

Appendix C – International Summary

Project Development

There is a range of financial support provided for project development, each with different criteria and providing support across different stages of the development cycle. The Danish film institute provides development subsidies to a film project if it considers that the grant would strengthen the project artistically, financially or technically, or in relation to its audience potential. The UK Film Council provides funding for single development projects, divided into three streams of Seed Funding, Partnered Development Funding and Pre-pre production Funding as well as its 25 Words or Less script development fund. The German Federal Film Board provides grants for script development, while the Finnish Film Foundation provides development grants for production, shooting and set design plans as well as script development. The New Zealand Film Commission provides financial assistance for the development of viable New Zealand feature film projects by way of single project development loans and producer's devolved funds. While in Canada, Telefilm Canada provides interest free repayable advances for development at various stages of the development cycle: from scriptwriting stage, packaging stage to greenlight stage.

Professional Development

A range of financial support is aimed at professional development. Professional development differs from training as it is aimed at enhancing the professional skills of screen content professionals established and working within the industry. In the UK, the Film Council offers training grants for individuals, companies and training providers seeking to attend or deliver film-specific vocational training through the Skillset Film Skills Fund. In Canada the Telefilm Canada Industrial Professional Development Fund provides grants to organizations active within the industry to deliver high calibre mid-career training, while the National Training Program fosters the professional development of emerging Canadian creators and to renew the skills of professional Canadian creators, with an emphasis on providing high-calibre training for Canadians from different regional, linguistic and cultural backgrounds.

Innovative and Risk Taking Production

The UKFC's New Cinema Fund supports more innovative cinema – features, shorts and pilots. It aims to support original and dynamic work in any style or genre. Projects are considered at any stage - from a script with no other financing through to a film that has been shot but requires completion funding. The annual budget for the New Cinema Fund is £5 million. Feature film funding is central to the Fund's role, but the fund also supports over 100 short films each year.

Support for business/enterprise development

There are a range of automatic support schemes in operation in countries including Spain, Canada, Norway, Brazil, Poland, Belgium, Portugal, Switzerland, Italy, France, Austria, Germany, Sweden and Norway. While the schemes vary in their operation, they provide financial support to a producer based on the past commercial success of a film, measured by box office receipts or admission numbers.

Various public support schemes are in place internationally, which target the development of the capabilities of production companies, rather than focussing on specific projects. In Canada, the Industrial Professional Development Fund provides grants to organisations active within the industry to deliver high calibre mid-career training and to improve the global competitiveness of Canadian production companies. In 2001 the Irish Film Board partnered with the Anglo Irish Bank to launch of the Company Development Initiative – a funding program intended to allow selected companies to develop new projects as well as attract co-production deals and access funding from other sources. In Norway, financial support is provided to production companies to strengthen project development along with administrative, budgetary and project management functions in order to increase cost efficiency, strengthen financing and marketing competence and enable exploitation of the revenue-generating potential of the films.

Indigenous Content

Internationally, direct funding for Indigenous production industries is extensive with programs in Canada, New Zealand and the UK. In Canada, Indigenous production and archival support is allocated through Telefilm Canada, the National Screen Institute, and the National Film Board of Canada. The primary focus of these programs is to support audiovisual projects by Indigenous practitioners to tell their own stories. In New Zealand, the NZFC's strategic plan has committed the organisation to introducing initiatives for Maori Filmmakers. In the UK, there is a commitment to the preservation of language and culture for Indigenous people in Ireland and Wales through funding programs such as the Irish Language Broadcast Fund administered by the Northern Ireland Film and Television Commission. The core aim of this fund is to foster and develop an independent film and television production sector in Irish in Northern Ireland, and to assist in providing the Irish Language audience in Northern Ireland with a range of quality television programmes.

Research and analysis

Federal film agencies receive funding to provide research and analysis functions in a number of international territories including the UK, Canada, France, Korea, Germany, Denmark and South Africa. The extent of the research and analysis functions within these agencies and the level of integration of these functions within the organisation's activities varies from territory to territory. In France, the Centre National de la Cinematographie

provides a research, regulatory and policy role that assists its functions of preparing and implementing the audiovisual regulatory framework and improving the industry's structure. In the UK, although the Department of Culture, Media and Sport retains a formal policy setting role, the bulk of policy creation and input comes from the UKFC. In Canada, Telefilm has a research and analysis function, however, the role of the Department of Canadian Heritage as the creator of film policy is clear.

Archiving, preservation and access

Public funding arrangements for the archival, preservation and provision of access to national audiovisual material is made available in the UK, New Zealand, Korea, Ireland, Denmark and Spain. The French government makes a considerable investment in the preservation of its screen culture. It funds the *Cinémathèque Française*, which maintains an archive of film as well as conducting special screenings and events related to film, as well as the *Bibliothèque du Film*, which also maintains a film archive.

Marketing and Export Development

Most governments around the world complement audiovisual production programmes with schemes to support marketing either in the national market through cultural activities or in international markets through supporting a presence at major international festivals, the publication of yearbooks and catalogues to aid in international sales; funding to support international marketing; and support for subtitles and re-versioning.

Targeted funding programmes for promotion can be found in France, Germany, the UK, Japan, New Zealand and Korea. The most significant programme is the marketing support offered by the German Federal Film Board (FFA). Created in 2004, it supports advertising for films on television. In France, the CNC offers support to producers and distributors to promote their programmes abroad. In the UK, the International Festival Sales Support Scheme (IFSS) offered by the UKFC helps to promote a selection of UK films at important international festivals. Significant support for promotion and distribution of Japanese films in Japan and in overseas markets is available in Japan through New Century Arts plan and the Japan Foundation. In New Zealand, the New Zealand Film Commission allocates a small amount of support for film festivals and awards. In Korea, the national agency KOFIC promotes Korean films overseas through the operation of stands in major international festivals, the publication of yearbooks, funding to support marketing overseas, and support for subtitles.

Industry and Cultural Development

The UK Film Council operates a number of schemes aimed at developing screen culture by broadening the range of films available to audiences, and increasing opportunities for audiences to view films. The 'Audience Development Scheme' provides a grant of one million pounds annually for up to three years to support programmes of cinema-based and other activities to

encourage audiences to experiment with their film viewing choices. Funding is also provided to support the 'non-theatrical exhibition sector' (i.e. film clubs or societies and mobile cinemas) to obtain affordable digital equipment to show films, and the 'Digital Screen Network', aimed at broadening the range of films available to audiences throughout the UK and improving access to specialised (or non-mainstream) film by the use of digital technology.

Training

Public funding is used to provide training for those in the audiovisual industry in a number of countries including in France, Spain, Canada, India, Ireland, Japan, New Zealand and South Africa. Japan's New Century Arts Plan policy announcement in 2004 included significant funding for the training of audiovisual content industry practitioners. The University of Tokyo established a five-year program in digital content production to nurture producers equipped with international business skills. The Tokyo National University of Fine Arts and Music established the first film major. The Japanese government has also set up an intellectual property committee to develop policies to back up universities' efforts to train the content industry's next generation. In Korea, the publicly funded Namyangju Studio Complex, established in 1997; is a professional training center for directing, cinematography, animation and producing. The UKFC grants non-reimbursable advance to professionals working in the UK film industry for formal training courses held outside of the UK. In order to deliver a comprehensive training strategy for the UK film industry, the UKFC has established a skill investment fund levy which consists of a levy placed on production budgets. The fund is administered by Skillset – the national training organisation for the industry.

New Media

While public funding support for production in most territories encompasses non-conventional formats (cd-roms, websites and interactive programming) – the AFC's research into international public support measures for the audiovisual industry found that only a few of the public agencies in the 15 countries studied have specific support schemes for new media. In Canada, Telefilm and the Bell Canada fund provide considerable funding to new media projects. Canada also offers indirect forms of support to new media, with tax credits on labour expenditure available in some provinces. In France, the CNC offers support to multimedia publishing and the use of innovative digital technologies. Germany and Ireland also have public support measures in place to support new media content.

Animation

Producing animation is expensive and labour-intensive. Specific programmes to support the genre operate in the UK, France, Ireland and Canada. The AFC also provides specific funding for the development and production of Australian animation. State funding such as that provided by Film Victoria's

Digital Animation Program provides seed funding to Victorian based producers and animators to develop technical, innovative and creative animation concepts.

Documentary

Internationally, direct support to documentary is widespread. In Europe, support to documentaries is available at national level in Denmark (DFI), France (CNC and Department of Foreign Affairs), Germany (FFA and Department of Culture and Media - BKM), Ireland (IFB), Spain (ICAA) and in the UK (UKFC). Some additional support is also available at regional level in Denmark, France, Spain and in the UK. Outside Europe, support for documentaries is available in Brazil (BNDES loans), Canada (Canadian Television Fund), India (NFVF), Japan (Japan Arts Fund), Korea (KOFIC), New Zealand (NZ On Air), United States (ITVS).