

Cinekid Survival Guide for Animators

Compiled by Jonathan Marks,
With input from Aggie Langedijk and Signe Zeilich Jensen,
Plus the speakers and participants.

Contents

| | |
|--|----|
| Introduction | 1 |
| Morning Session: The Market Overview | 2 |
| The Afternoon Sessions; Tricks of the Trade..... | 8 |
| What support is on offer? | 16 |
| But what to do I need to keep in mind? | 16 |
| How do I apply?..... | 17 |
| What is meant by “Development”? | 17 |
| Do you qualify as an independent production company? | 18 |
| Categories of projects | 18 |
| Paperwork – Some Idea of what is needed..... | 18 |
| How much support? | 19 |
| What does the European Broadcasting Union have to contribute to our discussion?..... | 20 |
| Don’t exclude broadcasters..... | 20 |
| Several elements characterize children's programmes:..... | 20 |
| Development of European works and TV Production/Distribution of the European audiovisual works..... | 21 |
| Problems in New Member States..... | 22 |
| Objectives to be pursued | 23 |
| Training of European audiovisual sector professionals..... | 23 |
| How did the EBU contribute to these training projects? | 23 |
| Objectives to be pursued | 24 |
| Experience of the EBU International Training Unit | 25 |
| Structure of the EBU Summer School..... | 25 |
| Addresses for MEDIA DESKS: Where to bang on the door..... | 26 |
| Registered Participants at the Cinekid Workshop..... | 34 |

Introduction

On Saturday October 18th, Cinekid and Prix Jeunesse hosted a one-day meeting in Amsterdam, The Netherlands. The gathering brought together active production and funding specialists with the aim of giving participants an overview of the animation business in Europe, especially the countries joining the EU in the coming years.

Participants gave each other briefings on the “state of the market” from both the production as well as the funding sides. We also used the informal atmosphere of the meeting to brainstorm on the “real” market situation and ways for practical co-operation.

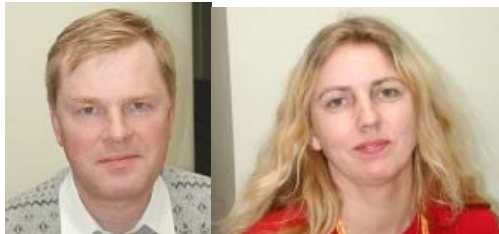
Morning Session: The Market Overview

Each production/commissioning participant gave a short presentation about the state of the children's animation business in their country. Here is a summary of the points made.



Gunilla Jensen, SVT Sweden

There is currently a lot of production within Swedish public TV, much of it winning international awards. But there is also a serious economic crisis within the country and within the organization. Digital TV is starting to take a hold, but is in its infancy.



Valentas Askinis & Jurate Leikaite, Vilnius, Lithuania

There are two animation studios in Lithuania, making between 5 and 6 productions per year. Funds come from the Ministry of Culture, enough to support around 50 to 60 animators. One-minute production of animation costs €1300, which is very cheap by any standard. There is not enough money for larger projects. Lithuanian TV has no money for acquisitions, nor is anyone actively promoting productions abroad on international markets. This has to change.



Lee M. Ross, Spunky Productions, The Netherlands

Lee says he has done a survey of who is busy and the situation isn't bad, considering the size of the country. In fact, The Netherlands has a tradition in animation production, much of it subsidized; there are around 120-150 animators active in the country. The centre is Rotterdam, because the city has put a lot of money into funds to attract talent (away from Amsterdam!)



Bob Visser, Neon Film & TV, The Netherlands

Bob Visser explained that, in co-operation with the public broadcaster [VPRO](#) he has organized a national platform for animators who are just starting out. May be this expertise is also something for the new EU countries. The only way Rotterdam will support this is if training sessions are given in the city.



Krystyna Chojnacka, Polish Television, Poland

The situation in Poland is very difficult for television producers, especially since the democratic changes. Children animation blossomed during the communist regime because it was funded so well. Now the budget has been reduced year by year. And animation is expensive: it costs €5000 euro per minute to produce.



Jerzy Moskowicz (Children's Art Centre, Poland) added that private producers are doing better than the public sector. In Poland there are around 100 people active in animation, many of them 'garage producers', who are springing up more and more. Their quality is variable. Sometimes there are nice drawings, but the idea is not worth developing into a series for international distribution.



Chris Rose, CBBC, United Kingdom

In the UK there are 18 children channels, the competition by broadcasters for a slice of children's attention is huge.

500 people work in the BBC's children's department. But remember that department has to compile more than 170 hours of transmission per week. BBC is always interested in offers to take part in productions by independent animation producers. The level of financial participation varies, but with so much output and relatively little money, the share is usually a minor one. BBC works together to support the British animation industry, but also with European companies. BBC are also a partner for EBU animations. Animators make most of their income from non-broadcast deals (merchandising of character toys and DVD distribution).



Kristin Verboven, Ketnet, Belgium

40 hours per week to programme, and a great market share to maintain – more than 50% of kids are watching VRT's Ketnet programmes. Despite this, there is not much money invested in “home grown” children's programmes. They have also chosen to invest the little money they have into other productions than animation. Around 45 people work in the kids department).



Nicole Keeb, ZDF, Germany

ZDF is one of the two main public broadcasters, and works with ARD on Kinder Kanal (Ki.KA). They employ around 150 people, producing 13 hours of transmissions a week (at the weekends). ZDF co-produces (around 10 series of 26 episodes) but also buys a lot on the international market. Some original production is commissioned and that goes to the best ideas. Some of this finance would be open to non-German producers, although there would probably have to be a German component somewhere in the production. The budget for kids TV is €43 million per year, 40% of the budget goes to animation. The latest projects are focussing around detective stories for kids, perhaps following the tradition of famous TV detective series for adults.



Sebastian Debertin, Kika, Germany

He gave the following WWW tip: Go to www.kidscreen.com, where you can find information about possibilities for funding in Germany. The main goals of [Kika](#) are:

- Developing the brand.
- Ensuring public broadcasters reach more boys (reach amongst girls is fine)
- Exploring new genres. Where is the next Heidi series for generations to come to look back on?
- Avoiding stereotypes – boys play with guns, girls play with dolls.
- Developing stories that have never been told before.

Sebastian and Nicole contributed a lot to other parts of the discussions, stressing that ideas must be marketable. In Germany there is little interest in the “one off” animation film or theme series produced by a variety of partners. Central characters are essential, so as to develop a structured fantasy world.



Riina Sildos, Eesti Joonisfilm, Estonia

Long history of animation in the Baltic states. At present there are 3 animation studios and an estimated 80-100 people working in animation. Funds come from the Estonia Film Foundation and the Ministry of Culture. The budget is 700.000 euro a year. Films are artistically very good but they don't sell. The problem is that the public broadcasters don't have any money to buy the products or to enter into co-production. Artists will need help to understand the other European markets and acquire sales techniques.



Roumen Nikolov, BNT, Bulgaria

The democratic changes destroyed the animation industry.

The public broadcaster, Bulgarian National Television, does not produce its own animation, but is a big buyer from the big studios in Sofia and selected small independent companies. Roumen operates a policy of buying European productions first and foremost, mainly from Southern Europe. BNT programmes 10 hours of children programmes per week. The competition is fierce with commercial networks (Disney, Fox, etc.) but they have little European made material. Research shows that Bulgarian children relate better to programmes produced in Europe, especially in the Balkan area and Eastern Europe. There is a new media law: which says that 10% of the BNT budget must be used for film-making: co-production. The new Director of BNT stresses that programmes must be made for the market orientation and encourages cooperation with partners.



Peter Povh, TVS, Slovenia

In Slovenia animation studios do exist and a growing number of 'garage studios'. TVS (2 channels) buys a lot of animation, but a lot of that money goes into dubbing costs. Per year there are about 500 hours of production, one third of programming is animation.



Vesna Sudar, HRT, Croatia

The situation is not good. Public broadcasting has funding problems and production costs are rising. Currently, the going rate for animation producers is €5000 per minute.



Eszter Farkas-laki Sandore, MTV, Hungary

The democratic changes have drastically affected the public broadcasting system. There are three channels, but in recent years MTV has been used as a political football and lost major market share to commercial rivals. It is always on the verge of bankruptcy. The

licence fee has been abolished and so they are dependent on money from Parliament and the remaining advertisers. In the 1980s: 150 people were working in the children department (the golden era). Now, as from October 1st the Children's department has been closed down and the remaining 6 people are no longer a separate department. The total budget for children's programmes is €200.000 per year, enough for just 30 minutes of animation!



Katharina Minichova, STV, Slovakia

Slovakia can look back on a tradition of 45 years of animation production. Animation used to be fully financed by the state. But not any more. That means they can tap the large archive of material but there are no funds for new productions. The good news is that a new generation of animators are more becoming flexible and market oriented, because they are getting used to having to look for funds. More good news is that the new Media Law dictates that television must make 30 percent of its productions in Slovakia – but there is no indication yet as to how those funds will be raised. In general: change is needed, but it is not easy. There are constant changes in management and getting things done takes time.

+++++

The Afternoon Sessions; Tricks of the Trade....

The afternoon of the Cinekid Workshop was devoted to presentations given by three speakers. There was lively discussion of the important points they made. In this report, the points made in the presentations as well as in discussion have been integrated.



Penelope Middelboe is a writer, script and series editor for **Right Angle, Abergwaun, Wales, UK**. Right Angle have had experience with international co-productions, such as *The Canterbury Tales* made 1998 by Aida Zyablikova, Ashley Potter, Dave Antrobus, Mic Graves and Joanna Quinn.

Penelope's advice was down to earth. She explained that the days when 26 part animation series could be 100% funded by broadcasters has long since gone – if it ever existed. She offered the following tips from her experiences:

- 1. Take Risks With Your Own Ideas. Never Take Risks With Your Co-production Partners.**
Dare to be different with your ideas. Innovate, but don't try to imitate. Take risks with *your* ideas and *your* designs. But don't take risks with the ideas or money from your co-production partners. Just as you wouldn't hire a director or writer without being sure that they were any good and you could get along with them.
- 2. Take time building trust**
At the start of any joint project, you must spend time (and money if this means travelling) getting to know your partners – in person (rather than over the phone or via e-mail). Discuss ideas face to face. You are probably working on a creative project containing a great deal of emotion. You need to understand exactly what your partners are bringing into the production. Why are they motivated to work with you? How deep is their commitment? Taking time to know the partner is time very well spent.

3. **You need to know that the finances for the projects are realistic, from all sides.**

If there are parts of the project you don't understand, get a second opinion. Never cost things later – you will always be disappointed. It is no good starting a project with sleepless nights hoping bills will be paid.

Check before you start that all money/resources are really in place (not vague promises) and that you can trust each other both creatively and financially. So when things start to go wrong (they often go a different direction than expected) you don't immediately blame each other.
4. **Get the work share right from the start.**

Don't assume that everything will be OK in the end. Agree in advance what each partner is going to do. Is this the best distribution of talent and human resources? Don't end up doing bits you don't enjoy or are not qualified to do. Have you hired the right personnel? Can they make the deadlines? Do they understand what is expected of them? Can you really afford this project? Have you agreed the currency of the project (in Euros, dollars, pounds or what?) What is the exchange rate for parts of the production taking place in countries with a different currency. Remember that in the course of a year, currency fluctuations can wipe out a profit margin very quickly.
5. **A good script drives the animation – not the other way round.**

Realise the importance of good scripts and/or storyboards, even for non-dialogue series. Don't think that animation is about pictures and that scripts don't matter much.
6. **Learn how to pitch an idea to buyers and/or commissioning editors.** TV channels are being bombarded with scripts and drawings. If you just send your entire manuscript in the post, there is little chance that it will be returned or used. You should be able to sell your concept on two pages, with a story outline, plus details and drawings of the main characters. You have about 20 seconds to sell your concept to people – probably only one chance. The trained professional is not only interested in the drawings, but also the story behind them. Is it compelling? Does it involve? Why would a kid ask for that character as a toy for Christmas? There are professionals out there and eager to be hired – they're called writers.
7. **Quality scripts cost money.** If you pay very little, you will get poor results.

8. **Don't forget to spend money on the script editor as well.** A script writer **CANNOT** edit his/her own scripts- no matter what they tell you.
9. **One contact person.** No matter how many people look at the script, make sure that comments/criticism to the writer are channelled through one person. This is essential in co-production work.
10. **Be Aware of the Needs of Your International Audience.** But don't be scared of being parochial, provided it is clear to your audience. Avoid puns - play on words, sometimes on different meaning of the same word and sometimes on the similar sense or sound of different words that drive or affect the story. Such a joke may be very regional or national in character. If your production is to be subtitled or dubbed, remember that puns rarely work in a foreign language.
11. **Don't be scared to represent your own culture.** If you present a particular world in depth it can make your story universal. Ensure your characters obey the rules of the world they inhabit. Avoid making assumptions about your own particular culture. Where there's doubt, **explain**.
12. **Remember it's only a cartoon.** Don't let it ruin your life. Don't put your house on the line or commit to keeping on staff you cannot afford because you hope or expect or believe production will start very soon. It won't!
13. Until there's a signed contract nothing is definite; some said in Amsterdam things are only finally when the money is in the bank!
14. 90% of the time you need to be an optimistic pragmatist, 10% of the time you need to be a sceptical pessimist.
15. **Beware the zeitgeist**-the spirit of the time; the taste and outlook characteristic of a period or generation. What will this all look like in 15 years time? Or even next year?
16. **Don't forget to keep things in perspective.** Stay light on your feet. Learn to accept rejection with a smile, and have another set of ideas ready to pitch. Always keep thinking about the next idea. But most important of all, get a life. At the end of the day, you may have a brilliant idea for a project, but when all is said and done, it is still only a cartoon.



Business Briefing from Budapest

[Andras Erkel](#) of the [Varga Group](#) in Hungary shared a number of other useful tips:

- 1. Start with a strong sustainable story line.**
Can this new world sustain several adventures? No one wants your 10-minute specials if you only have three episodes. By the time the audience loves your characters, they're off the screen. The number of multi-territory deals doubles every year. Channels like [Nickelodeon](#) are looking for material that works in Europe, Latin America and Australia, both on TV and the web. Can you really compete?
- 2. Kids animation is a business, just like any other.**
It's a bit like making shoes. You must ensure that your production fits the market, that people like the design and that you're making enough to make a difference. If you make one pair of shoes a year, you're not going to survive. It is the same with animation. You need to be making a minimum of 130 minutes a year just in order to enter the global animation market.
- 3. Who knows or cares about your reputation?**
It is great that a country has a tradition for innovative animation. But that reputation is difficult to take across borders and you are only as good as your last production. You will build quality by being on time as well as on budget. It is unlikely that any country will be able to return to the days of 100% government/state funding, especially for animation productions. Folk tales have to have a very strong story line to work across borders.
- 4. Hire a marketing person in your team.**
Do the market research – or you will lose all credibility with your most important clients. In the UK, [Channel 5](#) has specialized in pre-school. There is no point pitching programming for older age groups if the station does not aim to

reach these viewers. You will never get a second chance to make a good impression, even if they change format. The Internet is a great help to any researcher – use it. The EBU has an [on-line guide](#) to its members. Most station websites show their programme line-up and on-air schedule. Read it. Understand it. For instance, the [BBC Children's TV schedule](#) is on the web. Look to see what they are programming today. It is unlikely they are going to drop successful formats for your untested idea. Ask yourself how your programme would fit their schedule and why they should give it prominent place? If you don't have an answer, you shouldn't be working on the series! Don't waste time approaching broadcasters who won't invest. For instance, in Spain, only [Antena 3](#), invests in original animated production.

5. **Start by checking what is hot at the [Cartoon Forum](#).**
If they have devoted whole sessions connected with bears, you will look stupid turning up the next year with an idea for bears – however exciting your producer/artist may be. Find out what are the current discussion topics. It is important to tell your colleagues what is going on too; submit your news and/press release to forum@cartoon.skynet.be and check the [News pages](#). Every year over 260 potential investors - all interested in animation - attend the Cartoon Forum. This includes over 100 broadcasters and 160 investors/video editors who have the advantage of getting a sneak preview of the latest animation projects for the television from 23 different European countries.

Over 250 projects (representing a total budget of €630 million) presented at the Cartoon Forum 2003 have secured their financing and are now in production or being broadcast worldwide. The Forum provides European producers, broadcasters, distributors and investors with an ideal opportunity to negotiate and conclude business.

The concept, created by CARTOON, seems to work and since it already exists, it doesn't seem to make sense to duplicate the efforts. It may be that ways could be found to subsidize the attendance of "rising animation stars" in the next forum. You will also need a high quality 45 second trailer in order to make a pitch. The level of expertise in the Cartoon Masters is excellent. However, the attendance fees are high by Eastern European norms. The Cartoon Forum is neither a fair nor a festival, but rather a co-production forum, where European producers can negotiate financing for new projects.

The Forum combines trailer presentations, working sessions and business meetings with opportunities for socialising and sightseeing: the relaxed setting of the Cartoon Forum has

become an intrinsic element for the whole European animation industry.

Spain will be hosting the next Cartoon forum in [Santiago de Compostela](#) from **22 to 25 September 2004**.

If you are working with an idea outside Cartoon Forum, remember that because of recent lawsuits about authors, many larger studios in North America and Western Europe will only accept scripts through an established agent. Check out [The Pitch Factory](#) for more ideas.

6. **Use the Internet to check out potential clients for your work.**

The European Broadcasting Union has an annual [members directory](#) with useful phone numbers and address details of its public service members. Again, check out the broadcasters website before you make contact. The US [National Association of Broadcasters](#) also has guidelines on programming for kids, though not specifically for animation makers.

7. **You HAVE to find ways to speed up the production process.**

If you are not using some form of computer animation, then you will probably lose the race. Investors are difficult to please, especially when some production houses say to their financiers that they will only get their money back (without any profit) in 3 years time. This does not make sound business sense. Check out [Flash](#) from Macromedia. The new Flash Professional version is around €850. Andras also had good experience with Mojo software.

Searches of the web show that €300 will buy you animation software like [Hash](#). The Canadian based [SideFX](#) has animation software called Houdini, while Loud Inc also has very cheap software called [Stop-Motion-Studio](#) for the Macintosh computers. All the production houses that have invested in digital technology say that the new approaches are starting to make a difference, both creatively and financially.

8. **Merchandising? Web stories and rights?**

Many western European broadcasters, like the BBC, are only interested if a cartoon series can also lead to merchandising or web opportunities. In fact, most of your revenue will come from non-broadcast activities (e.g. DVDs, toys, etc.) Satellite and Terrestrial Broadcasters are not paying the kinds of prices they were ten years ago. Look at your top three ideas. You must be able to share that world of the new characters with the TV executives of other stations. Why should kids love this new character? Why would they want to return to that world

again? How can characters be branded in merchandising? What are the ways the characters can be used on websites (are the rights cleared for this?) Many broadcasters use the web as a way of publicizing new series to children, putting up teasers several weeks before the characters appear on TV and providing lots of extras on the web.

9. **Eastern Europe will not survive for long by being Europe's animation "sweat-shop".**

Many US companies went to Japan, then South Korea and now China with the idea that prices for animation were much lower. But they have risen everywhere. In short, it is no good just transporting an old fashion production method to a cheaper part of the world. In no time, prices will rise. The "new" EU countries have to encourage new ideas, approaches and initiatives. Everyone knows this is not easy, but it is better in the mid-term for the whole industry.

10. **Get to know your partners PERSONALLY.**

Make sure you know who is sharing your project. Do they have the same emotional drive in their eyes? Do they also own the projects' success? When things go wrong (and they will) do you trust the other partner to tell you the truth and work with you on the solution?

11. **The artist/author is not always right.**

Does your talent know the market? What's more what will happen when you tell him or her to change something? If the talent is not willing to accept input, then the production will probably be confined to festivals – another great idea which is impossible to sell. Creative talent needs to be managed. No creative studio is driven only by ideas. [Klasky Csupo](#), the people behind the Simpsons and the Rugrats, admit they adapt concepts to fit business models. Their Rugrats movie grossed more than US\$100 million in 1999, the first non-Disney film to do so.



Dominique van Ratingen
Media Desk Nederland, Hilversum, The Netherlands

There are [Mediadesks](#) like the one in The Netherlands in a total of 17 countries. The European audio-visual sector of the European Union has established the MEDIA Programme. The European Commission wants to create a European programme industry (including animation and multimedia productions), which can prove itself equal to non-European competition.

MEDIA is a five year programme of the European Union designed to strengthen the competitiveness of the European film, TV and new media industries and to increase international circulation of European audiovisual product. Now that the programme has only a few years more to run, there were recent calls for proposals to extend it another 5 years.

The Media Desks give advice on how to apply for funding, Dominique was quick to point out that they **don't** hand out the grants themselves.

With a budget of €400 million (a major portion of which has already been spent) MEDIA Plus supports professional training (screenwriting, business and new technologies), project development (single/slate), and the distribution and promotion of European audiovisual works. The websites explain that the EU's five main points of interest are: TRAINING, DEVELOPMENT, DISTRIBUTION, PROMOTION, & PILOT PROJECTS. MEDIA Plus commenced on 1 January 2001 and will run to at least 31 December 2005, with an extension likely to the end of 2006.

MEDIA Plus's predecessor, MEDIA 2, was regarded as a success - the proportion of European films distributed outside their country of origin has increased from 14% in 1996 to over 22% in 1999. Over 60% of European films that are distributed outside their country of origin are supported by MEDIA.

The Media Desk regards the following countries as having a **low audiovisual production capacity**: Austria, Belgium, Denmark, Finland, Greece, Ireland, Iceland, Liechtenstein, Luxembourg, Norway, the Netherlands, Portugal and Sweden, as well as those countries which are candidates to join the European Union

What support is on offer?

Independent production and distribution companies can apply for development or distribution funding in the form of grants and interest free loans. Financial assistance is available for training providers and organizers of markets and festivals. Individuals may also benefit from subsidized places on training courses and international markets.

But what to do I need to keep in mind?

The application requires a lot of paperwork, and nothing will be processed if this not complete. Mediadesks are there to supply to right forms, but also to give advice on procedures and deadlines.

- Before you approach a Mediadesk, make sure that you have a clear financial and distribution strategy (you **MUST** make clear that you have already found the right international partners.)
- Make sure that your application has credibility and that you can prove any assumptions you make. You will have to show you have already made a successful film in the last 18 months – the Mediadesk is not for start-ups.
- Make sure that you show the connection between a good idea and a market for that idea. A good idea is just an entrance ticket to the world of animation. On it own, it is not a key to unlocking funds. For that you need a marketable idea and a business plan.
- Animation (and documentaries) are good genres for applications, because of their international appeal. But they must have a strong script. See comments from other speakers about relevance.
- Children's Programmes are especially welcome by the EU. Points are awarded when judging an application. This scheme automatically gives you 1 point when the animation project is designed for children.
- **Use English.** Experts, including specialists from other countries, will evaluate your application file. A translation of your file into English will be of better quality if you are responsible for the accuracy. Entrust an experienced translator with your work – it is important that the emotion is not filtered out in translation. Moreover, an English version of some documents (such as synopsis, treatment, script, etc.) will be a very useful tool for the negotiations you will conduct during the development of your project, particularly when it comes to putting together the financial package

If the criteria were right, perhaps some of the places at a Cartoon Forum workshop could be partly sponsored for participants from Eastern Europe.

How do I apply?

With the latest addition of Cyprus, Lithuania and Slovakia, this now brings the total number of countries participating in the MEDIA programme to 25. Bulgaria, Czech Republic, Estonia, Latvia and Poland have also recently established MEDIA offices following the signing of the MEDIA agreement.

Deadlines for the various schemes run throughout the year. The EU seems to be very strict about deadlines. You can download guidelines and application forms from the web – in fact you *must* apply using their forms. Bookmark the AUDIOVISUAL POLICY website on

http://europa.eu.int/comm/avpolicy/index_en.htm

Watch for news about requests for proposals and, more specifically, the MEDIA website at

http://europa.eu.int/comm/avpolicy/media/index_en.html

You can be trained at one of these approved [centres](#). You will need [Adobe Acrobat Reader](#) to read that list of training centres.

What is meant by “Development”?

The development phase includes in particular:

- the acquisition of rights;
- research;
- archive or stock footage research (for productions exploiting Europe's television, film and digital heritage);
- all script writing, including treatments, up to and including the final draft;
- storyboards;
- research and identification of key cast and crew;
- preparation of the production budget;
- preparation of a financing plan;
- research and identification of industry partners, co-producers and financiers;
- preparation of the production schedule up to delivery;
- initial marketing and sales plans (attending markets and attracting buyers, preferred
- initial releases, festivals and markets to be considered, etc.).

For animation projects: graphics research and production of a pilot are also considered to be part of the development phase

Do you qualify as an independent production company?

Mediadesks and the EU are strict about their definitions. An independent production company is a company whose principal activity is audiovisual or multimedia production, and where a television broadcaster does NOT have majority control, either in shareholding or commercial terms. **The EBU doesn't agree with this (see later notes).**

Majority control is considered to be a situation where more than 25% of a production company's share capital is held by a single broadcaster (50% where several broadcasters are involved) or where, over a three-year period, more than 90% of a production company's revenue is generated in cooperation with a single broadcaster.

Categories of projects

Projects in the following categories are eligible, whether submitted individually

- animation (excluding individual short films).

For animation, the total running time of works for the cinema and/or television must be no less than: **25 minutes**

Paperwork – Some Idea of what is needed

Applicants must provide

- proof of a completed audiovisual and/or multimedia production in the same category as the submitted project, which was distributed outside its country of origin during the 18 months prior to the date of your submission. So it no good turning up with a short film, no partners and hoping for money for your first film!
- proof of stable and sufficient sources of funding to maintain activity throughout the period during which the project is being carried out. This means the application dossier must include:
- a bank statement certifying that the applicant company is the holder of an account which is properly operated as well as an indication of the turnover relating to the last financial year.
- professional competencies and qualifications required to complete the proposed project.

- CVs of the company staff, and particularly the staff who will be responsible for the project;
- a recent company registration certificate stating the legal form and the names of the authorised signatories;
- up-to-date memorandum of association.
- a list of the principal projects carried out, including current productions, specifying the title, category, cinema release or television broadcast or support/platform (PC, Net, etc.), the production budget and the names of coproducers, distributors and broadcasters, as well as their nationality; the company's track record with MEDIA I, MEDIA II and MEDIA Plus.

How much support?

The Commission contribution will generally be limited to 50% of the development cost of the project, but in very rare cases may be raised to 60% for projects exploiting or reflecting European cultural diversity. The applicant must secure the balance of funding in advance.

A new call for proposals is scheduled to be published in November 2003 and will allow new submitted projects to be funded under the 2004 budget. Remember more details are at:

http://europa.eu.int/comm/avpolicy/media/index_en.html

+++++

What does the [European Broadcasting Union](#) have to contribute to our discussion?

In a recent contribution to the further development of the next MEDIA Programme (i.e. 2007 –2013), the European Broadcasting Union raises these points. It is interesting to see that children's programming gets a lot of attention in the argumentation. The extract below originates from [Nathalie Labourdette](#), Head EBU International Training.

Don't exclude broadcasters

The importance of broadcasters as a driving force behind the audiovisual industry is a generally recognized fact. The EBU is an existing network with broadcaster members in all current and future European Union Members States. A great deal of experience has been gained over the past 10 years with the public broadcasters of new Members States that joined the EBU in 1993.

EBU's comments include proposals, which address the difficult situation of broadcasters in the majority of new Member States. It would certainly be very helpful for the European audiovisual industry as a whole if the new MEDIA Programme were to put a special emphasis on the audiovisual industry in these countries.

The European audiovisual sector is fast changing and the pressure of fierce American and Asian competition has kept increasing. With its contribution to the MEDIA programme, the EBU has decided to focus on children's programmes, as they are representative of the challenges faced by the European audiovisual sector.

Several elements characterize children's programmes:

The amount of children's programming on TV has expanded exponentially in Europe in recent years due to the emergence of pay-TV, thematic channels and satellite bouquets which have to include a children's programme offer in the family package.

At the same time the amount spent by broadcasters on children's programmes is decreasing which has led to a shortage of European children's programming in Europe. The consequence is an increase in imported programming from the big American and Asian players who exploit and dominate this sector in Europe, and in more repeats.

Quality children's programmes are crucial for the development of the adults of tomorrow and for the development of the European model of society.

Furthermore, there is a need to adopt a constructive approach to the issue of the protection of minors, i.e. to provide European children with adapted programmes, which promote European values and cultural diversity.

It has to be noted that public service broadcasters are more involved in funding original programming than private broadcasters. However, as the budget available for children programmes is lower due to budget restrictions and the very nature of children's programmes scheduling, the professionals involved are required to produce quality programmes and invent new formats at an optimum cost.

As a consequence, they have to be multi-skilled and master all the various skills in the most cost-efficient way in order to direct and produce quality programmes and invent new formats, which will be successful in the market.

Training young European professionals capable of producing quality programmes for children is a way to provide the market with programmes able to compete with imports and to meet the expectations of the parents of Europe's future adults.

Development of European works and TV Production/Distribution of the European audiovisual works

Shared events make Europe come closer. Shared TV programmes make Europeans gather around the same content. Shared entertainment programmes make Europeans share the fun. Shared children programmes give the children of Europe a common frame of reference. All Europeans have access to a television set. The content can be shared. Even live

In recent years, many European broadcasters (public and private) have been filling up existing schedules (24 hours) or launching new digital channels: either supplementary channels or channels with their own profiles and specialities, such as education channels, children's channels, youth channels, cultural channels, etc. They often have to do this within existing budgets stemming from commercial revenue and/or public funding.

This means that the budgets of the new channels are very small and considerable cost savings must be made on existing programming. The solution chosen is often to buy in foreign (mostly non-European) programming, the acquisition price being the cut-off level for own productions. This carries the risk that the channels will lose their national and European distinctiveness.

The EBU sees co-productions as one way of solving the problem of producing European quality programmes and filling expanding

schedules while remaining in existing budget limits. Coproduction is one of the strongest tools to present new original programming that can travel between European screens at a shared cost.

The logic is simple. If 10 broadcasters join forces and pool their resources for a programme series, they can double the overall budget of the series, but each will only pay 1/5 of the price; if 40 broadcasters join forces, the price for each broadcaster will fall to 5%. Should a group of members decide to create a bank of inserts, for example history, science or youth magazine clips, they can exchange these for free; or, if broadcasters agree to combine forces and buy or produce big live events together, they can split the costs and share the content.

By supporting European co-productions between broadcasters in EU countries, and associate countries, the MEDIA programme will be encouraging truly European, non-national TV programmes, reaching a wide audience rather than a single market audience.

Broadcasters in a majority of the new EU countries are unable to produce a variety of television genres based only on national financing. It is particularly difficult, if not impossible, for them to produce high quality animation series, complicated and visually demanding science programmes and bigger historical European costume dramas. Budgets for this kind of programming often exceed €2– 3 million and cannot be envisaged by broadcasters with an annual budget of about €10 million.

Problems in New Member States

Broadcasters in the majority of the new Member States are not able to participate in high quality co-productions, due to the lack of funding. They can only participate if they receive supplementary financial support. The support by the MEDIA programme for pan-European coproductions would contribute to solving this problem.

Furthermore, the EBU believes that in this context it would be very valuable to support cooperation between broadcasters and independent producers in order to both develop the private industry and secure a cross-border distribution of non-national European programmes.

Until now broadcasters, the main mass media for European audiovisual works, are not part of the focus of the MEDIA programmes- indeed they are excluded in many cases. By introducing a new mechanism for stimulating coproduction, the MEDIA programme would place itself at the very heart of European TV cooperation. The EBU is a group of broadcasters, a driving force for

the promotion and production of television programmes in Europe, and can play an important role in making the suggested mechanism work satisfactorily. Commercial broadcasters could be organized along on the same lines.

Objectives to be pursued

The EBU proposes that the following should be included in the future MEDIA programme:

- Support of European pitching sessions in order to promote non-national European television programming and coproductions. Support to enable the presence of small and medium-size broadcasters, particularly from the new Member States, at the most prominent trade fairs within and outside Europe in order to leverage their potential as European players.
- A EU Development Fund for the development of television co-productions, with an automatic mechanism for support: if 80% of the development costs are secured by broadcasters, 20% would be granted by the Fund. A condition could be set for the actual development work to be carried out by private companies.
- An automatic mechanism for the support of co-productions, e.g. a percentage based on the number of participating countries and/or the production budget of the programme.
- Financial support for the dubbing and subtitling of non-national European programmes to facilitate the circulation of programmes throughout Europe.

Training of European audiovisual sector professionals

The EBU International Training Unit has been an active partner in two successful projects funded by Media Training: "DMA" Course (Ireland), under the new technologies line, and "Pygmalion" (France) for script development. These were interesting and useful experiences. The support of MEDIA proved very helpful in financial terms and in turn promoted the respected MEDIA brand.

How did the EBU contribute to these training projects?

The EBU was involved in the preparation and the setting up of the project because it had to meet the needs of the broadcasting industry business. The EBU wanted the training project to have practical results and therefore applied strict methodological practices.

The EBU is an essential partner for efficient training programmes. It is the largest professional association of public radio and TV broadcasters and has been working with its members since 1950 to promote public service values and to develop appropriate programmes based on these values. The EBU network has numerous experts in various fields who could be more involved in the MEDIA programme than is the case today.

One key conclusion to be drawn from this experience is that for training to be effective for professionals, the support and involvement of broadcasters are crucial.

Objectives to be pursued

The EBU believes the new MEDIA programme should:

- **ONLY SUPPORT** long-term training.
The MEDIA programme should support only in-depth, long-term training where experience is gained, best practises are acquired and personal projects are fully developed. This is the only way to build knowledge at a quality level. The e-learning dimension is an asset for such training.
The EBU has calculated the cost/man/day of a training course. Short-term training costs twice more than long-term training and has a smaller impact. The cost of short-term training should only be borne by the audiovisual sector without the support of the Media programme, which would be the same approach as the EBU. The MEDIA programme should limit its support to long-term training where practices and knowledge can be acquired in a fruitful way, where project development can take place and where the methodology of the training is rigorous in order to ensure that MEDIA's involvement has a strong impact.
- **ADD A NEW CATEGORY: SUPPORT** continuous vocational training of professionals working for the children's programmes genre.
- **CONTINUE** to support script-writing and the application of new technologies.
- **ENSURE** the participation of Public Service Broadcasters in the training projects because they are non-profit organizations

If, under the new MEDIA training programme, a new category were to be added to children's programmes, here is an example of the type of project that could be supported:

The EBU Summer School on children's programmes for the newly enlarged European Union, which could be located in one of the new EU Member States.

Experience of the EBU International Training Unit

For the past four years, the EBU International Training Unit has been running specialized courses for film directors and film producers in the EU area and for Central and Eastern Europe.

The EBU master school on radio features was created in 2002. It is a 1-year course for radio producers who develop their own programmes. In addition, the EBU has been running on-line, long-term training in the field of new technologies since 2000.

With regard to children's programmes, the EBU International Training Unit has published a guidebook entitled [*Directing Children*](#) (in [*Adobe PDF format*](#)) and organizes a seminar every two years. The EBU Summer School will build on the EBU quality standard. It will aim to allow programme producers and film-makers to;

- improve all the skills necessary to work in the genre of "Children's programmes";
- improve the creative process of programme and format development;
- learn how to make co-productions;
- develop the network for professionals;
- enhance the quality of the programmes developed and produced;
- develop programmes for a European audience and facilitate the integration of these programmes into the market.

Structure of the EBU Summer School

The duration of a project should be five months and combine seven weeks of onsite training with personal project development and format development with coaching and on-line training.

The content of the training programmes will be designed to address both current business and public service broadcasting needs. At a time when competition is fierce, strengthening the quality of public service broadcasters' programmes is a must. Core vertical modules have been identified: the topic and the choice of a script, the character, budget, time schedule, production team, promotion, distribution/sales. Two horizontal modules – quality programming and market – will ensure that the European dimension is kept in mind.

Addresses for MEDIA DESKS: Where to bang on the door

AUSTRIA

MEDIA Desk Austria
Österreichisches Filminstitut
Stiftgasse 6
A-1070 Wien
Tel. (43-1) 526 97 30-406
Fax (43-1) 526 97 30-460
E-mail: media@filminstitut.at
Internet: www.mediadesk.at
Contact Person: Gerlinde Seitner

BELGIË/BELGIQUE/BELGIUM

Flemish Community:
MEDIA Desk België
Vlaamse Gemeenschap
Bijlokekaai 7 F
B-9000 Gent
Tel. (32-9) 235 22 65
Fax (32-9) 235 22 66
E-mail: Info@mediadesk-vlaanderen.be
Internet: <http://www.mediadeskvlaanderen.be>
Contact Person: Karen Depoorter

Communauté française:

MEDIA Desk Belgique
Communauté française de Belgique
44, bd Léopold II
B-1080 Bruxelles
Tel. (32-2) 413 22 45
Fax (32-2) 413 20 68
E-mail: mediadesk.belgique@cfwb.be
Internet: <http://www.cfwb.be/mediadesk/index.htm>
Contact Person: Thierry Leclercq

BULGARIA

MEDIA Desk Bulgaria
Bulgarian National Film Center
2 - A Kniaz Dondukov Blvd.
1000 SOFIA
B u l g a r i a
Tel.: + 359 2 988 38 31 or 987 51 35 or 987 40 96
Fax: + 359 2 987 36 26
E-mail: nfc@mail.bol.bg
Contact Person: Gergana Dakovska

CZECH REPUBLIC

MEDIA Desk CZ
Ceska filmova komora o.p.s.
Narodni 28
110 00 Prague 1
The Czech Republic
Tel. : +420 221 105 209 or +420 221 105 210
Fax. : +420 221 105 303
No e-mail address yet
Contact Person: Daniela Kucmasova

DANMARK
MEDIA Desk Danmark
Vognmagergade, 10
DK-1120 København
Tel. (45-33) 74 34 42
Fax (45-33) 74 34 65
E-mail: media@centrum.dk
Internet: <http://www.mediadesk.dk>
Contact Person: Søren Stevns

DEUTSCHLAND
MEDIA Desk Deutschland
14-16, Friedensallee
D-22765 Hamburg
Tel. (49-40) 390 65 85
Fax (49-40) 390 86 32
E-mail: info@mediadesk.de
Internet: <http://www.mediadesk.de>
Contact Person: Cornelia Hammelmann

MEDIA Antenne München
Herzog Wilhelm Str. 16
D-80331 München
Tel. (49-89) 54 46 03 30
Fax (49-89) 54 46 03 40
E-mail: info@mediaantennemuenchen.de
Internet: <http://www.mediadesk.de>
Contact Person: Ingeborg Degener

MEDIA Antenne Düsseldorf
14, Kaistrasse
D-40221 Düsseldorf
Tel. (49-211) 930 50 14
Fax (49-211) 93 05 05
E-mail: media@filmstiftung.de
Internet: <http://www.mediadesk.de>
Contact Person: Heike Meyer Döring

MEDIA Antenne Berlin-Brandenburg

August-Bebel-Strasse, 26-53
D-14482 Potsdam
Tel. (49-331) 743 87 50
Fax (49-331) 743 87 59
E-mail: mediaantenne@filmboard.de
Internet: <http://www.mediadesk.de>
Contact Person: Gabriele Brunnenmeyer

ESTONIA
MEDIA Desk Estonia
Estonian Film Foundation
Department of International Relations
Vana – Viru 3
101 11 TALLINN
E s t o n i a
Tel.: +372 6 27 60 65
Fax: +372 6 27 60 61
E-mail: marge.liiske@efsa.ee
Contact Person: Marge Liiske

FINLAND
MEDIA Desk Finland
Finnish Film Foundation
K 13, Kanavakatu, 12
FIN-00160 Helsinki
Tel. (358-9) 62 20 30 13
Fax (358-9) 62 20 30 70
E-mail: kerstin.degerman@ses.fi
Internet: <http://www.ses.fi/mediadesk>
Contact Person: Kerstin Degerman

FRANCE
MEDIA Desk France
24, rue Hamelin
F-75116 Paris
Tel. (33-1) 47 27 12 77
Fax (33-1) 47 27 04 15
E-mail: mediadesk@wanadoo.fr
Internet: <http://www.mediadesk.com.fr>
Contact Person: Françoise Maupin

MEDIA Antenne Strasbourg
1, place de l'Etoile
F-67070 Strasbourg
Tel. (33-3) 88 60 95 89
Fax (33-3) 88 60 98 57
E-mail: media@cus-strasbourg.net
Internet: <http://www.strasbourg-film.com>
Contact Person: Olivier Trusson

HELLAS/GREECE
MEDIA Desk Hellas
44, Vassileos Konstantinou Street
GR-11635 Athinai
Tel. (30-210) 725 40 56
Fax (30-210) 725 40 58
E-mail: media-he@otenet.gr
Internet: <http://www.mediadesk.gr>
Contact Person: Ioanna Haritatou

IRELAND
MEDIA Desk Ireland
6, Eustace Street
Dublin 2
Ireland
Tel. (353-1) 679 18 56
Fax (353-1) 670 96 08
E-mail: info@mediadesk.ie
Internet: <http://www.iftn.ie/mediadesk>
Contact Person: Siohban O'Donoghue

MEDIA Antenna Galway
Cluain Mhuire Monivea Road
Galway
Ireland
Tel. (353-91) 77 07 28
Fax (353-91) 77 07 46
E-mail: mediaant@iol.ie
Internet: <http://www.iftn.ie/mediadesk>
Contact Person: Eibhlín Ní Mhunghaile

ISLAND/ICELAND
MEDIA Desk Island
14, Tungata
IS-101 Reykjavík
Tel. (354) 562 63 66
Fax (354) 562 71 71
E-mail: mediadesk@centrum.is
E-mail: mediadesk@iff.is
Internet: <http://www.centrum.is/mediadesk>
Contact Person: Sigrídur Vigfusdóttir

ITALY
MEDIA Desk Italia
c/o ANICA
Viale Regina Margherita, 286
I-00198 Roma
Tel. (39-06) 440 46 33

Fax (39-06) 440 28 65

E-mail: produzione@mediadesk.it
formazione@mediadesk.it
distribuzione@mediadesk.it
mercati@mediadesk.it

Internet: <http://www.mediadesk.it>

Contact Person: Andrea Marcotulli/Giuseppe Massaro

MEDIA Antenna Torino

Piazza Carignano, 8

I-10123 Torino

Tel. (39-01) 153 98 53

Fax (39-01) 153 14 90

E-mail: media@antennamedia.to.it

Internet: <http://www.antennamedia.to.it>

Contact Person: Alessandro Signetto / Silvia Sandrone

LATVIA

MEDIA Desk Latvia

National Film Centre

Elizabetes 49

1010 RIGA

L a t v i a

Tel.: +371 75 050 74 or 960 55 10

Fax: +371 75 050 77

e-mail: lelda.ozola@nfc.gov.lv

Contact Person: Lelda Ozola

LUXEMBOURG

MEDIA Desk Luxembourg

Maison de Cassal

5, rue Large

L-1917 Luxembourg

Tel. (352) 478 21 70

Fax (352) 46 74 95

E-mail: romain.kohn@mediadesk.etat.lu

Internet: <http://www.mediadesk.lu>

Contact Person: Romain Kohn

NEDERLAND

MEDIA Desk Nederland

Post Box 256

NL-1200 AG Hilversum

Nederland

Tel. (31-35) 677 72 00

Fax (31-35) 621 85 41

E-mail: info@mediadesk.nl

Internet: <http://www.mediadesk.nl>

Contact Person: Dominique van Ratingen

NORWAY

MEDIA Desk Norge
Norsk Filmfond
PO Box 752 Sentrum
N-0106 Oslo
Tel. (47-22) 47 80 40
Fax (47-22) 47 80 41
E-mail: mail@mediadesk.no
Internet: <http://www.mediadesk.no>
Contact Person: Sidsel Kraakenes

POLAND

MEDIA Desk Polska
Chelmska 21/
Building 4A, room 218
00 724 Warszawa
P o l a n d
Tel.: +48 22 85 11 112
Fax: +48 22 85 11 112
mediadesk@mediadesk.org.pl
Contact Person: Agata Pietkiewicz

PORTUGAL

MEDIA Desk Portugal
45, Rua São Pedro Alcântara
P-1200 Lisboa
Tel. (351-21) 347 86 44
Fax (351-21) 347 86 43
E-mail: mediadesk@icam.pt
Internet: <http://www.mediadesk.icam.pt>
Contact Person: Amélia Tavares

SPAIN

MEDIA Desk España
Ciudad de la Imágen
C/ Luis Buñuel, 2-2ºA
E-28223 Pozuelo de Alarcon
Madrid
Tel. (34-91) 512 01 78
Fax (34-91) 512 02 29
E-mail: info@mediadeskspain.com
Internet: <http://www.mediadeskspain.com>
Contact Person: Jesús Hernández Moyano

MEDIA Antenne Barcelona
Portal Sta. Madrona, 6-8
E-08001 Barcelona
Tel. (34-93) 316 27 84

Fax (34-93) 316 27 81
E-mail: media_antena.cultura@gencat.net
Internet: <http://www.media-cat.com>
Contact Person: Aurora Moreno

MEDIA Antenne San Sebastián
Ramon Maria Lili 7, 1ºB
E-20002 San Sebastián
Tel. (34-94) 332 68 37
Fax (34-94) 327 54 15
E-mail: info@mediaeusk.org
Internet: <http://www.mediaeusk.org>
Contact Person: Verónica Sánchez

MEDIA Antenne Sevilla
Casa Museo Murillo
Santa Teresa, 8
E-41004 Sevilla
Tel. (34-95) 503 72 58
Fax (34-95) 503 72 65
E-mail: media@epgpc.com
Internet: <http://www.antenamediaandalucia.com>

SVERIGE
MEDIA Desk Sverige
Svenska Filminstitutet
5, Borgvagen
S-10252 Stockholm
Tel. (46-8) 665 12 05
Fax (46-8) 666 37 48
E-mail: mediadesk@sfi.se
Internet: <http://www.sfi.se/mediadesk>
Contact Person: Antonia D. Carnerud

UNITED KINGDOM
MEDIA Desk UK
Fourth Floor, 66-68 Margaret Street
UK-London W1W 8SR
Tel. (44-20) 7323 9733
Fax: (44-20) 7323 9747
E-mail: england@mediadesk.co.uk
Internet: <http://www.mediadesk.co.uk>
Contact Person: Agnieszka Moody

MEDIA desk UK
Media Service Northern Ireland
c/o Northern Ireland Film & TV Commission
Third floor, Alfred House
21, Alfred Street
Belfast BT2 8ED
United Kingdom
Tel. +44-28 9023 2444
Fax +44-28 9023 9918
E-mail: media@niftc.co.uk
Internet: www.mediadesk.co.uk
Contact Person: Cian Smyth

MEDIA Antenna Glasgow
249, West George Street
Glasgow G2 4QE
United Kingdom
Tel. (44-141) 302 17 76
Fax (44-141) 302 17 78
E-mail: media.scotland@scottishscreen.com
Internet: <http://www.mediadesk.co.uk>
Contact Person: Emma Valentine

MEDIA Antenna Cardiff
C/o SGRÎN
The Bank
Mount Stuart Square, 10
Cardiff CF10 5EE
United Kingdom
Tel. (44-2920) 33 33 04
Fax (44-2920) 33 33 20
E-mail: antenna@sgrin.co.uk
Internet: <http://www.mediadesk.co.uk>
Contact Person: Gwion Owain

Registered Participants at the Cinekid Workshop

Funding Sources

| | | |
|------------------------|------------|-----------------|
| Dominique van Ratingen | Media Desk | The Netherlands |
|------------------------|------------|-----------------|

Commissioning Editors & Producers

| | | |
|----------------------------|-----------------------|-------------|
| Penelope Middelboe | Right Angle | Wales, UK |
| Andras Erkel, | Varga Group | Hungary |
| Sebastian Debertin | Kika | Germany |
| Chris Rose | CBBC | UK |
| Nicole Keeb | ZDF | Germany |
| Gunilla Jensen | SVT | Sweden |
| Kristin Verboven | Ketnet | Belgium |
| Katarina Minichova | STV | Slovakia |
| Roumen Nikolov | BNT | Bulgaria |
| Vesna Sudar | HRT | Croatia |
| Eszter Farkas-laki Sandore | MTV | Hungary |
| Peter Povh | TVS | Slovenia |
| Riina Sildos | Eesti Joonisfilm | Estonia |
| Valentas Asikins | Animated Festival | Lithuania |
| Jurate Leikaite | Animation Director | Lithuania |
| Jerzy Moskowicz | Children's Art Centre | Poland |
| Elena van Eeden-Nikitkina | Cinekid/freelance | Netherlands |

Hosts & Moderator

| | | |
|----------------------|--------------------------------|-----------------|
| Sannette Naeyé | Cinekid | The Netherlands |
| Ursula von Zallinger | Prix Jeunesse International | Germany |
| Jonathan Marks | Creative Media Consultants | The Netherlands |

Thanks for your input to this session:



Jonathan Marks
Moderator
Jonathan.marks@inter.NL.net