movies made available freely on the internet without claim to copyright should be the first to benefit from such funding*”. Respondents who described issues relating to regulation noted that changes in tax regulations would help to alleviate the problems of attracting investment.

A respondent suggested that "*the Media Production Guarantee Fund should become larger, as it is a tool to facilitate access to finance, without being a direct grant. The other main reason to increase this Fund is its leverage factor. Of course, it would be very positive to open this Fund to other main players in the audiovisual industry, such as sales agents promoting European works outside Europe, digital players, trans-media projects and so on*". Several comments emphasised the need to have "access to finance" to all players in the industry and also to focus as well on company finance.

Yet another respondent suggested relaxing the funding rules. “The quality of audiovisual works was also stressed. Independence from TV distributors would help this. “*It is clear that producers need increased access to finance in order to be able to finance their films sufficiently and make a good product. However the production guarantee fund needs to be stronger with a bigger budget, but it should not be taken from the budgets of development or TV-distribution* *schemes. Better to take it from training because there are too many trainings overlapping now*".

With respect to R&D for video content, one respondent urged the programme to "*[c]réer des laboratoires de rechercher pour des projets audiovisuels et cinématographiques : bourses à l'écriture, aides à la realization*".

Finally, one respondent suggested improving statistical tools and market research:

> "*Au-delà des commentaires précédents, [xxx] souhaiterait souligner la nécessité que la Commission tienne compte des différentes recommandations de l'évaluation intermédiaire MEDIA 2007 visant à une meilleure compréhension du secteur audiovisuel européen, à une meilleure adaptation des programmes aux besoins des professionnels ainsi qu'à une meilleure communication. Il s'agit notamment de :*
> *- faire de l'Observatoire Européen de l'Audiovisuel un véritable outil d'information pour MEDIA (encourager la production d'outils d'information OEA facilement utilisables par le secteur et la réalisation d'études ponctuelles pour MEDIA) ; - doter MEDIA de moyens de veille visant à anticiper les évolutions du secteur ; - évaluer de manière approfondie l'impact de certaines*".

4.8 Possible action lines for the future programme: Media including film literacy

In this question, the Commission asked about the most effective instruments to increase media literacy. Of the 364 responses to this question, 51.1% of categorisations of responses to this question related (somewhat unsurprisingly) to media literacy. These responses were almost evenly divided between support for media literacy efforts generally (124 responses) in comparison with media literacy efforts specifically for children and schools (157 responses). The next highest category was gaps in training (14%). 9 of these responses identified training in production as a priority. Adapting support rules and focus on the European dimension of audiovisual works each garnered about 7% of categorisations.

Some respondents suggested that quotas for European content for broadcasters and exhibitors would affect media literacy; however, a significant number of others suggested a direct approach of incorporation of media literacy programmes into European schools.

> "*While distribution of educational packages to schools and universities works well in the US, in Europe there is no such market or sales agents specialized in it Europe-wide. If we want to really increase the awareness of the young European Audience to the EU's media output, such a link to the educational sector is utterly needed. It existed on national levels in the 70s (educational broadcasting), but markets, media, consumption patterns have changed a lot since. I believe that funding should go to help establish such a market-place - then, on this market place, competition will bring the best results*".

Efforts to support media literacy will require the training of teachers necessary to support media literacy programmes. School-based media literacy programmes should also contain a film production component for students. There could be pilot programmes for any of these efforts.

Film clubs and film festivals might also be an integral component for supporting media literacy efforts in schools. Similarly, online tools and networks might be useful components as well. "*Europeans need better access to old movies, especially old European and world cinema. There should be more support aimed at restoring, digitizing and releasing old movies cross-platform, and also support for the subsequent distribution of those films…*" Incubators to support the production of high-quality, new content were also suggested.

Not all respondents were in favour of supporting media literacy. One respondent asked, "*don't you think we are over-loaded with Media and Film literacy!?*" While another respondent stated that given the linguistic diversity of Europe, it would be hard to create a pan-European system for media literacy.

4.9 Other Comments

In the final question, the Commission asked a plethora of questions intended to obtain general comments with regard to the design of a possible new MEDIA programme. The Commission posed 11 different sub-questions in this part of the consultation. These sub-questions generated a large response from the participants – 759 individual responses at a combined length of nearly 670,000 characters. While the number of responses to this question set was only marginally greater than the number of responses to question 1, the length of the responses was approximately four times as great. In all, the responses to this one question represented more than 14% of the total number of responses, but nearly 40% of the total volume of response text.

There were a number of "duplicate" responses to this question. The number and similarity of these duplicate responses were too great to be explained away by chance. There were more than 45 out of a total of 759 responses which we deemed to be duplicates.

Responses citing changes in technology represented 29.6% of categorisations. Next most widely cited were changes to the support rules, with 15.09%. For those responses to the other sub-questions, we list in Table 2 the 10 most frequent major categories from among the 60 categories we created.

Table 2: Categories of text-based responses – other comments

Category	**Percentage**
Fragmentation	6.79%
Misallocation of investment	8.42%
Lack of / gaps in training	8.39%
Changes in technology	29.60%
Insufficient focus on the European dimension of cinema	3.02%
Balance among Member States	4.27%
Media literacy	6.96%
Adapt support rules	15.09%
Direct affirmative response to question	6.88%
Direct negative response to question	3.02%

Source: WIK Consult GmbH

A respondent felt that the MEDIA programme must take account of new business models which are now possible based on Internet distribution. Another respondent suggested that tutoring for entrepreneurs would improve and accelerate the development of new business models and European competitiveness. Improving the use of online distribution technologies and online marketing were also suggested, as it had been in other question areas.

Another respondent stated that "*there was a general problem in some Member States to get valid, stable and transparent distribution reports from local distributors even though distributors commit to these reports when the deals are being made. It seems like it has become a genuine habit that when selling a film a producer can only count on getting the minimum guarantee and only rarely gets valid, stable and transparent royalty reports from the distributors. Perhaps a solution could be some kind of joint EU collecting agency to which producers and sales agents can turn (or apply to) in order to secure valid, stable and transparent royalty reports from the distributors. When necessary the EU collecting agency could act on behalf of the producer and sales agent and get access to the distributor's books. Access to the distributors' books is part of the* *criteria in most sales deals but only rarely do sales agents and producers have the time and resources to carry this through themselves*".

There were numerous suggestions on how to improve financial support, including quotas. European content-based quotas and cooperation with independent U.S. producers were suggested as means to improve the new programme. One respondent expressed support for a reverse sort of quota where broadcasters are paid a 'top-up' based on the programming hours of European content shown. There were a number of suggestions that quotas for support could also be based on audience measures, rather than lump sum payments. The Programme could also directly support art house cinemas. Some flexibility in the start dates for selective support might be appropriate in order to account for differing release dates. There was one recommendation for 'crowd-funding' of projects. "*I strongly believe that it is important to enable individuals to access small amounts of finance, with little paperwork and auditing required, so that focus can be given to creative development of ideas*". One other suggested that a means to improve access to finance was for the programme to take account of complementarities between cultural and linguistic characteristics in different geographic areas within Europe.

One respondent who felt that the application process could be improved stated:

> "*My personal experience applying for development support is that MEDIA has focused its criteria mostly on the financial and bureaucratic issues rather than the artistic or audience oriented problems. The process of funding is clumsy and slow and is totally outpaced by the development of ideas and different media techniques. I think that MEDIA must focus on facilitating the access to funding - less time spent on applying, less financial requirements and higher demands on the artistic and creative sides of a project*".

This would improve the process by reducing administrative burdens.

A novel suggestion was "*… where a future MEDIA programme could add something new is in the field of supporting fundamental research in 'what attracts us to film', via experimental psychology and cognitive neuroscience …*"

Finally, respondents proposed fixes which had already appeared as responses to other questions, such as networking among European universities. An additional suggestion included providing support for the restoration, conservation and preservation of film as cultural heritage. This could include a training component.

Figure 22: 10 most frequent categories of text-based responses across all questions

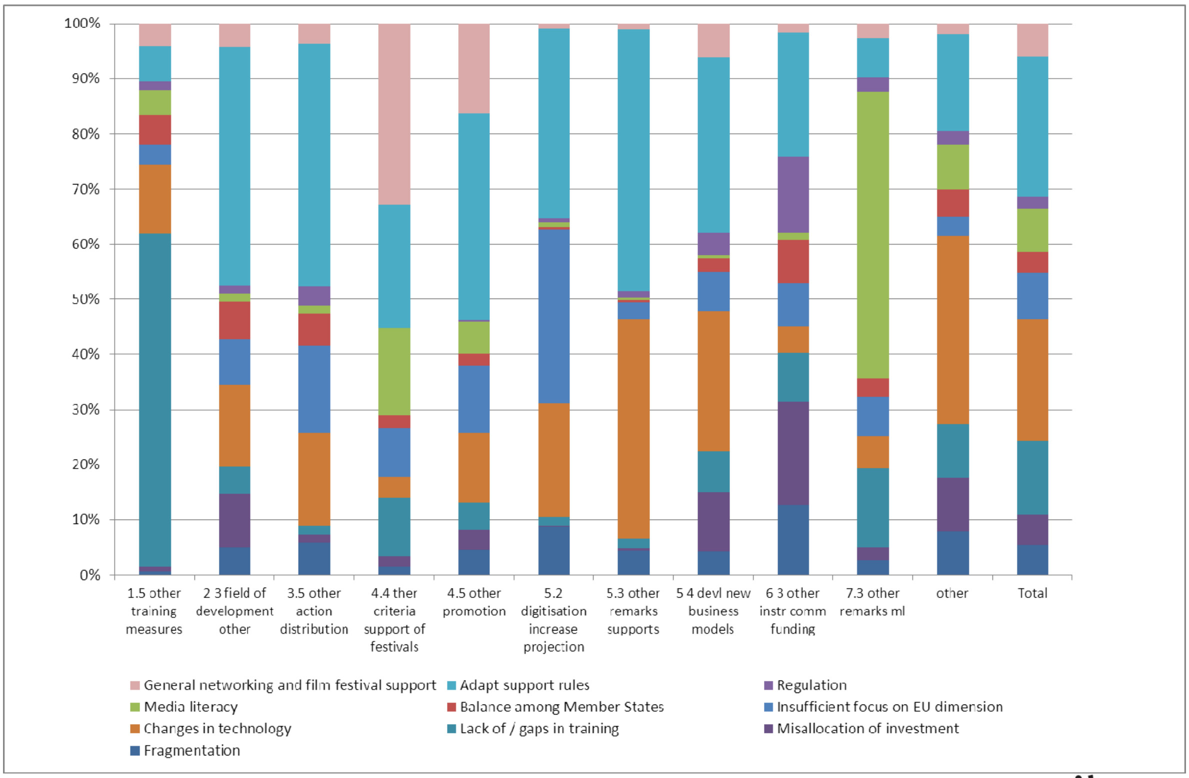


Table 3: Top-level categorisations across all questions

	1.5 other training measures	2 3 field of development other	3.5 other action distribution	4.4 other criteria support of festivals	4.5 other promotion	5.2 digitisation increase projection	5.3 other remarks supports	5 4 devl new business models	6 3 other instr comm funding	7.3 other remarks ml	other	Total
Fragmentation	0.6%	4.8%	5.7%	1.5%	4.5%	6.2%	4.2%	3.8%	9.7%	2.7%	6.8%	4.9%
Largely made up of SMEs	0.2%	2.2%	0.9%	0.5%	0.2%	0.3%	1.1%	5.6%	6.4%	0.2%	1.9%	1.5%
Undercapitalisation overall	0.0%	0.0%	0.0%	0.0%	0.0%	0.1%	0.0%	1.2%	17.6%	0.2%	0.4%	0.9%
Misallocation of investment	0.8%	9.2%	1.4%	1.9%	3.5%	0.2%	0.3%	9.8%	14.1%	2.2%	8.4%	4.9%
Lack of / gaps in training	59.6%	4.8%	1.6%	10.4%	4.9%	1.1%	1.7%	6.8%	6.7%	14.0%	8.4%	12.0%
Changes in technology	12.4%	14.2%	16.4%	3.8%	12.4%	14.7%	37.3%	23.1%	3.7%	5.8%	29.6%	19.8%
Insufficient focus on the European dimension of cinema (Quotas, content from US)	3.6%	8.0%	15.3%	8.8%	11.8%	22.4%	2.9%	6.5%	5.9%	6.9%	3.0%	7.5%
Balance among Member States	5.3%	6.5%	5.7%	2.4%	2.1%	0.3%	0.3%	2.3%	5.9%	3.3%	4.3%	3.4%
Media literacy	4.3%	1.5%	1.4%	15.7%	5.6%	0.6%	0.4%	0.5%	1.0%	51.1%	7.0%	7.1%
Regulation	1.6%	1.3%	3.4%	0.0%	0.2%	0.6%	1.1%	3.7%	10.4%	2.5%	2.1%	2.0%
Adapt support rules	6.3%	41.6%	42.8%	22.2%	36.7%	24.5%	44.5%	29.0%	17.1%	7.1%	15.1%	22.7%
Change EU standards / issue new EU directives	0.1%	0.0%	0.4%	0.0%	0.0%	0.4%	1.0%	0.9%	0.2%	0.7%	0.5%	0.4%
Long-term storing of films in film archives	0.9%	0.3%	1.2%	0.1%	0.2%	1.3%	3.5%	0.5%	0.0%	0.4%	0.3%	0.8%
General networking and Film Festivals support	4.1%	4.0%	3.6%	32.6%	15.9%	0.7%	1.0%	5.6%	1.2%	2.5%	1.7%	5.4%
Support / encourage co-production generally	0.4%	1.5%	0.2%	0.2%	1.9%	0.0%	0.1%	0.0%	0.0%	0.0%	0.6%	0.4%
direct response to question	0.0%	0.0%	0.0%	0.0%	0.0%	21.9%	0.2%	0.5%	0.0%	0.4%	6.9%	4.7%
direct response to question	0.0%	0.0%	0.0%	0.0%	0.0%	4.9%	0.1%	0.2%	0.0%	0.0%	3.0%	1.5%

Source: WIK Consult GmbH

5 Documents submitted in response to the online consultation

Respondents filed some 63 separate documents in response to the Consultation. These documents varied greatly in terms of their composition and utility. Some respondents provided journal articles as well as comments which were prepared specifically for the consultation. Others filed documents such as CVs, photographs, copyright registrations, membership lists, screenplay treatments, and conference materials.

Respondents sometimes organised their separately submitted documents to follow the structure of the questions presented in the consultation questionnaire.

We have, wherever appropriate, categorised and analysed these submissions using the same techniques that we applied to free form responses to the questionnaire itself.

6 Despite respondents, different responses?

We sought to examine the degree to which different respondents answer in different ways. We were especially concerned about the degree to which responses might reflect the individual interests of the respondents.

We were interested in the degree to which the respondents' country of origin might influence their perceptions. We theorised, for instance, that stakeholders in newer Member States might resent the fact that a substantial fraction of programme resources go to Group A countries (an observation that has appeared in multiple programme evaluations, and which the MEDIA programme attempts to correct). Of all of the respondents, 43 offered at least one written response which we categorised under: "*A large fraction of programme expenditures have tended to go to the same Member States*". This represents only 1.7% of all respondents; however 4.5% of respondents from Group C countries offered at least one written response in this category, which is to say that those from Group C countries were more likely to be concerned than the stakeholder population in general. Expressed differently, 12 of the 43 respondents (27.9%) who expressed concern about programme expenditures going to the same Member States described themselves as coming from Group C countries, which is noteworthy when one considers that only 10.3% of respondents come from Group C countries overall.

More generally, we looked at the ways in which different types of respondents answered four of the multiple choice questions in the questionnaire differently. We theorised that responses might be different based on (1) whether or not the respondent was a grantee; (2) whether the respondent was a producer or distributor; or (3) the Country Group of the respondent. We theorised, for instance, that producers might care more about production support than about distribution support (even though producers obviously also stand to benefit if distribution is more effective). With all of that in mind, we reviewed responses to the following questions:

> 3.1- Do you think that support for costs (including dubbing and subtitling) of the distribution of non-national European audiovisual works:
>
> 4.1- Do you think that support of cinema, international TV and specialized markets (e.g. animation, documentary, cross media, mobile TV, games) with a predominant European focus …
>
> 5.1- Do you think that the support for cinemas to install digital equipment …
>
> 6.1- Do you think that the support of independent production companies for side costs necessary in order to access private funding of audiovisual projects (insurances, interest rates, completion guarantee costs) …

Each question contained several sub-questions. For each of the four questions, we looked at two of the many sub-questions, namely: (1) does *(this action line)* constitutes a considerable need of the European audiovisual sector; and (2) does *(this action line)* improve the competitiveness of the European audiovisual sector? Given that the results were similar, we focus in the discussion that follows on the first of these, whether the action line responds to "*a considerable need of the European audiovisual sector*". The respondent could choose a response from among five options: strongly agree; agree; disagree; strongly disagree; and no opinion.

For each of the multiple choice questions that we studied, between 84.8% and 93.0% of all respondents agreed or strongly agreed that that the action line responded to a considerable need of the audiovisual sector. The range of variability among the respondents from one question to the next was thus rather small, perhaps surprisingly so.

As previously noted, this online survey cannot be viewed as a reliable measure of population characteristics, because the respondents are self-selected. We further caution that many of the differences in response characteristics that we observed would likely be well below the level of statistical significance even if the sample were suitable for the calculation of a confidence interval.

For question 3.1 (concerning support for distribution costs), there were 2,376 responses, of which 2,117 (89.1%) were positive (i.e. either "*strongly agree*" or "*agree*") in response to the "considerable need" sub-question. Self-reported distributors were more likely than the general sample of stakeholders to respond positively. 98.1% of distributor responses were positive. By contrast, producers responded positively only 88.9%, only marginally different from the overall proportion for the sample.

Those who receive funding under the MEDIA Programme were more positive than those who do not (92.6% versus 86.8%).

Group B respondents were noticeably less positive than Group A (84.9% versus 90.4%), while C respondents were slightly more positive (93.7%).

With respect to question 4.1 (support of cinema with a predominant European focus), distributors were slightly less likely to be positive than others (88.9%). Overall, 93.0% of those answering this question agreed or strongly agreed that this support responds to a considerable need of the sector. Producers were only marginally more in favour than the average (93.8%), as were grantees (94.2%). The differences among Group A, B and C respondents reflect a tendency throughout the survey for Group B respondents to be less positive than Group A respondents, and for Group C respondents to be more positive than Group B (93.8%, 90.3%, and 96.1% respectively).

In question 5.1, 84.8% of all respondents were positive in regard to support of digital projectors. Distributors were more positive (89.2%), producers less positive (82.6%). Grantees were also more likely to express support (86.8%) than those not receiving funding (83.6%). Among respondents from Group A, B, and C countries, differences again reflect the general trend (85.8%, 81.0% and 87.0% respectively).

In question 6.1 (concerning support of independent production), producers were (consistent with our hypothesis) more positive (93.8%) than the general stakeholder sample (87.1%), while distributors were less positive (78.3%). Support was essentially identical between grantees and non-grantees (87.2% and 87.1% respectively). In this case, Country Group A respondents were significantly more positive (89.7%) than Group B (82.7%) or Group C (85.5%) respondents.

We also analysed the number of "*strongly disagree*" responses to these questions. Not surprisingly, grantees are much less likely to strongly disagree than non-grantees; however, the number of "*strongly disagree*" responses is quite small overall.