

# A Strong, Sustainable and Dynamic European Film Industry and Culture

## Our Vision for 2030 European Film Agency Directors

February 2020



EFAD - European Film Agencies Directors association (a.i.s.b.)  
Boulevard Léopold II, 44 | B-1080 Brussels | Belgium | [www.europeanfilmagencies.eu](http://www.europeanfilmagencies.eu)

# Our mission

We champion European film across different formats and platforms. Our mission is to enable local cultures and different language communities to see their lives on screen and for powerful, culturally expressive films to affect hearts and minds, to benefit society across Europe.

We promote film literacy and storytelling in support of freedom of expression and film culture, to ensure filmmaking, film heritage and film as art are accessible and relevant to the many, not the few.

## Our vision

EFAD wants to see:

- **Film as an engine for all the creative industries**

Film will represent the identities, cultures and values of Europe. By 2030, European film will be globally competitive, flourishing culturally and connecting with wide and diverse audiences across Europe and the world.

- **Commitment to the promotion of cultural diversity and freedom of expression**

Film agencies will guarantee their strong and continued commitment to cultural diversity, to funding and supporting a wide variety of different visions, and the right to freedom of expression for creators of films and those working with them throughout the film sector, whatever the broader political situation.

- **Films reflect the rich variety of European lives**

The European industry and the films it makes will far better reflect the diversity of our societies – by gender, by language, ethnic group, age, disability, sexual orientation, social background, geographic location and size of country. This will enable people from all backgrounds to recognise themselves, their heritage and their values. All those working in the industry – whatever their role and background – will be fairly and proportionately rewarded, and treated with respect in the workplace, helping to create a more inclusive society.

- **Increased audiences and increased access**

European film will be appreciated by audiences and the industry as bursting with ideas and artistically ambitious. The revenues of European film will have grown across all platforms and formats including the big screen. Release patterns will reflect how audiences want to access films while maximising the value of each release channel to the long-term benefit of all stakeholders.

Throughout the document **film** refers to telling a story, expressing an idea or evoking an emotion through the art of the moving image, mindful of the platform for which the work was intended, including through such media as high-end television, virtual reality and games.

---

- **New distribution tools grow audiences**  
European film will take greater advantage of evolving technologies, seizing their potential to broaden the audience. New distribution and promotion tools will more effectively support each film, enabling auteur film and small local stories, to better connect with audiences at home, in Europe and across the world. Similarly, Europe's cinematic heritage will be available to the biggest possible audience.

- **Innovation and financial sustainability**  
European films will continue to receive the public support they need but the importance of private financing sources will grow across the value chain. Film agencies will have stable and sustainable funding and they will stimulate risk-taking, experimentation, creative innovation and encourage entrepreneurial skills. The independent film sector will be vibrant and thriving.

- **All companies in Europe distributing and exploiting films will contribute to the industry**  
Exhibitors, telecom/cable operators, video-on-demand (VoD) services and broadcasters will all play their part in the production and promotion of European films. Together they will contribute to production and to the worldwide visibility of a wide range of works by independent European producers.

## **To achieve this, EFAD will help tackle ten big challenges ahead of 2030**

### **1. A supportive political, financial and regulatory environment in Europe**

All key stakeholders including film agencies, Europe's film professionals, national, regional and local governments and European institutions must collaborate to create a coherent and supportive legislative, regulatory, and business environment.

European support programmes such as MEDIA and Eurimages along with relevant EU funding instruments such as Horizon Europe, and Structural Funds should be strengthened to foster artistic collaborations and the promotion of European works in all parts of the world. There needs to be a better balance between support for scriptwriting, development and production, marketing and promotion, distribution and exhibition, with the aim of greatly strengthening connections with audiences.

Regulations must be designed to enable the sector to adapt while respecting its basic principles: freedom of creation, cultural diversity, creators' rights, territorial exploitation, and access to culture for all. The audiovisual sector has a crucial role to play both through its own technical practices and in setting a good example in advancing intelligent changes in production and consumption to help achieve a climate neutral economy. This should include a strong commitment to practices and technology which are environmentally sustainable.

---

## 2. Strengthening the values underpinning public film funding

In an age of political volatility and societal challenges, film funds need to stand for a plurality of democratic values and the integrity of culture and its independence is assured. They need to guarantee creative freedom and to provide access for a wide range of talented storytellers. Film funds must stand by directors, scriptwriters and all other authors as partners and collaborators and support the creative process, not only as a financier. The funds should be open to financing writers directly.

## 3. Positively embracing technological change

Digital technologies are critical to the entire film business. Many answers to industry challenges, whether in business models or in understanding and responding to the audience will be technological. The opportunities presented by machine learning will have a vital role to play in addressing all these challenges. However, human creativity and the desire to experiment with the radical use of technology will remain a vital ingredient of filmmaking and innovation.

Digital distribution channels of all kinds need to find their place in the film landscape. We would like to see newer stakeholders partner with the film industry just as traditional broadcasting has done so, contributing financially, creatively, and socially.

Transparent access to film and audience data across the industry, is also essential providing invaluable information to help films reach their target audience.

Authors and right holders must always have access to quantitative data on the full exploitation of their work, and data on all publicly funded works must be available to right holders and public funders, through legal mandates if necessary.

## 4. Promoting European film effectively – locally and globally

Promoting European film across the world is crucial to commercial success and cultural diplomacy: it enables the sharing of values and identities and it helps the European film industry to enter new markets. There is a greater variety of competing content than ever before; the industry needs a fresh approach to film promotion in Europe and beyond.

Distribution and exhibition should be valued as highly by the film funds as production. Policy should focus as much on connecting with audiences and their shifting tastes and behaviour as on supporting creators, including producers. This will help ensure that the cultural impact of film on audiences is maximised. Success cannot be measured only by numbers.

---

## 5. Creating the conditions for high-quality European films which connect with their intended audience

Publicly funded film is a space for artistic risk-taking and cutting-edge approaches. More must be invested in the writing and development stages of projects, to support storytelling skills across formats and collaborative creation and distribution.

Film agencies must continue supporting many different forms of work; compelling stories that connect with and enrich audiences will always be at the heart of our mission. We should be aware of the shifting demographics of Europe, including the ageing of its population, and the need for different kinds of stories which connect with increasingly diverse audiences.

There is also a need for a strong arthouse cinema sector because these venues have a crucial role as cultural places and in ensuring a diversity of films are available to a variety of audiences across Europe and beyond.

## 6. Strengthening co-production and creative partnerships

Co-production makes films stronger, circulation easier, and is financially essential for niche films in less widely spoken languages as well as some high-budget mainstream films.

The rules for co-production across Europe need to be streamlined and simplified, different regulations must be compatible and transparent so they facilitate the development of artistic collaboration and creative partnerships. We must also explore new forms of

collaboration elsewhere in other parts of film, especially in distribution, and will work to strengthen partnerships for co-production.

There is increasing competition between European countries to attract incoming productions to help grow their indigenous industries. We should encourage greater collaboration to benefit local talent and local film.

## 7. Investing in training film professionals in a changing world

High-quality film schools, training through short courses and lifelong learning are all crucial to ensuring that the European film sector is sustainable. With the rapid growth in the need for skilled people – notably in production for high-end television series and for content made by VoD platforms – there is a need for strategic investment, working with industry partners, that addresses skills gaps and shortages across Europe. This must be based on informed research. Training and professional development that addresses both creative needs and technological developments is essential to remain globally competitive. Training hubs around Europe working in conjunction with industry players can lead the way in taking a strategic approach to training.

---

## 8. Strengthening film education

Exploring the richness of our film heritage and understanding the “alphabet of film” is key, especially for children and young people, so they can use moving images as a means of expression and storytelling.

Activities such as watching, debating, analysing and creating films, can be used in all aspects of formal and informal education, especially native and foreign language courses, social studies, history and the arts. Film introduces all people to viewpoints and life experiences they might not otherwise encounter. Film literacy is a core element in 21st Century curricula, especially for collaborative learning, critical thinking and cultural openness

## 9. Protecting, curating and sharing Europe’s film heritage

European countries must continue to digitise their cinematic heritage and make it easily accessible to the wider public across Europe and beyond. Innovative solutions are needed, including collaboration with the private sector, to maximise the use of film heritage in education and as an inspiration for new stories.

Many countries need to establish – with stronger European Union support when needed – facilities to preserve their collections, as well as robust procedures for the legal deposit and preservation of digital assets - good film archival practice will maximise access. For film heritage to be truly re-kindled, it is important that older films are preserved, identified, and transferred at the highest possible quality. Metadata must be authoritative, especially concerning rights.

## 10. Improving collaboration within the filmsector

The EFAD commits to increasing co-operation among themselves. We call upon all stakeholders to work more closely in developing a supportive ecosystem for European film, to share best practice and fulfil a common vision for developing a strong, sustainable and dynamic film sector which connects with wide and varied audiences across Europe and around the world.

# About the EFAD

EFAD (association of European Film Agency Directors) is the voice of the European Film Agencies, bringing together 35 national film funds from European countries.

---

EFAD membership covers the European Union countries as well as Iceland, Norway, the Republic of North Macedonia, Montenegro, Serbia, Switzerland and the United Kingdom.

The 35 EFAD members are government or government associated public bodies that oversee national funding for the audiovisual sector and with the responsibility to advise or regulate on all aspects of audiovisual policies. In total, the EFAD members and their governments fund around €3 billion every year through subsidies and tax reliefs with a view to fostering the creation, production, promotion, distribution, and exhibition of European audiovisual and cinematographic works.

The EFAD Think-Tank is a place for regular debate about issues that are critical to the future of film and its audiences across Europe and beyond. The Think-Tank has created a framework to respond to the opportunities and challenges arising from the development of the market, regulation, and technology, while also responding to changes in society and culture.

This EFAD Vision 2030 is a living document that is being updated, as times change and film evolves.

EFAD - European Film Agencies Directors  
association (a.i.s.b.l.)  
Boulevard Léopold II, 44  
B-1080 Brussels  
Belgium

[www.europeanfilmagencies.eu](http://www.europeanfilmagencies.eu)

 [@efads\\_asso](https://twitter.com/efads_asso)



## European Film Agency Directors

### Austria

Austrian Film Institute / Österreichisches Filmsttute

### Belgium (Belgium's Flemish Community)

Vlaams Audiovisueel Fonds

### Belgium (Belgium's French Community)

Cinema and Audiovisual Centre of the Wallonia-Brussels Federation / Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles

### Bulgaria

Bulgarian National Film Centre / Изпълнителна агенция Национален филмов център

### Croatia

Croatian Audiovisual Center / Hrvatski audiovizualni centar (HAVC)

### Cyprus

Ministry of Education and Culture - Cultural Services

### Czech Republic

Czech Film Fund / Státní fond kinematografie

### Denmark

Danish Film Institute / Det Danske Filminstitut

### Estonia

Estonian Film Institute / Eesti Filmi Instituut

### Finland

Finnish Film Foundation / Suomen elokuvaäätiö

### France

National Centre for Cinema and the Moving Image / Centre National du cinéma et de l'image animée (CNC)

### Germany

German Federal Film Board / Filmförderungsanstalt (FFA)

### Greece

Greek Film Centre / Ελληνικό Κέντρο Κινηματογράφου

### Hungary

National Film Institute Hungary / Nemzeti Filmintézet Magyarország

### Iceland

Iceland Film Centre / Kvikmyndamidstod Íslands

### Ireland

Screen Ireland / Fís Éireann

### Italy

Ministry of Cultural Heritage, Activities and Tourism – Directorate General Cinema and Audiovisual / Ministero per i beni, le attività culturali e per il turismo Direzione Generale Cinema e Audiovisivo

### Latvia

National Film Centre of Latvia / Nacionālais kino centrs

### Lithuania

Lithuanian Film Centre / Lietuvos kino centras

### Luxembourg

Film Fund Luxembourg

### Malta

Malta Film Commission

### Montenegro

Film Centre of Montenegro / Filmski Centar Crne Gore

### Netherlands

Netherlands Film Fund / Nederlands Filmfonds

### Norway

Norwegian Film Institute / Norsk filminstitutt (NFI)

### Poland

Polish Film Institute / Polski Instytut Sztuki Filmowej

### Portugal

Film and Audiovisual Institute / Instituto do Cinema e do Audiovisual (ICA)

### Republic of North Macedonia

North Macedonia Film Agency / Агенција за филм на Република Северна Македонија

### Romania

Romanian Film Centre / Centrul National al Cinematografiei

### Serbia

Film Center Serbia / Filmski Centar Srbije

### Slovakia

Slovak Audiovisual Fund / Audiovizuálny Fond

### Slovenia

Slovenian Film Centre / Slovenski filmski fenter (SFC)

### Spain

Institute of Cinematography and Audiovisual Arts / Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA)

### Sweden

Swedish Film Institute / Svenska Filminstitutet

### Switzerland

The Federal Office for Culture / Office fédéral de la culture

### United Kingdom

British Film Institute (BFI)