



100 MILLION

**MEDIA Programme funding for the
UK audiovisual industry 2007-2013**

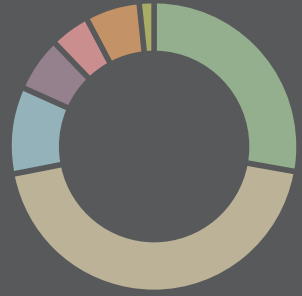


Cover image:

Half of a Yellow Sun

directed by Biyi Bandele, received Slate
development funding in 2007. Image
courtesy of Soda Pictures.

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INTRODUCTION

Seven years, €100 million. This is probably the most concise summary of the MEDIA 2007 Programme in the UK.

But €100 million is more than just a figure. Behind this investment are nearly four hundred audiovisual companies that have grown, gained experience in the global marketplace and developed extensive networks in order to be able to operate internationally. Some of these companies, in particular in the distribution and exhibition sectors, rely on MEDIA funding as part of their business model, drawing funds for their projects on an annual basis.

The round figure of €100 million also represents the boost for European films, which are helped to travel across borders to be enjoyed by audiences outside of their countries of origin. Here we see how important MEDIA funding has been for British exports, such as *Another Year*, *Shame* or *The Angels' Share*. Equally vital is the support the Programme has offered to help some of the greatest films from other European countries to be brought to the UK market in the last seven years – *The Great Beauty*, *The Hunt*, *Melancholia* and *The Class* among many others.

The full benefit of the UK's participation in the MEDIA Programme stretches even beyond this

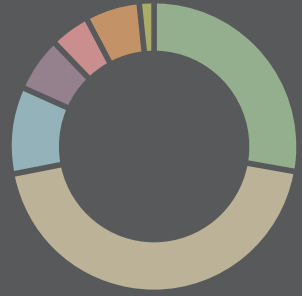
€100 million. How can we even measure the fact that a UK producer went to an international training programme (of which MEDIA funds over 60) and several years later made a successful co-production with partners they met at that course? How do we attribute value to a further 40 supported business encounter events, co-production forums and specialist markets, where European audiovisual professionals can meet and do business together across borders?

When we take this aspect of the MEDIA Programme into account, then we talk about the benefit to individual professionals: producers, writers, directors, distribution executives, exhibitors – all being supported in progressing their careers on an international level, equipped with the necessary skills and networks to compete globally.

The role the MEDIA Programme has played over the last seven years in strengthening the European audiovisual industry and enhancing cultural and linguistic diversity for our audiences is incontestable. Here, we shine a spotlight on some of the UK successes of MEDIA's latest round of support, MEDIA 2007 (2007-2013).

Agnieszka Moody

Director, MEDIA Desk UK



FOREWORD

The British film industry has long been renowned for innovation and quality. The last few years have been no exception, with a stream of box office hits highlighting the UK's ability to produce artistic and commercial works of the highest order, which resonate with audiences across Europe and beyond.

The UK's place within the international audiovisual landscape has been strengthened and enriched by support from the European Union's MEDIA Programme, which has helped to ensure that the best of British film, TV and digital works are distributed throughout Europe.

While the success of MEDIA in the UK can be measured in numbers – and €100 million of EU support is no mean sum – it is perhaps more illuminating to focus on the films and projects we backed.

I am proud that MEDIA invested in the development of wonderful films such as Mike Newell's *Great Expectations*, Roger Michell's *Hyde Park on Hudson* and David Cronenberg's *A Dangerous Method*, among many others. The Norwegian Oscar nominee *Kon-Tiki* was also granted development funding in the UK in its early stages through Jeremy Thomas' Recorded Picture Company.

MEDIA support for distribution, meanwhile, has helped to bring some of the best-known recent British films to audiences across Europe, including *The King's Speech*, *Slumdog Millionaire* and *The Iron Lady*. We invested in these films before

they were hits. MEDIA has also supported the UK screening of European successes such as Michael Haneke's *Amour*, Jacques Audiard's *A Prophet* and Matteo Garrone's *Gomorrah*, ensuring these films reached their maximum potential audience.

MEDIA's flagship UK-led training initiatives, including Transform@Lab, ENGAGE, The Pixel Lab and Inside Pictures, have also helped to keep European audiovisual professionals up-to-date with developments in the industry. At the same time, MEDIA-backed markets, such as Good Pitch Europe, the Production Finance Market, The Pixel Market and MeetMarket, have continued to provide a forum for European producers to present their projects to international buyers.

The next chapter of the European Union's support for audiovisual professionals looks even more exciting. Together with the former Culture Programme, MEDIA is now part of Creative Europe, which has a €1.46 billion budget for the next seven years – a 9% increase compared with the previous funding programmes combined.

Creative Europe heralds a new era of cooperation between the creative, cultural and audiovisual sectors within the UK and Europe. I am confident that the UK will continue to be at the forefront of great cinema, great art and great culture for the years to come.

Androulla Vassiliou

European Commissioner for Education, Culture, Multilingualism and Youth

.....
Great Expectations
.....

directed by Mike Newell, received Slate
development funding in 2009.
Image courtesy of Number 9 Films.





PRODUCING FOR THE INTERNATIONAL MARKET

To create a project with the potential to appeal to audiences around the world, producers must maintain an international outlook throughout its conception, development and production. MEDIA rewards producers who can see beyond the boundaries of their home countries, providing grants to fiction, creative documentary, animation and interactive projects with European appeal.

UK producers are well-versed in accessing MEDIA funds, with a **€28 million** share representing almost a third of our €100 million total.

Over the last seven years, 221 UK companies received grants from the four MEDIA funding schemes aimed at producers. The Development schemes saw **€14.8 million** awarded to Single Project and Slate Funding applicants, with a further **€2 million** going to Interactive Works. izi Audiovisual invested **€0.5 million** in helping British projects gain access to further financing, while TV Broadcasting boosted UK TV productions with **€10.5 million** in funding.

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PRODUCING FOR THE INTERNATIONAL MARKET

Village at the End of the World

directed by Sarah Gavron and David Katznelson, received Slate development funding in 2010. Image courtesy of Dogwoof.



The Gruffalo's Child

based on the book by Julia Donaldson, received Slate development funding in 2007. Image © Orange Eyes Limited 2011.

Development

Development funding is MEDIA's most popular scheme and always generates considerable interest from the producing community. Producers apply with fiction, creative documentary or animation projects aimed for cinema or television at various stages of development. On average there are just under 1,200 applications submitted every year Europe-wide (including 150 from the UK), a quarter of which are awarded funding.

Single Project

The Single Project scheme attracts a high proportion of first time applications, frequently from companies which have just made and released their first project, therefore becoming eligible for MEDIA support. The prospect of MEDIA funding gives companies an incentive to aim for an international market with a new project.

Between 2007 and 2013, UK Single Project recipients shared **€6,939,604** of MEDIA grants. This breaks down to 92 successful fiction applications, 63 creative documentaries and 21 animations, including Amit Gupta's *Resistance* and Mike Leigh's upcoming *Mr. Turner*.



Hyde Park on Hudson

directed by Roger Michell, received Slate development funding in 2010. Image © Free Range and Daybreak Pictures.



Kon-Tiki

directed by Joachim Rønning and
Espen Sandberg, received Slate
development in 2008.
Image © Recorded Picture Company.



Town of Runners

directed by Jerry Rothwell, received Slate
development funding in 2010.
Image courtesy of Dogwoof.

A Dangerous Method

directed by David Cronenberg, received
Slate development funding in 2008.
Image © Recorded Picture Company.

PRODUCING FOR THE INTERNATIONAL MARKET

Slate Funding

More experienced companies apply to MEDIA Slate Funding for three to five projects at a time. These companies are already European players with established international contacts. Slate Funding supports companies in developing international strategies and producing projects for the global market. It has a structural effect on companies, particularly those who successfully access it on regular basis, providing a steady flow of development investment.

Under MEDIA 2007, Slate Funding awarded **€7,830,252** to 40 UK production companies, several of which received more than one grant over the seven year period. This includes F&ME, Recorded Picture Company, APT Films, BLTV, Dan Films, Number 9 Films, Revolution Films, Ruby Films and Wellington Films. Notable examples of projects backed by MEDIA Slate Funding include Mike Newell's *Great Expectations* and David Cronenberg's *A Dangerous Method*.

Interactive Works

Producers with interactive, multi-platform, narrative-based projects apply for funding through the MEDIA Programme's Interactive Works scheme. MEDIA has invested €13 million in this scheme over the last seven years, with **€2,013,688** of that total going to 21 UK-based companies including Aardman Animations, We R Interactive and Studio Liddell.



Great Expectations

directed by Mike Newell, received Slate development funding in 2009. Image courtesy of Number 9 Films.

Resistance

directed by Amit Gupta, received Single Project development funding in 2009. Image courtesy of Big Rich Films. Photo by Jules Heath.



Mr. Turner

directed by Mike Leigh, received Single Project development funding in 2012.
Image courtesy of Entertainment One.



Pandemic

created by Lance Weiller, received Interactive funding in 2009.
Image courtesy of LivOn Productions Ltd.



Boj and Buddies

created by Claire Underwood, Dave Ingham and David Hodgson, received Single Project development funding in 2009.
"Boj"™ image courtesy of Pesky Productions Ltd.



Google and the World Brain

directed by Ben Lewis, received Slate development funding in 2013.
Image © Polar Star Films & BLTV.



Sirens

directed by Brian Fillis, received Slate development funding in 2008.
Image © Daybreak Pictures.

PRODUCING FOR THE INTERNATIONAL MARKET



Late Bloomers

directed by Julie Gavras,
received izi Audiovisual funding in 2010.
Image © The Bureau/Films du Worso/
Gaumont.

Fish Tank

directed by Andrea Arnold,
received izi Audiovisual funding in 2009.
Image courtesy of Artificial Eye.

izi Audiovisual

This scheme helps producers plug the financial gaps associated with commercial borrowing, completion bonds or other insurance costs. The izi Audiovisual eligibility criteria favour co-productions, so the 12 British projects which shared the **€539,766** of MEDIA investment from this scheme were all produced with international partners. Examples include *Fish Tank* (UK-Netherlands), *Mr. Nice* (UK-Spain) and *Perfect Sense* (UK-Sweden-Denmark).





The Last Days on Mars

directed by Ruairi Robinson,
received izi Audiovisual funding in 2012.
© 2013 Qwerty Mars Movie Limited.
Photo by Nick Wall.



Mr. Nice

directed by Bernard Rose,
received izi Audiovisual funding in 2009.
Image courtesy of Entertainment One UK.



Perfect Sense

directed by David Mackenzie,
received izi Audiovisual funding in 2010.
Image courtesy of Arrow Films.

PRODUCING FOR THE INTERNATIONAL MARKET

TV Broadcasting

In the UK, MEDIA 2007's **€10,478,771** investment in TV Broadcasting went to 46 television programmes (drama, documentary and animation), which were produced for the international market with the participation of broadcasters from the UK and other European countries.

Supported documentary projects include no less than four political documentaries from Brook Lapping Productions, with topics stretching across China, Russia, Iran and Iraq. Among the 15 supported animation programmes were Magic Light Pictures' *The Gruffalo's Child* and the Oscar-nominated *Room on the Broom*. Recent TV drama highlights include *Hinterland*, which was filmed concurrently in Welsh and English for broadcast on BBC Wales, S4C and DR Denmark. Due to air in 2014 is Origin Pictures' *Jamaica Inn*, directed by Philippa Lowthorpe.



Hinterland (Y Gwyll)

directed by Gareth Bryn, Marc Evans, Rhys Powys and Ed Thomas, received TV Broadcasting funding in 2012. Image courtesy of Fiction Factory/S4C/All3Media/Tinopolis/BBC Wales.



Room on the Broom

based on the book by Julia Donaldson, received TV Broadcasting funding in 2011. Image © Orange Eyes Limited 2012.

Putin, Russia and the West

directed by Paul Mitchell, David Alter and Wanda Koscia, received TV Broadcasting funding in 2010. Image courtesy of Brook Lapping Productions.





Jamaica Inn

directed by Philippa Lowthorpe,
received TV Broadcasting funding in 2013.
Image courtesy of Origin Pictures.



The Hive

created by David Willing, received TV
Broadcasting funding in 2010.
Image © The Hive Enterprises Ltd 2013.



Poppy Cat

based on the Poppy Cat books by Lara Jones,
received TV Broadcasting funding in 2009.
Image © 2014 Coolabi Productions Limited.



Guilty Pleasures

directed by Julie Moggan, received TV
Broadcasting funding in 2010.
Image courtesy of Bungalow Town
Productions.

.....
Slumdog Millionaire
.....

directed by Danny Boyle, received MEDIA
support for its distribution in 24 territories.
Image © 2008 Celador Films Ltd and
Channel 4 Television Corporation





EXPORTING UK FILM

It is only when films are exposed to an international audience that they can realise their full potential. With British producers creating films with the ability to travel beyond the UK's borders, it is then up to European distributors to make the films they acquire a success with audiences in their own territories.

Over its 20 years, MEDIA has developed an efficient system of support for European distributors who demonstrate a dedication to releasing films from outside of their home countries. For all other European distributors, UK films are 'non-national' and therefore eligible for support.

Under MEDIA 2007, a total of **€44 million** was invested through MEDIA's two distribution schemes to help European distributors bring UK film to screens on the continent.

This breaks down to **€30 million** from the Automatic scheme, which helps towards Minimum Guarantee and P&A costs, and **€14 million** from the Selective scheme, which supports distributors who take a risk on acquiring less obviously commercial titles.

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EXPORTING UK FILM

Shame

directed by Steve McQueen, was supported in 27 territories. Poster courtesy of Portuguese distributor Zon Lusomundo Audiovisuais.



Every year, over 300 distributors in Europe draw a total of around €30 million from MEDIA to release films from outside their own country. Over the last seven years, MEDIA invested a total of **€44,561,008** in Automatic and Selective distribution grants to help European distributors release UK films in their domestic territories.

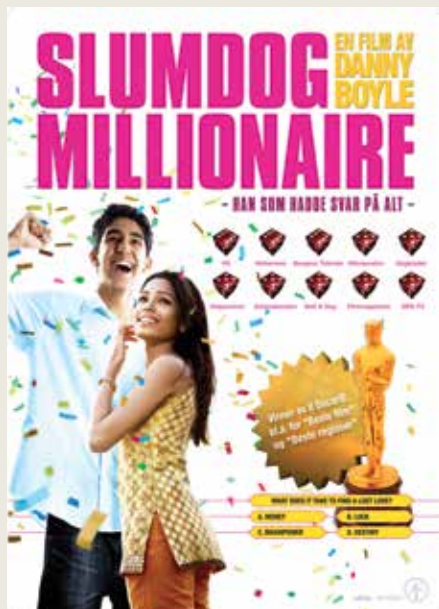
British films travel well across Europe. *The King's Speech* and *Slumdog Millionaire*, for example, picked up awards and nominations at the European Film Awards, the French Césars, the Spanish Goyas and beyond. This means that they represent a sound investment for European distributors. Every year, over 20% of the MEDIA Programme's Automatic scheme allocation goes towards the release of UK films on the continent.

As British films with US studio investment rarely qualify for MEDIA support, this distribution funding really helps to promote independent UK film in Europe. Films from emerging British talent such as Andrea Arnold and Sam Taylor-Wood, as well as from established auteur directors including Ken Loach and Mike Leigh, can find a platform and stand side by side with the James Bonds and Harry Potters of British cinema on the global stage.



Looking for Eric

directed by Ken Loach, was supported in 26 territories. Poster courtesy of Finnish distributor SF Film Finland Oy.



Slumdog Millionaire

directed by Danny Boyle, was supported in 24 territories. Poster courtesy of Norwegian distributor SF Norge.

Highest MEDIA distribution awards for UK releases in Europe *

Film	Number of territories	Award (€)
<i>The Iron Lady</i>	31	1,531,922
<i>Slumdog Millionaire</i>	24	1,339,104
<i>Quartet</i>	23	1,339,009
<i>Looking for Eric</i>	26	1,297,031
<i>Tamara Drewe</i>	22	1,239,843
<i>The King's Speech</i>	26	1,025,717
<i>The Last Legion</i>	3	1,025,551
<i>The Duchess</i>	19	954,012
<i>Shame</i>	27	951,814
<i>Another Year</i>	21	914,330
<i>I Give It a Year</i>	29	892,867
<i>StreetDance 3D</i>	17	891,644
<i>Salmon Fishing in the Yemen</i>	27	882,124
<i>The Secret of Moonacre</i>	5	814,964
<i>Song for Marion</i>	15	787,987
<i>Happy-Go-Lucky</i>	24	750,173
<i>Hysteria</i>	25	748,066
<i>Fish Tank</i>	29	737,813
<i>Nowhere Boy</i>	8	708,871
<i>The Angels' Share</i>	27	699,286

* Automatic and Selective combined.



Quartet

directed by Dustin Hoffman, was supported in 23 territories. Poster courtesy of Spanish distributor Vertigo Films.

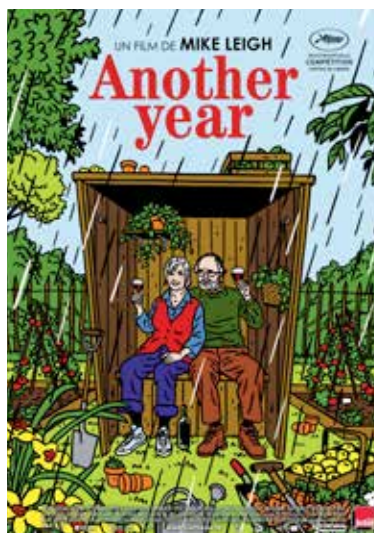
The Iron Lady

directed by Phyllida Lloyd, was supported in 24 territories. Poster courtesy of Spanish distributor Wanda Vision.

EXPORTING UK FILM

Another Year

directed by Mike Leigh, was supported in 21 territories. Poster courtesy of French distributor Diaphana.



The King's Speech

directed by Tom Hooper, was supported in 29 territories. Poster courtesy of French distributor Wild Bunch.



Hysteria

directed by Tanya Wexler, was supported in 25 territories. Poster courtesy of Italian distributor BIM Distribuzione.



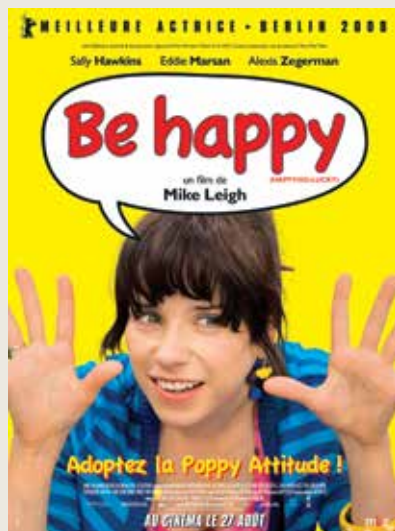
Tamara Drewe

directed by Stephen Frears, was supported in 22 territories. Poster courtesy of Italian distributor BIM Distribuzione.



Fish Tank

directed by Andrea Arnold, was supported in 29 territories. Poster courtesy of Portuguese distributor Zon Lusomundo Audiovisuais.



Happy-Go-Lucky

directed by Mike Leigh, was supported in 24 territories. Poster courtesy of French distributor Diaphana.

I Give It a Year

directed by Dan Mazer, was supported in 29 territories. Poster courtesy of Lithuanian distributor ACME Film.



StreetDance 3D

directed by Max Giwa and Dania Pasquini, was supported in 17 territories. Poster courtesy of German distributor Universum Film.

.....
Pina
.....

directed by Wim Wenders, received MEDIA
support for its 2011 UK release. Image
courtesy of Artificial Eye.





IMPORTING EUROPE'S BEST

Of course, it is not just UK film that benefits from MEDIA distribution support.

MEDIA's Selective and Automatic schemes also enable distributors in the UK to bring the cream of European cinema to screens in England, Scotland, Wales and Northern Ireland. This support for distribution facilitates the creation of stronger and more visible marketing campaigns for European independent films, helping them to compete with their studio-made counterparts in the UK market.

Between 2007 and 2013, 32 companies were awarded a total of €8.9 million of MEDIA support: **€3.9 million** from the Automatic scheme, and almost **€5 million** from the Selective scheme.

In addition to its distribution schemes, MEDIA also supports international sales companies who choose to sell European titles from outside their own territory through its Sales Agents scheme. Over the last seven years, six UK sales agents received **€0.9 million** through this scheme.

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IMPORTING EUROPE'S BEST

Distribution

MEDIA support for distribution has seen over 120 award-winning European titles from 18 countries released in the UK over the last seven years.

The Automatic scheme has invested **€3,932,321** in UK distribution companies over the last seven years, with the highest beneficiaries being Artificial Eye, Optimum Releasing/StudioCanal and Metrodome Distribution.

The White Ribbon

directed by Michael Haneke, received MEDIA support for its 2009 UK release. Image courtesy of Artificial Eye.



Notable releases supported through **€4,966,500** of Selective scheme grants in the UK include five Palme d'Or winning films from Abdellatif Kechiche (*Blue is the Warmest Colour*), Cristian Mungiu (*4 Months, 3 Weeks and 2 Days*), Laurent Cantet (*The Class*) and Michael Haneke (*Amour* and *The White Ribbon*).

At the UK box office, Jacques Audiard's *A Prophet* took over £1.3 million, while Paolo Sorrentino's meditation on modern-day Rome *The Great Beauty*, Matteo Garrone's crime family drama *Gomorrah* and Luca Guadagnino's Milan-set *I Am Love* all took just under £1 million.



Melancholia

directed by Lars Von Trier, received MEDIA support for its 2011 UK release. Image courtesy of Artificial Eye.



Amour

directed by Michael Haneke, received MEDIA support for its 2012 UK release. Image courtesy of Artificial Eye.

Love Is All You Need

directed by Susanne Bier, received MEDIA support for its UK 2013 release. Image courtesy of Arrow Films.



Gomorrah

directed by Matteo Garrone, received MEDIA support for its 2008 UK release through Optimum Releasing. Image courtesy of StudioCanal.

Sales Agents

Over the last seven years, MEDIA has granted **€890,530** to UK-based international sales companies who acquire European films from outside their own country. An example of a company making use of this support is HanWay, who put the funding towards sales of Jim Jarmusch's vampire love story *Only Lovers Left Alive* and the Vincent Gallo-starring *Essential Killing*, among other titles.

IMPORTING EUROPE'S BEST



The Great Beauty

directed by Paolo Sorrentino, received MEDIA support for its 2013 UK release. Image courtesy of Artificial Eye.



Only Lovers Left Alive

directed by Jim Jarmusch, received Sales Agents scheme support through HanWay Films and was released in 2014. Image courtesy of Soda Pictures.



Persepolis

directed by Vincent Paronnaud and Marjane Satrapi, received MEDIA support for its 2008 UK release through Optimum Releasing. Image courtesy of StudioCanal.



2 Days in Paris

directed by Julie Delpy, received MEDIA support for its 2007 UK release. Image courtesy of The Works.

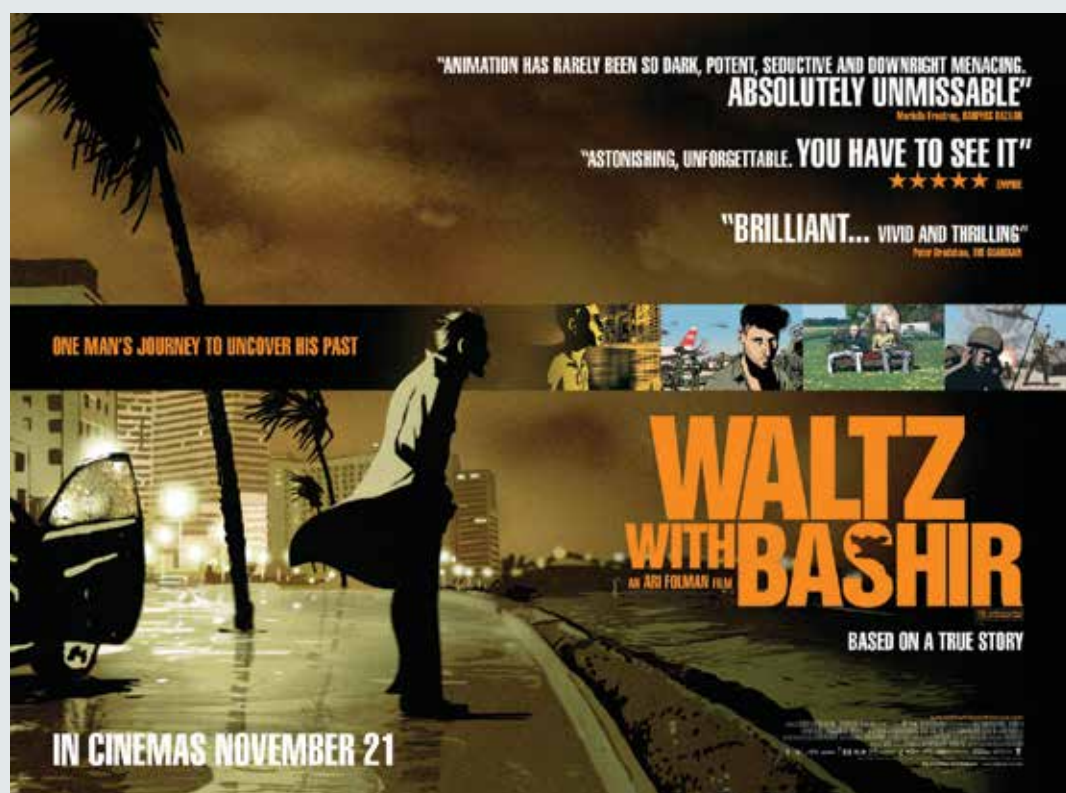
Top performing MEDIA supported releases in the UK

	Distributor	Award (€)	UK box office (£)
<i>A Prophet</i>	Optimum Releasing	100,000	1,331,247
<i>The Great Beauty</i>	Curzon Film World	69,000	988,612
<i>Gomorrah</i>	Optimum Releasing	75,000	944,511
<i>I Am Love</i>	Metrodome Distribution	110,000	926,655
<i>Persepolis</i>	Optimum Releasing	70,000	902,651
<i>Love is All You Need</i>	Arrow Films	100,000	889,426
<i>The Class</i>	Artificial Eye	75,000	888,967
<i>Amour</i>	Artificial Eye	125,000	886,523
<i>Potiche</i>	Optimum Releasing	100,000	835,143
<i>Waltz with Bashir</i>	Artificial Eye	125,000	704,249
<i>Heartbreaker</i>	Revolver	100,000	699,745
<i>Of Gods and Men</i>	Artificial Eye	45,000	681,789
<i>Blue is the Warmest Colour</i>	Artificial Eye	100,000	672,906
<i>Pina</i>	Artificial Eye	85,000	666,263
<i>Two Days in Paris</i>	The Works	90,000	664,269
<i>The Counterfeiters</i>	Metrodome Distribution	80,000	661,069
<i>The White Ribbon</i>	Artificial Eye	60,000	647,896
<i>Melancholia</i>	Artificial Eye	50,000	582,865
<i>Antichrist</i>	Artificial Eye	60,000	396,181
<i>Molière</i>	Pathé	70,000	377,110

Results based on Selective scheme. Box office figures up to 23 March 2014.

A Prophet

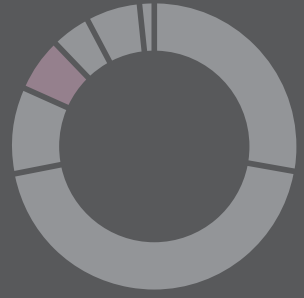
directed by Jacques Audiard, received MEDIA support for its 2010 UK release through Optimum Releasing. Image courtesy of StudioCanal.



Waltz With Bashir

directed by Ari Folman, received MEDIA support for its 2008 UK release. Image courtesy of Artificial Eye.





ATTRACTING AUDIENCES

While helping producers to develop projects for the international market and distributors to acquire films from non-domestic territories, MEDIA also ensures these films are screened in as many places as possible through its support of the exhibition and festival sectors.

Every year, the MEDIA Programme invests around €10 million in a Europe-wide network of exhibitors called Europa Cinemas, who commit an average of 67% of their programming to European films. Between 2007 and 2013, over 50 Europa Cinemas in the UK shared a total of **€5.8 million** of this MEDIA support.

Festivals are another way to boost audiences for European films. Through its Festivals scheme, MEDIA provides support to audiovisual festivals where at least 70% of the programme is earmarked for European films. Over the last seven years, six UK festivals received a total of nearly **€0.4 million** in support from MEDIA.

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ATTRACTING AUDIENCES

Encounters Short Film and Animation Festival

Photo © thephoto.co.uk

Festivals

The UK saw six festivals benefit from a total of **€396,365** of funding under MEDIA 2007, including the Leeds International Film Festival, Encounters Short Film and Animation Festival in Bristol and the Showcomotion Young People's Film Festival in Sheffield.



Showcomotion: Young People's Film Festival



Leeds International Film Festival

Photo by Phil Faulks.

Europa Cinemas

With a total of 56 cinemas in the UK, the MEDIA-backed Europa Cinemas network supports independent exhibitors with a commitment to screening independent European films. This, in turn, provides support to the kind of releases that might otherwise struggle faced with the growth of the multiplex and the box office reign of the US blockbuster. Importantly, Europa Cinemas also place an emphasis on youth audiences, helping to inspire the next generation of film enthusiasts.

From 2007 to 2013, UK cinemas received **€5,810,965** through Europa Cinemas. This has helped to maintain the richness and diversity of the theatrical experience, supporting dedicated and unique exhibitors in every corner of the country.

Queen's Film Theatre, Belfast

Joe Lindsay of BBC NI inspecting film stock outside the QFT.



Watershed, Bristol

Photo by Toby Farrow.

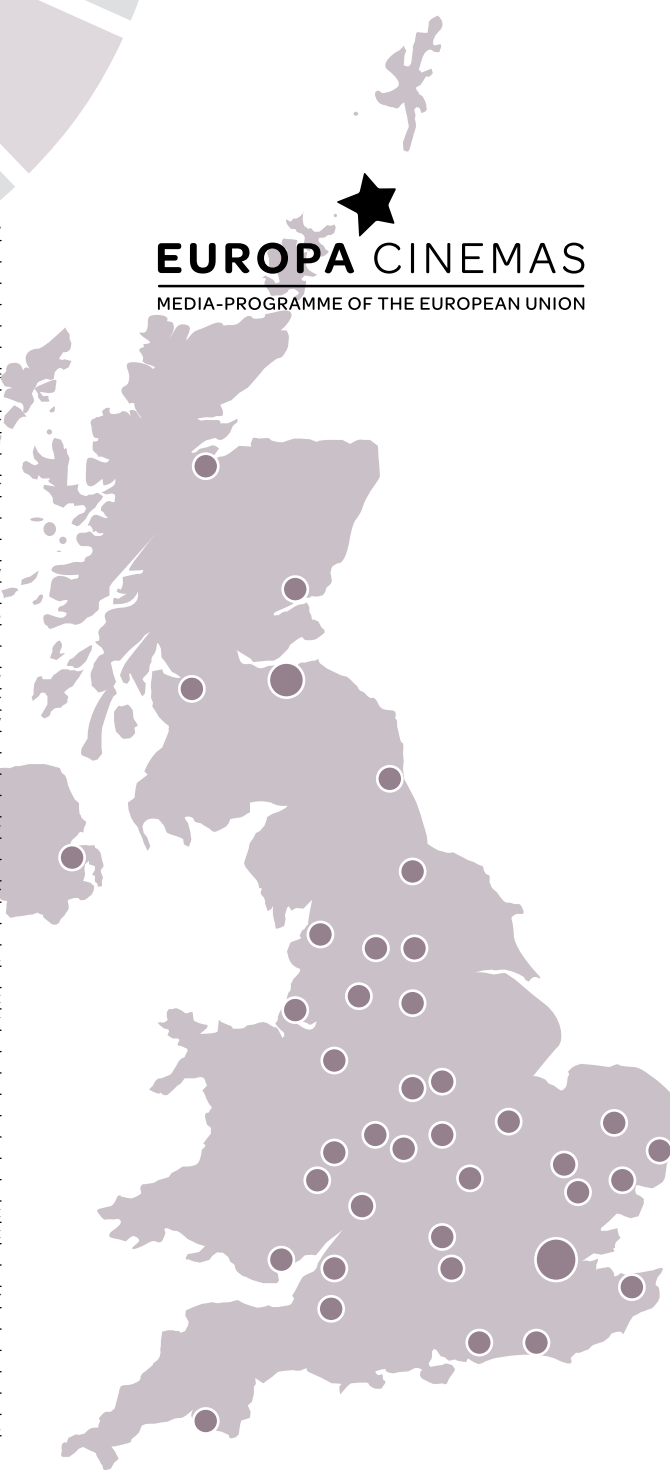
ATTRACTING AUDIENCES

Europa Cinemas in the UK

Name	City
Aldeburgh Cinema	Aldeburgh
Barbican Cinema	London
BFI Southbank	London
Broadway Nottingham Media Centre	Nottingham
Cambridge Arts Picturehouse	Cambridge
Cameo	Edinburgh
Chapter Arts Centre	Cardiff
Chelsea Cinema	London
Chichester Cinema at New Park	Chichester
Ciné Lumière	London
Cinema City	Norwich
Cornerhouse	Manchester
Curzon Mayfair	London
Curzon Soho	London
DCA	Dundee
Derby Quad Cinema	Derby
Duke of York's Picture House	Brighton
Eden Court Theatre	Inverness
Filmhouse	Edinburgh
Forum Cinema	Northampton
Glasgow Film Theatre	Glasgow
Gloucester Guildhall	Gloucester
Gulbenkian Theatre	Canterbury
Hyde Park Picture House	Leeds
ICA Cinema	London
Ipswich Film Theatre	Ipswich
Light House	Wolverhampton
Ludlow Assembly Rooms	Ludlow
mac	Birmingham
National Media Museum	Bradford
Phoenix	Leicester
Phoenix Cinema	London
Phoenix Picturehouse	Oxford
Picturehouse at Fact	Liverpool
Plymouth Arts Centre	Plymouth
Queen's Film Theatre	Belfast
Reading Film Theatre	Reading
Renoir	London
Richmond Filmhouse	Richmond
Rio Cinema	London
Riverside Studios	London
Saffron Screen	Saffron Walden
Shortwave	London
Showroom	Sheffield
Stamford Arts Centre in Lincolnshire	Stamford
Stoke Film Theatre	Stoke-on-Trent
Strode Film Theatre	Street
The Barn Cinema	Dartington
The Courtyard	Hereford
The Dukes	Lancaster
The Gate	London
The Lexi Cinema	London
Tricycle Cinema	London
Tyneside Cinema	Newcastle upon Tyne
Watermans Arts Centre	Brentford
Watershed	Bristol

EUROPA CINEMAS

MEDIA-PROGRAMME OF THE EUROPEAN UNION



Hackney Picturehouse, London

Image courtesy of Picturehouse Cinemas and Fletcher Priest Architects.



Glasgow Film Theatre

Photo by David Grinly.



Barbican, London

Photo by Sidd Khajuria.



Showroom Cinema, Sheffield



Chapter Arts Centre, Cardiff

Lightbox artwork by Bedwyr Williams.

.....
The Selfish Giant
.....

directed by Clio Barnard, was given a day-and-date release on Curzon VoD platform Curzon Home Cinema. Image courtesy of Artificial Eye.





EMBRACING THE NEW

The audiovisual landscape is changing, with new technologies being created and improved on every day. While cinemas and festivals remain the tried-and-tested routes to finding an audience, the digital revolution has brought with it fresh ways for films to reach and connect with the public.

MEDIA recognises the importance of grasping the new tools at our disposal, and has put into place several schemes awarding support to companies that put technology to use in a creative and innovative way.

As a result, between 2007 and 2013, **€4.5 million** in total was awarded to eight UK companies to fund pioneering content distribution methods through three MEDIA schemes. **€3 million** went to UK-based VoD platforms through Video on Demand, over **€0.8 million** was awarded to UK Pilot Projects, and **€0.7 million** was put towards a UK-led day-and-date initiative through Circulation of European Films in the Digital Era.

4.5
MILLION

EMBRACING THE NEW

Video on Demand

The steady rise of Video on Demand has provided films with an unprecedented level of access to international audiences. Recognising the potential of this new path of distribution, MEDIA introduced a fund for VoD platforms in 2007. Over the last seven years, €37 million has been invested Europe-wide in supporting VoD services prioritising European film, including MUBI and Universciné. UK platforms, including Curzon Home Cinema and Distrify, received a total of €2,975,703.



The Pervert's Guide to Ideology

directed by Sophie Fiennes, was given a day-and-date release on Curzon VoD platform Curzon Home Cinema. Image courtesy of Picturehouse Entertainment.



The Wholly Family

a short film directed by Terry Gilliam, was streamed online by Distrify and the Guardian website. Image courtesy of Distrify.



What Maisie Knew

directed by Scott McGehee and David Siegel, was given a day-and-date release on Curzon VoD platform Curzon Home Cinema. Image courtesy of Artificial Eye.

Circulation of European Films in the Digital Era

This European Parliament-backed scheme launched in 2011, exploring the simultaneous (or virtually simultaneous) releases of European films across multiple platforms in several distribution territories. UK distribution company Artificial Eye, with five other partners, received **€695,500** for their initiative, EDAD (European Day-and-Date).

Shun Li and the Poet

directed by Andrea Segre, received a multi-platform release in several European territories through Artificial Eye's EDAD initiative.



Pilot Projects

This scheme awards companies who use digital technologies in new ways. It has championed a range of projects from across Europe over the seven years, including Support Your Local Cinema, which encouraged cinemas in several countries, including the UK, to engage with their audiences using apps on social media. Three UK-based projects benefited from **€850,718** under MEDIA 2007, including Portal Entertainment's Immersion Go!, a multi-platform storytelling system that lets the audiences' emotions influence the narrative.



The Craftsman

used the Immersion Go storytelling platform to create an immersive and bespoke user experience. This is an example of one of its individually tailored diary entries. Image courtesy of Portal Entertainment.

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The Pixel Lab
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Power to the Pixel's The Pixel Lab 2012.
Photo by Peter Himself.





HONING SKILLS

In an industry where change is a constant, staying on top of technological developments and sector trends is an absolute must. Highly-skilled professionals with the ability and knowledge necessary to operate internationally are more likely to deliver a more competitive product to the market. This is why MEDIA devotes a sizeable part of its budget to supporting the development of professional skills.

MEDIA support for training providers is offered through two main schemes. Between 2007 and 2013, the Initial Training scheme invested **€2.8 million** in UK-led programmes providing training for film students, while Continuous Training saw **€3.4 million** go towards UK companies providing courses for industry professionals.

The MEDIA Mundus programme, which introduced an international element into MEDIA's roster of training support, saw a further **€0.1 million** given to UK-led global initiatives.

Overall, 14 UK training providers received a total of **€6.3 million** for their workshops and courses from MEDIA between 2007 and 2013.

6.3
MILLION

HONING SKILLS

Film students

Over the last seven years, the MEDIA Initial Training scheme has funded 18 European international training programmes, encouraging film students to learn new skills and network with industry figures and their peers around Europe. These initiatives involved at least 46 film schools and universities working in partnerships across the continent.

Five of these courses were led by UK-based institutions, receiving a total of **€2,775,444** from MEDIA 2007.

These include Edinburgh Napier University's ENGAGE programme, which is aimed at emerging writers, directors and producers from all over Europe, and NFTS's Passion to Market, which provides a bridge into the industry in collaboration with French school La Fémis and Łódź Film School in Poland.

London Film School's Making Waves helps students gain knowledge of exhibition and distribution, while cross-media training is offered by The University of Wales' Transform@Lab, delivered in partnership with Gobelins school in France and Moholy-Nagy University in Hungary.

ENGAGE

Edinburgh Napier University's ENGAGE programme in 2013. Photo by Kulla Laas.



The Low Budget Film Forum

London Film School's Low Budget Film Forum in 2013.



Transform@Lab

The University of Wales's Transform@Lab in 2011.



Passion to Market

Participants at NFTS's Passion to Market workshop in 2009.



Making Waves

London Film School's Making Waves workshop in 2013.

HONING SKILLS

Professionals

Every year, the MEDIA Continuous Training scheme funds over 60 programmes to support the training of some 2,000 European audiovisual professionals. These courses cover areas as diverse as project development, marketing and distribution, legal and financial management, new media and new technologies.

The added value of MEDIA-funded courses for audiovisual professionals is that training always involves an international mix of participants, giving professionals a chance to develop peer networks while acquiring skills. Some of MEDIA's flagship European training initiatives include EAVE, Berlinale Talents and the Media Business School.

In the last seven years, the UK has offered British and other European professionals 12 sought-after training programmes, with a total of **€3,363,702** of investment from MEDIA 2007. These include NFTS's film business training and leadership skills development programme Inside Pictures, the Independent Cinema Office's exhibition-focused Developing Your Film Festival, and cross-media workshops such as Power to the Pixel's The Pixel Lab and LivOn Productions' Transmedia Next.

On top of this, MEDIA 2007 provided **€154,489** in funding for UK-led initiatives with an international component, such as Edinburgh Napier University's Engage Plus and IDF Sheffield's OzEuXo, through the MEDIA Mundus programme.



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The Pixel Lab
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Power to the Pixel's The Pixel Lab 2013.
Photo by Bénédicte Maindeaux

Transmedia Next

LivOn Productions Ltd.'s Transmedia Next cross-media workshop in 2010.



Inside Pictures

Participants at NFTS's Inside Pictures in 2010.



Developing Your Film Festival

Participants at the ICO's Developing Your Film Festival workshop in 2013.

MeetMarket

Sheffield Doc/Fest's MeetMarket 2013.
Photo © Jasmine Sahu





BUILDING NETWORKS

Audiovisual professionals are constantly developing new skills and gaining specialist knowledge. This means that, now more than ever, meeting the right people can make all the difference.

MEDIA places a strong emphasis on the power of building networks and making connections, investing in a whole range of markets and events where professionals can meet, buy and sell their projects, find co-production partners and more. These events are subsidised by MEDIA through the Access to Markets scheme.

MEDIA-supported markets are usually smaller and more targeted than generalist trade fair events such as the Marché du Film at Cannes or European Film Market in Berlin, and are therefore more accessible to professionals.

From 2007 to 2003, five markets in the UK shared a total of **€1.4 million** of funding.

1.4
MILLION

BUILDING NETWORKS

Good Pitch

BRITDOC's Good Pitch 2013. Photo by Steve Howse, www.stevestills.com.



The MEDIA Access to Markets scheme supports a wide variety of markets across Europe, including Cartoon Forum, IDFA Forum at the International Documentary Film Festival Amsterdam, and the Berlinale Co-Production Market.

In the last seven years, a total of **€1,392,123** has been invested in UK-based markets including Good Pitch, the Production Finance Market, MeetMarket and The Pixel Market, helping the organisers to bring deserving projects to the attention of international financial and creative collaborators.

BRITDOC's Good Pitch, which served as the launching pad for Jerry Rothwell's *Town of Runners* and Alison Klayman's *Ai Weiwei: Never Sorry*, allows filmmakers with groundbreaking projects to meet with foundations, NGOs, social entrepreneurs, broadcasters and potential corporate partners.

Film London's Production Finance Market (PFM) brings independent producers together with international financiers every year during the BFI London Film Festival. PFM has seen positive results for Miranda July's *The Future* and Haifaa Al-Mansour's *Wadjda*, the first feature-length film made by a female Saudi director.



Production Finance Market

Film London's Production Finance Market 2012. Image courtesy of Film London/James Dewar.

Wadjda

directed by Haifaa Al-Mansour, was taken to PFM in 2010. Image courtesy of Soda Pictures.

Sheffield Doc/Fest's MeetMarket sees documentary and interactive producers pitch innovative project ideas to UK and international decision makers. Malik Bendjelloul's *Searching for Sugarman*, Mark Cousins' *The Story of Film* and Matt Wolf's *Teenage* all benefited from attending.

The Pixel Market, run by Power to the Pixel, is dedicated to showcasing and financing cross-media projects from Europe and beyond. This includes the Riahi brothers' *Everyday Rebellion*, which took home the market's coveted ARTE Pixel Pitch Prize in 2012 and has been winning awards on the festival circuit since it premiered at CPH:DOX.



Everyday Rebellion

directed by Arash and Arman Riahi, won The Pixel Market's ARTE International Prize in 2011. Image © everydayrebellion.net.

Teenage

directed by Matt Wolf, was taken to MeetMarket in 2011. Image courtesy of Soda Pictures.



The Pixel Market

Get Over It producer and ARTE International Prize Winner 2013 Rabia Williams at The Pixel Market in 2013. Photo by Noah da Costa.



MeetMarket

Sheffield Doc/Fest's MeetMarket 2013. Photo © Jasmine Sahu.



Ai Weiwei: Never Sorry

directed by Alison Klayman, was taken to Good Pitch in 2011. Image courtesy of Artificial Eye.

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European Film Awards
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European Achievement in World Cinema Award
winner Dame Helen Mirren with Helena Danielsson,
Marisa Paredes and Michael Gambon at the
European Film Awards in 2012.
Picture: EFA/Rene Rossignaud





CREATING A BUZZ

Once a project has been developed, produced, bought and sold, the last – and perhaps most crucial – step is to make sure people know about it.

The European audiovisual industry is as rich and exciting as it has ever been, and generating column inches, TV coverage and online chatter is one of the elements that keeps European output on the international map.

MEDIA provides financial backing for several international organisations that champion European cinema, including European Film Promotion and the European Film Academy.

The awards and accolades these organisations give to UK films and talent play a crucial part in bringing in new audiences, financiers and co-producers for UK projects. How could we calculate the precise impact this exposure had over the last seven years? Perhaps, this time, we'll leave it to you to do the maths...

CREATING A BUZZ

Carey Mulligan

UK Shooting Star 2009 in Lone Scherfig's *An Education*. Image courtesy of eOne Entertainment, © Kerry Brown



Shooting Stars

Every year, ten emerging actors from ten European countries are selected as EFP's Shooting Stars. They are taken to the Berlin International Film Festival, where they are presented to the international press, public and industry through a series of high-profile events, including the Shooting Stars Awards at the Berlinale Palast and an official press conference. The finalists are also able to meet with international casting directors. Five UK talents have been selected over the last seven years, including Carey Mulligan, Riz Ahmed and Andrea Riseborough.

European Film Promotion

European Film Promotion (EFP) is an association of European film promotion agencies from 34 countries. Working together, these organisations can add a pan-European dimension to their work. Some of the better known EFP initiatives are Shooting Stars, a promotional showcase of Europe's emerging acting talent, and Producers on the Move, a campaign promoting promising European producers. Both initiatives are co-funded by MEDIA.



2007	Kate Dickle <i>Red Road, Prometheus</i>
2009	Carey Mulligan <i>An Education, Shame, Drive</i>
2010	Edward Hogg <i>Anonymous, The Bunny and the Bull</i>
2011	Riz Ahmed <i>Shifty, Four Lions</i>
2012	Andrea Riseborough <i>Made in Dagenham, Shadow Dancer</i>

Shooting Stars

European Film Promotion's Shooting Stars for 2011, including UK actress Andrea Riseborough. Photo © Markus Nass



Riz Ahmed

UK Shooting Star 2011 in Eran Creevy's *Shifty*. Image courtesy of Metrodome Distribution.



Producers on the Move

One producer per country is selected in EFP's annual Producers on the Move initiative. With the aim of helping them to find co-production partners for their upcoming projects, the producers are taken to the Cannes Film Festival, where they are able to pitch projects and benefit from one-to-one meetings. UK beneficiaries of this initiative have included *Hunger* producer Laura Hastings-Smith and *The Selfish Giant*'s Tracy O'Riordan.



Producers on the Move

European Film Promotion's Producers on the Move for 2013, including the UK's Andrea Cornwell, at the Cannes Film Festival. Photo © Kurt Krieger.

2007	Elaine Wickham <i>Ruby Blue</i>
2008	Laura Hastings-Smith <i>Hunger, Top Boy</i>
2009	Adrian Sturges <i>The Escapist, The Disappearance of Alice Creed</i>
2010	Isabelle Stead <i>Iraq: War, Love, God & Madness</i>
2011	Samm Haillay <i>Self-Made, Better Things</i>
2012	Tracy O'Riordan <i>The Selfish Giant, The Arbor</i>
2013	Andrea Cornwell <i>The Last Days on Mars</i>

Hunger

directed by Steve McQueen and starring Michael Fassbender, was produced by Laura Hastings-Smith, UK Producer on the Move in 2008. Image courtesy of Pathé.

CREATING A BUZZ

Dame Helen Mirren

was honoured with the European Achievement in World Cinema Award in 2012. Picture: EFA / Rene Rossignaud



Tilda Swinton

picked up the European Actress award for her performance in *We Need to Talk About Kevin*. Image courtesy of Artificial Eye.



European Film Academy

The European Film Academy (EFA) promotes European cinema worldwide, protecting and supporting the interests of the continent's film industry. One of its key initiatives is the European Film Awards, where nearly 3,000 members of the Academy vote to highlight the best of European cinema in several categories. The annual ceremony, held at the beginning of December, is co-funded by MEDIA.

British talent is well represented at the Awards, with Lifetime Achievement Awards given to UK cinema heavyweights such as Dame Judi Dench and Stephen Frears. Interestingly, the EFA People's Choice Award is a testimony to European audiences' love for British film, with crowd pleasers such as *Slumdog Millionaire*, *The King's Speech* and – of course – *Harry Potter*, winning hearts everywhere on the continent.



Danny Boyle

collected the People's Choice Award for *Slumdog Millionaire*. Picture: EFA/Action Press/Guido Ohlenbostel



Steve McQueen

won the European Discovery Award in 2008 for his debut feature *Hunger*. Photo by Jens Dige / Polfoto

European Film Academy Lifetime Achievement Award

2011	Stephen Frears
2009	Ken Loach
2008	Dame Judi Dench

European Achievement in World Cinema

2012	Dame Helen Mirren
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European Actor

2011	Colin Firth	<i>The King's Speech</i>
2010	Ewan McGregor	<i>The Ghost Writer</i>

European Actress

2011	Tilda Swinton	<i>We Need to Talk About Kevin</i>
2009	Kate Winslet	<i>The Reader</i>
2008	Kristin Scott Thomas	<i>I've Loved You So Long</i>
2007	Dame Helen Mirren	<i>The Queen</i>

European Production Designer

2013	Sarah Greenwood	<i>Anna Karenina</i>
2012	Maria Djurkovic	<i>Tinker Tailor Soldier Spy</i>

Carlo di Palma European Cinematographer Award

2012	Sean Bobbit	<i>Shame</i>
2009	Anthony Dod Mantle	<i>Slumdog Millionaire</i> and <i>Antichrist</i>

European Editor

2012	Joe Walker	<i>Shame</i>
2011	Tariq Anwar	<i>The King's Speech</i>

European Composer

2012	Alberto Iglesias	<i>Tinker Tailor Soldier Spy</i>
2008	Max Richter	<i>Waltz With Bashir</i>
2007	Alexandre Desplat	<i>The Queen</i>

European Short Film

2011	<i>The Wholly Family</i>
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People's Choice Award for Best European Film

2011	<i>The King's Speech</i>
2009	<i>Slumdog Millionaire</i>
2008	<i>Harry Potter and the Order of the Phoenix</i>

European Discovery

2008	<i>Hunger</i>
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Colin Firth

won the European Actor accolade in 2011 for his performance in *The King's Speech*. Image courtesy of eOne Entertainment.



Ken Loach

was honoured with the European Film Academy Lifetime Achievement Award in 2009. Picture: EFA/Action Press/Guido Ohlenbostel

Dame Judi Dench

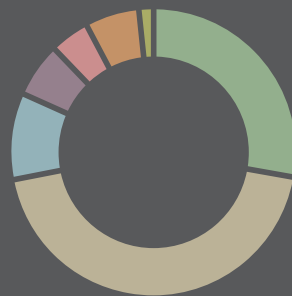
was awarded with the European Film Academy Lifetime Achievement Award in 2008. Photo by Jens Dige / Polfoto



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Plenum
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by Simeon Nelson, with soundtrack by Rob
Godman and coding by Nick Rothwell. A Lux
Scientia commission for LUMIERE 2011, funded
by the EU Culture Programme and produced by
Artichoke in Durham. Photo by Matthew Andrews





WHAT NEXT?

Creative Europe 2014-2020

In January 2014, MEDIA became part of Creative Europe, a new **€1.46 billion** funding programme for the creative, cultural and audiovisual sectors. Creative Europe builds on the experience and success of the previous MEDIA and Culture programmes, supporting European projects with the potential to travel and find audiences beyond their national borders.

Creative Europe Desk UK, which replaced MEDIA Desk UK and the former UK Cultural Contact Point in April 2014, will be delivered through a network of partner organisations led by the BFI and the British Council.

Find out more at www.creativeeuropeuk.eu

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