

VIDEO ON DEMAND

a New Channel for Distribution of Childrens
Films and a New Possibility for Transnational
Circulation of European Childrens Cinema

Presentation of **UniversCiné** and **EuroVoD**

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Maxime Lacour
UniversCiné Belgium Director and Treasurer EuroVoD



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Presentation

- **L'Union fait la force** - independent SMEs are confronted with competition with the VoD offer of large integrated groups - ISPs and TV networks
- **A Bottom-up Approach** - UniversCiné Belgium has teamed up with similar companies throughout Europe- VoD platforms operated by groups of independent producers, distributors, Video editors
- **Creation of a Collaborative Management Structure** - EuroVoD (European Federation of Independent Cinema VoD Platforms), a non profit Association governed by the French Law of 1901, based in Paris



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Members

The Founding Members of EuroVoD are:

UniversCiné (France) A catalogue of more than 3000 titles on its Video on Demand platform, first portal of independent cinema in France, www.universcine.com.

UniversCiné Belgium (Belgium) A large selection of long feature films, short films and documentaries, the catalogue has now more than 3000 independant movies available in french & dutch versions on the Video On Demand platform www.universcine.be

Flimmit (Austria) The main independent VoD platform in Austria. Flimmit is a multiple times awarded model throughout Europe. It has a catalogue of more than 1500 titles available on its VoD service www.flimmit.com

Filmin (Spain) A catalogue of more than 5200 titles on its Video on Demand platform, www.filmin.es

Volta (Ireland) Awarded the Best eCommerce/Services website at the Irish Web Awards 2012, has a catalogue of more than 400 films, available on www.volta.ie.

LeKino.ch (Switzerland) Was launched on november 2012 with a trilingual version (German, French and English) – more than just movies with bonuses, interviews making of, articles etc. www.leKino.ch.

Good!Movies (Germany) is the homevideo-label of ten German distributors of independent films. Good!Movies has a catalogue of more than 400 films on its VoD service www.goodmovies.de.



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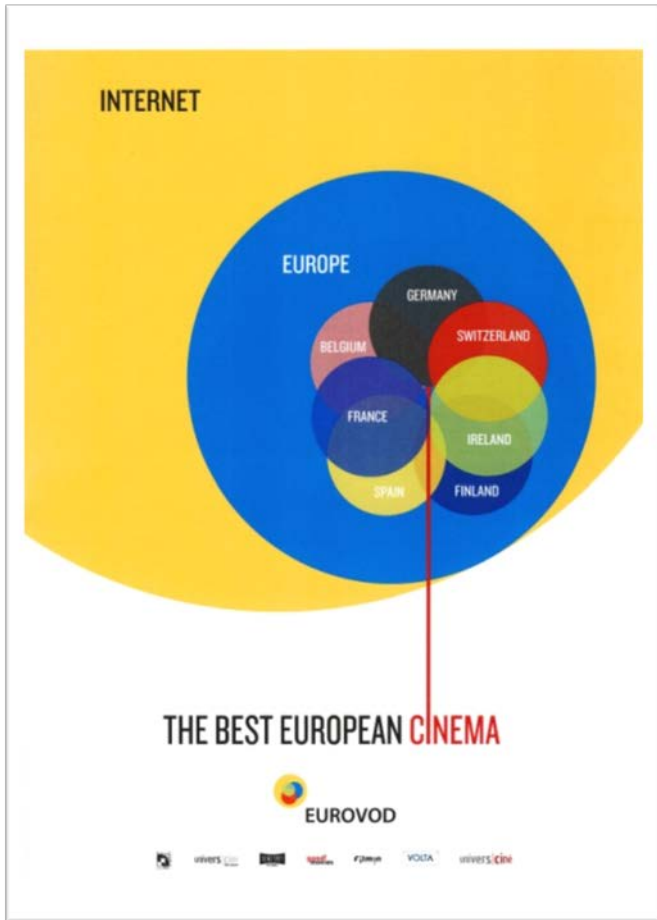
Missions

- To Promote Video on Demand as a New Channel For Distribution of Films
- To Benchmark the Best Services of the Sector
- To Create a Collaborative Model Between the Members of the Association and Other Independent Cinema VoD Platform Operators



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Strategy



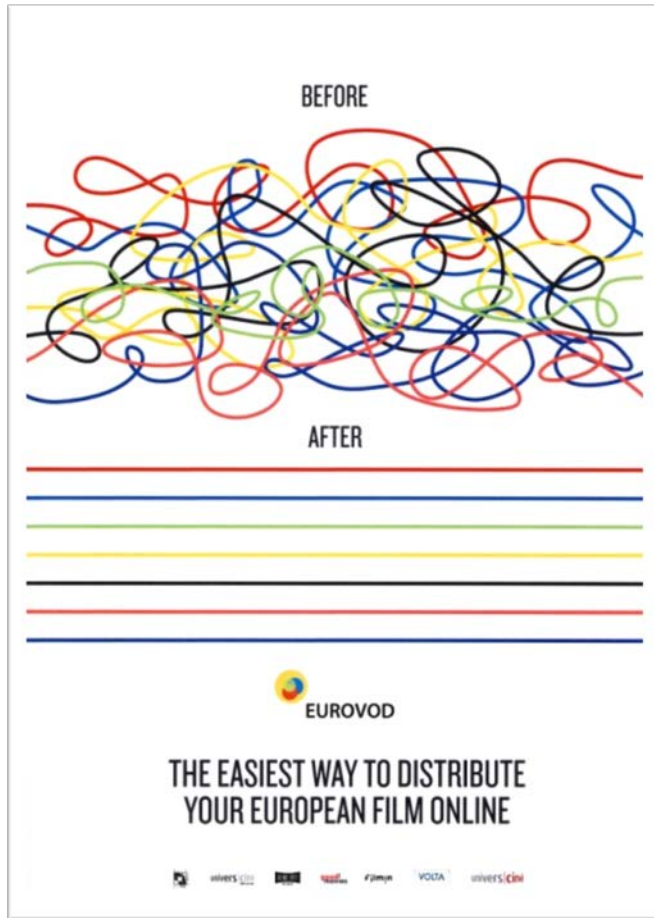
A Collaborative Management Between VoD Platforms

- to pool resources and 'mutualize' costs
- to negotiate better rates for storage, bandwidth, subtitling...
- to exchange know-how, technical expertise and business contacts



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Strategy



A Common Strategy to Clear VoD Rights

- to identify rights-holders and negotiate common VoD rights
- to build a common catalogue of European films, accessible in every country of the federation



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Strategy


WRITING A SCRIPT: 1 YEAR


FINDING THE BUDGET: 6 MONTHS

SHOOTING THE MOVIE: 10 WEEKS

YOUR FILM ON CINEMAS: 20 DAYS

YOUR FILM ONLINE: 4EVER

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A Common Model for VoD Distribution

- to increase the transnational circulation of European films
- to protect the diversity of European cinema
- to promote independent cinema of a highly artistic quality throughout Europe
- to promote new talent



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- The hard core network of EuroVoD is of 7 countries; their total population is of more than 220 million people
- The extended network of EuroVoD so far is of 14 countries
- There are ongoing discussions for partnerships in other European countries – Slovakia, Romania, Sweden, Italy, Hungary...

Network





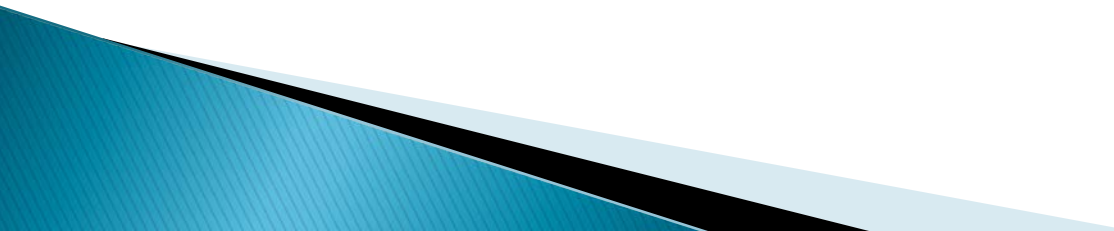
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Targets

The Targets for the First Three Years are:

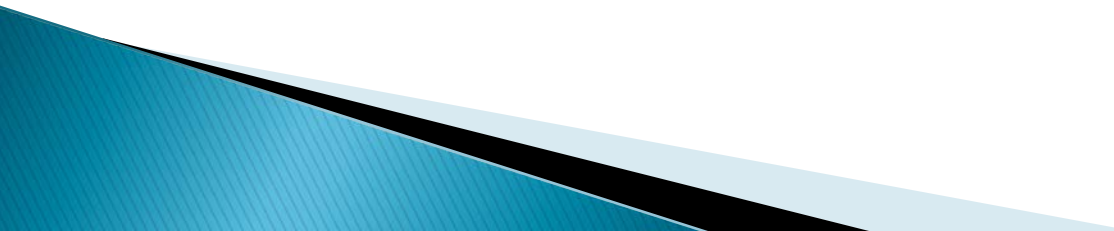
- To increase the number of active members of the Federation up to 15
- To develop a common back-office for 4/5 of the VoD platforms members of EuroVoD
- To make EuroVoD a real 'central buying service' negotiating acquisition deals, subtitling services, storage, bandwidth, etc., and achieving cost-efficiency with about 25% of economy for its members
- To enrich the catalogues of the EuroVoD members with 100 European feature films per year, which will be subtitled and proposed online

Why Transnational Circulation of European Cinema is Weak and How to Improve it?

- The Specificity of Europe – a cultural mosaic (but common values)
 - Dominant Presence of Hollywood Productions (with self-repeating models)
 - Vitality (and Protectionism) of Some European Cinematographies
 - Nature of the Demand and its evolution
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Reasons for the Low Transnational Circulation of European Films

Europe - a cultural and linguistic mosaic

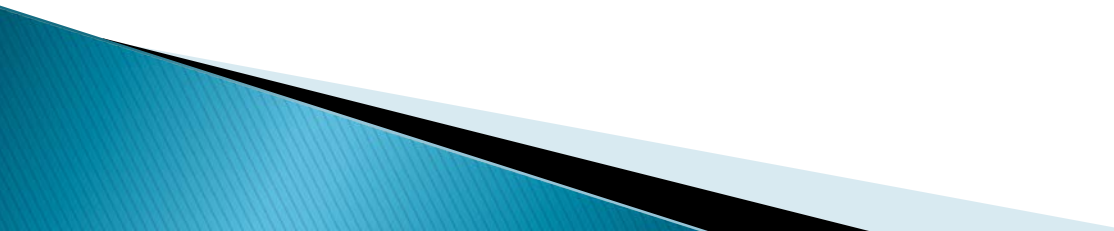
- Complexities and heterogeneity of the European markets
 - National identities vs. European identity
 - Territorial Licencies vs. Global Licence
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Reasons for the Low Transnational Circulation of European Films

Trends and characteristics of the demand

- The public is younger
 - The main interest is towards entertainment cinema and genre films. Children's movies takes more and more an important place
 - Curiosity maybe appears as more limited (reaction to the globalization?)
 - Towards the end of the socio-cultural practices of the last decades?
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The Digital Age – A Possibility to Improve the Situation?

- The end of the 20th Century was also the end of the Utopias: Postmodernist period, followed by some conservatism
 - The 21st Century will bring something new, mainly thanks to the Digital Revolution and the Globalization
 - Internet establishes a whole new paradigm where information, consumption, creation and broadcast are organized in different ways
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The Digital Age – A Possibility to Improve the Situation?

Internet , an opportunity

- no limitations by physical borders, only linguistical
- instant access to users / spectators
- new possibilities for creation, financing and distribution

or a threat

- piracy
- difficulty for getting visibility
- difficulty to foresee its evolution

and how to get the best of it

- necessity to defend diversity
 - necessity of a Global Legal Regulation
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Thank you for your attention!

Contact:

UniversCiné Belgium
6, Place de l'Amitié
1200 Bruxelles

EuroVoD
47, rue de Paradis
75010 Paris

Maxime Lacour
mlacour@universcine.be
+32 (0) 478 37 85 03

Dragoslav ZACHARIEV
dzachariev@universcine.com
+33 (0)1 75 43 85 81