

International Television Production Funding Opportunities

A Country by Country Description

2009

INTRODUCTION

Outlined below is a country-by-country description of television production funding opportunities in selected countries around the world.

Each country description contains an overview of the television broadcasting industry, potential funding sources and co-production relationship with New Zealand. The focus is on identifying appropriate organisations and structures in each country which can be accessed for further details of available funds or quotas. Funds and quotas themselves change so regularly that detailed description of these becomes quickly dated.

The information outlined for each country should be seen as a guide to producers, particularly when first considering offshore ventures and dealing with overseas producers. It is based on desk-top research, backed up by input from New Zealand Trade and Enterprise (NZTE) offices abroad.

The list of country's chosen is not exhaustive. However, it is believed these are the countries most likely to be of interest to New Zealand producers either now or in the immediate future. They include:

- Australia
- Canada
- European Union
- France
- Germany
- Ireland
- Italy
- Republic of Korea
- Scandinavia – Denmark, Norway, Sweden
- Singapore
- Spain
- United Kingdom – Scotland, England, Wales, Northern Ireland

The United States (US) is not one of the countries listed. A range of incentives do exist at the state level but it is highly unlikely that New Zealand production companies will be able to utilise these. Further details on US incentives can be found at www.theincentivesoffice.com.

Descriptions of each broadcasting sector focus on the main free-to-air/public broadcasters. These are the networks or channels most likely to commission from independent producers. Pay-TV networks commission relatively little and essentially broadcast packages of existing channels. In some countries they are obliged to meet quota regulations.

New Zealand has a number of co-production agreements with the countries listed. A television programme approved as an official co-production is regarded as a national production of each of the co-producing countries and each co-producer is therefore eligible to apply for any benefits or programs of assistance available to their respective national productions.

Refer to the producers' association in each country or attend relevant film festivals and markets to make contacts with potential co-producers.

Note that as co-production treaties occur between national governments access to regional level incentives does not automatically apply.

The NZ Film Commission (NZFC) is the New Zealand "competent authority" with respect to co-production treaties. Full details of each treaty can be found on the NZFC website <http://www.nzfilm.co.nz/RegulatoryApprovals/CoProductionTreaties.aspx>.

Feedback is welcome on the document in order to keep it current.

Disclaimer: While the information contained in this document has been provided in good faith it is a guide and not a substitute for direct contact with the institutions managing any funding source. Due to the changing nature of institutions, funds and criteria the authors will not be accountable for any errors that may result from relying solely on the information contained within. A company or organisation listed in the document does not imply endorsement.

AUSTRALIA

Overview

There are five free-to-air broadcasters in Australia, three main pay-TV operators and a number of regional television channels.

Most funding for television production is via licence fees from broadcasters – pay and free-to-air – under content quota requirements. Otherwise Screen Australia, the Department of the Environment, Water, Heritage and the Arts, state level government agencies and the Australian Children’s Television Foundation either administer or provide production funding.

Australia and New Zealand have signed a Co-production Memorandum of Understanding (MOU). In addition, Australia and New Zealand have a special relationship with respect to television production through the Closer Economic Relations (CER) Trade Agreement between the two countries (see below).

Broadcasters

Television broadcasting began in Australia in 1956. Current free-to-air channels include the government owned ABC and SBS and the commercially owned Channels 7, 9 and 10. Pay-TV was launched in Australia in 1995. The three main operators are Foxtel, Optus Television and Austar Communications.

Australia Quota and CER

Unlike New Zealand, Australia has a quota for the amount of local content on television. This is outlined in a standard called the *Broadcasting Services (Australian Content) Standard 2005* which is administered by the Australian Communications and Media Authority (ACMA).

In 1998 the Australian High Court found that Australian television networks can count New Zealand programmes as part of their local content quotas under CER. More information on the Australian Content Standard (including provisions for CER) can be found on the ACMA website at www.acma.gov.au.

Co-production Status

The New Zealand-Australia Co-production MOU applies to:

- (a) films of a like nature to feature films produced for exhibition by way of television broadcasting;
- (b) documentaries; or
- (c) mini-series of television drama.

The Australian competent authority administering the Australia-New Zealand co-production MOU is Screen Australia.

Screen Australia and the NZ Film Commission have also agreed that Australian nationals will continue to be treated as New Zealand nationals and vice versa for all official New Zealand or Australian film and television co-productions. For example, an Australian director can be regarded as a New Zealand national for the purposes of a UK-New Zealand official co-production.

Funding

Federal

Screen Australia, the Commonwealth Government’s screen agency equivalent to the NZ Film Commission and NZ On Air, provides development, funding and marketing investment

in television productions, including co-productions. It administers the Producer Offset which is comparable to the New Zealand Screen Production Incentive Fund (SPIF). The Screen Australia website is www.screenaustralia.gov.au.

The Department of the Environment, Water, Heritage and the Arts administers the Location Offset (equivalent to New Zealand's Large Budget Screen Production Grant) and PDV Offset (New Zealand's PDV grant) - www.arts.gov.au/film/australian_screen_production_incentive.

The Producer Offset, Location and PDV Offsets are all paid through the Australian tax system.

State

Support for television production is also provided by a number of state agencies. Links to key state agencies are included below:

- New South Wales – Screen NSW – www.screen.nsw.gov.au
- Queensland – Screen Queensland - www.screenqueensland.com.au
- South Australia – South Australian Film Corporation - www.safilm.com.au
- Tasmania – Film Tasmania – www.screenttas.tas.gov.au
- Victoria – Film Victoria – www.film.vic.gov.au
- Western Australia – ScreenWest - www.screenwest.com.au

The Screen Australia website also contains a useful summary of the services provided by these, and other, state level agencies.

Australian Children's Television Foundation (ACTF)

The ACTF is a national, non-profit organisation which aims to provide Australian children with entertainment made especially for them, which makes an enduring contribution to their cultural and education experience.

The ACTF provides development and investment funding for children's television programming including co-productions. Refer to www.actf.com.au.

CANADA

Overview

Canada has a large independent production sector fostered by a series of government directives and funding agencies. For example, conventional free-to-air television, pay-TV and speciality television licensees must broadcast a certain percentage of Canadian content (CanCon) and also spend a percentage of revenues on independently produced Canadian productions.

Regulation and supervision of Canadian broadcasting and telecommunications is carried out by the Canadian Radio, Television and Telecommunications Commission (CRTC) - www.crtc.gc.ca.

Broadcasters

The CBC is the largest free-to-air, nationwide broadcaster. Free-to-air commercial broadcasters include CTV and Global (English) and TVA (French). Three companies dominate the cable distribution industry – Rogers Cable, Shaw Communications and Videotron. There are over 350 digital speciality channels now available in addition to approximately 40 conventional analogues channels.

Co-production Status

The Canada-New Zealand co-production agreement applies to “animation and documentaries, produced either on film, videotape or videodisc, for distribution in theatres, on television, videocassette, videodisc of any other form of distribution approved by the competent authorities.”

The Canadian competent authority administering the Canada-New Zealand co-production is Telefilm Canada.

Funding

Federal Government

Telefilm Canada provides financial assistance (in the form of equity investments, interest free and low interest loans, development and interim financing) to Canadian film and television productions which have significant Canadian creative, artistic and technical content and which meet certain published criteria. Telefilm assistance is distributed through a number of different funds of which the most significant for television is the Canadian Television Fund ("CTF") a public-private industry partnership.

The Telefilm Canada website is – www.telefilm.gc.ca.

Federal Tax Credits

In 1995, the federal government introduced a fully refundable tax credit for eligible "Canadian content" film and video productions produced by qualified taxable Canadian corporations – the Canadian Film or Video Production Tax Credit (CPTC).

In 1997, the federal government introduced a refundable "production services" tax credit (the Film or Video Production Services Tax Credit (PSCT)) for non-Canadian content film and television productions which are produced in Canada.

Both credits are administered jointly by Canada Revenue Agency (the "CRA"), and the Canadian Audio-Visual Certification Office ("CAVCO"). For more information visit the CAVCO website (which has links to the CRA website) - www.pch.gc.ca/pgm/bcpac-cavco/index-eng.cfm.

Provincial and Territorial

Most Canadian provinces and territories have introduced counterpart tax incentives to the federal tax credits or other incentives. In most cases these are more generous than and supplement the federal incentives.

Information on funding available at the provincial and territory level is outlined below:

- Alberta - Alberta Film - www.albertafilm.ca
- British Columbia - British Columbia Film - www.bcfilm.bc.ca
- Manitoba - Manitoba Film & Sound - www.mbfilmmusic.ca
- New Brunswick - New Brunswick Film – www.nbfilm.ca
- Newfoundland – Newfoundland and Labrador Film Development Corporation – www.nlfdc.ca
- Nova Scotia - Film Nova Scotia - www.filmnovascotia.com
- Ontario – Ontario Media Development Corporation - www.omdc.on.ca
- Prince Edward Island Film Enterprise - www.peifilm.com and the Government of Prince Edward Island - www.gov.pe.ca/development/ptrp/index.php3
- Quebec - Québec Film and Television Council (QFTC) - www.qftc.ca and Société de développement des entreprises culturelles (SODEC) - www.sodec.gouv.qc.ca
- Saskatchewan - SaskFilm & Video Development Corporation - www.saskfilm.com
- Yukon - Yukon Film & Sound Commission - www.reelyukon.com

Other

There are a range of private sector funding organisations for film and video production. A good place to start looking for these is the Canadian Film and Television Production Association (CFPTA) GUIDE (industry encyclopaedia) which also goes into further detail on the funds available above as well as providing other information on producing in Canada - www.cftpa.ca/guide/pdfs/CFTPA%20GUIDE%2009-10.pdf.

EUROPE AND EUROPEAN UNION

Outlined below are a number of initiatives that span Europe, many of which are aligned to the European Union (EU).

Regulatory Framework

For a general understanding of the regulatory framework adopted by the EU and applying to all member countries it is useful to have an understanding of the European Television Without Frontiers (TVWF) directive.

To function optimally, the single European television market needs a minimum set of common rules covering aspects like television advertising, production of programmes and protection of minors.

Since 1989 this has been provided by the TVWF. It achieves this by preventing member states from restricting reception and redistribution of broadcasts from other EU countries. It also includes regulations on quota for domestic and European content.

In 2007 the TVWF became the Audiovisual Media Services Directive (AVMS) which covers all EU audiovisual media services (including on-demand services) in the digital age. Refer to - http://ec.europa.eu/avpolicy/reg/tvwf/index_en.htm.

European Television

Data on the audiovisual industry in Europe is collated by the European Audiovisual Observatory. The Observatory is a European public service body comprised of 36 member states and the European Union, represented by the European Commission - www.obs.coe.int.

In mid-2008 the Observatory announced its latest figures on European television markets. This data comes from its MAVISE database (<http://mavise.obs.coe.int>), created in 2007.

The Observatory noted that the number of television channels in 27 EU markets plus Croatia and Turkey was around 6500.

Of the 4663 European channels already in the MAVISE database, this includes: 381 nationwide terrestrial channels, 2473 nationwide channels accessible through cable, satellite or IPTV and 1809 regional and local channels.

The UK is by far the country with the highest number of channels - 883 compared with 300 in Germany, 284 in Italy, 252 in France and 199 in Spain. The UK has both a large number of thematic channels intended for the national market but also a considerable number targeting other European countries.

Co-productions

There is no co-production agreement between New Zealand and the European Union as it is not a nation state.

The European Convention on Cinematographic and Television Co-production underpins co-production agreements between countries within the EU. For further information on this and other European Conventions and international treaties relating to the audiovisual sector visit the European Observatory website - www.obs.coe.int/oea_publ/iris/etat_signatures.html.

The European Observatory KORDA database (see below) also contains information on co-production treaties signed by member countries.

Funding

The European Observatory maintains a database on funding for the film and audiovisual sector called KORDA which can be found at <http://korda.obs.coe.int/>.

MEDIA and MEDIA Mundus

MEDIA is a programme of the EU to strengthen the competitiveness of the European film, television and new media industries and to increase international circulation of European audiovisual product. MEDIA Desk offices are located in EU countries and some East European countries. The Desks are responsible for informing and advising the professionals in the film, television and multimedia sector about the audiovisual policies and programmes of the EU.

Independent production and distribution companies can apply for development or distribution funding in the form of grants and interest free loans through the Desks. Financial assistance is also available for training providers and organisers of markets and festivals.

Recently the EU has adopted a new MEDIA Mundus programme, a broad international cooperation programme for the audiovisual industry to strengthen cultural and commercial relations with film-makers of third countries (ie countries which are not members of the European Union).

Further information on MEDIA and MEDIA Mundus can be found at - http://ec.europa.eu/information_society/media/index_en.htm.

Other

CINE-REGIO is a network of regional film funds in Europe. Its main objectives include integrating new regional film funds, strengthening the co-development and co-production of audiovisual products, and fusing talents and resources in different regions for a wider market - www.cine-regio.org/about_cine-regio/.

FRANCE

Overview

The main source of funding for digital media is through the CNC (Centre National de la Cinématographie). The CNC dispenses aid to all sectors of the audiovisual industry, gathers statistical information and oversees media policies and affairs on behalf of the Minister of Culture.

Broadcasters

France Télévisions is the French public national television broadcaster. Its main channels are France 2, France 3, France 5, and Arte France Télévision. France Télévisions is currently funded by licence fees and advertising, although recently the government has begun the process of reducing its advertising content. The three main private stations are TF1, Canal Plus and M6.

There are 4-5 main cable and satellite providers. France is regarded as one of the most competitive countries in Europe in the provision of Internet broadcasting.

Co-Production Status

The France-New Zealand co-production agreement applies to “cinematographic works of all lengths and formats, and includes films of fiction, animation and documentaries whose primary distribution is through cinema in the two countries... also applicable on a case by case basis (to) works intended for distribution through television, including documentaries, tele-movies or miniseries of television drama.”

The competent authority in France administering the France-New Zealand co-production agreement is the CNC.

Funding

The descriptions below of potential production funding sources in France are further described in the CNC document *France: The Co-production Guide* - www.filmfrance.net/telechargement/FranceCoprodGuide09.pdf.

National Government

The film financing system in France hinges on the "Compte de Soutien" (a film and television industry support fund). This fund, administered by the CNC is financed by various taxes, including taxes on cinema tickets and the turnover of television channels (free-to-air and pay) and video and DVD sales turnover.

This revenue is returned to the film and television industries through grants for writing, production, distribution, exhibition, export and so on.

Local and Regional

There are some 29 local and regional governments in France that offer support in the form of grants and tax incentives. Film France, the French film commission, is the state-funded agency in charge of promoting France as a shooting location. It co-ordinates a network of 40 local film commissions throughout the country including those that offer funding – www.filmfrance.net.

Tax Rebate

France has introduced a new incentive called the Tax Rebate for International Productions (TRIP) that reimburses 20% of eligible costs of foreign movies and television productions shot in France.

Refer to the CNC website - www.filmfrance.net/v2/gb/home.cfm?choixmenu=taxcredit.

Private

The Soficas are equity funds financed with tax-related money. The money comes through banks from private investors wanting to pay less income tax. It is available for both movie and television production. As the Soficas want their money back their financing tends to be gap funding.

GERMANY

Overview

Germany is a federation of 16 regions (Länder), each of which has a responsibility for culture and media. Most of the Länder offer financial support for film and television production. This support is aimed at individuals or companies based in each region or for projects located in the region. Most of the major Länder work closely with regional film commissions as well.

The NZTE office in Hamburg prepared a note on Film Funding Opportunities in Germany in December 2004 - www.spada.co.nz/documents/FilmFundingOpportunitiesGermany.PDF. The funding agencies and advice given in this document is still worth viewing noting that a co-production agreement between Germany and New Zealand was signed in 2005 (see below) and private sector funding has changed in the interim (also see below).

The German broadcasting tradition does not include any kind of quota regulation for specific types of programmes or genres, other than the quota regulation of the EU.

The federal structure of Germany means that the Länder have sole responsibility for culture and the media. There is no federal broadcasting law.

Broadcasters

While the public broadcasters ARD and ZDF transmit terrestrially throughout Germany, commercial stations are only available within metropolitan areas, so the number of available channels varies between 10 and 30. All channels are free-to-air and the broadcasters rent transmissions services directly from a transmitter operator, which is usually the Deutsche Telekom.

There are three major cable operators, Unity Media in the states of Hesse and North, Kabel BW in Baden-Württemberg and the largest Kabel Deutschland in the 13 other states. In addition to that pay-TV broadcasters Premiere (various genres) and, in some networks, Arena (offering Germany's premiere soccer league) are available. There is currently a single pay-TV satellite operation in Germany Premiere World.

Co-Production Status

The German-New Zealand co-production agreement applies to “an aggregate of images, or of images and sounds, embodied in any material, and includes television and video recordings, animations and digital format productions.”

The competent authority in Germany administering the agreement is Bundesamt für Wirtschaft und Ausfuhrkontrolle (Federal Office of Economics and Export Control, BAFA).

Funding

As noted above NZTE has already prepared a useful source of information on the various funding bodies. Note that more than one institution can help fund a project.

Federal

There is one national public funding body the German Federal Film Board - Filmförderungsanstalt (FFA) – www.ffa.de.

Regional and Territorial Funds

There are five major regional funds:

- State of Bavaria - FilmFernsehFonds Bayern (FFF) – www.fff-bayern.de
- Hamburg - Filmförderung Hamburg – www.ffh.de
- North-Rhine Westphalia - Filmstiftung Nordrhein Westfalen (NRW) – www.filmstiftung.de
- Berlin and Brandenburg - Medienboard Berlin-Brandenburg (MBB) – www.medienboard.de
- East Germany - Saxony, Saxony-Anhalt, and Thuringia - Mitteldeutsche Medienförderung MDM) – www.mdm-online.de

And some smaller ones, of which the largest are:

- Baden-Wurtemberg - Medien- und Filmgesellschaft Baden-Württemberg (MFG) – www.mfg.de/film
- Northern Länder, Lower Saxony and Bremen - Nordmedia Fonds – www.nordmedia.de

Private Sector

A number of private funds previously took advantage of tax rules which provided strong incentives to invest in media production. These rules have changed more recently which has severely impacted on the number of such funds. There is no known source which collectively identifies remaining funds.

IRELAND

Overview

Ireland supports television production through a tax incentive, funding through the Broadcasting Commission of Ireland (BCI) and funding from the national level screen agency the Irish Film Board.

The BCI is an independent statutory organisation responsible for a number of key areas of activity with regard to television and radio services in Ireland. This includes the licensing of independent broadcasting services on digital, cable and satellite systems; the development of codes and rules in relation to programming and advertising standards and the monitoring of all licensed services.

Broadcasters

Radio Telefís Éireann (RTÉ – RTÉ1, Network 2 and TG4 (Irish language broadcasting)) is the public service broadcaster in Ireland. It is a statutory corporation. The commercial free-to-air broadcaster is TV3 Ireland, which includes 3e and tv3.ie.

Cable TV services are available in most major cities and towns – the main companies are NTL and Chorus. Sky Digital is the dominant satellite provider.

Co-Production Status

The Ireland-New Zealand co-production agreement applies to “an aggregate of images, or of images and sounds, embodied in any material, and includes television and video recordings, animations and digital format productions.”

The competent authority in Ireland administering the agreement is An Bord Scannán.na h Éireann (Irish Film Board).

Funding

Irish Film Board

The Irish Film Board is the national government’s screen agency. It supports film and animation production, including animation for television. The Irish Film Board website also includes information on potential co-production partners. Further details can be found at www.irishfilmboard.ie.

Sound and Vision

Sound and Vision is a grant scheme designed to support the production of new television and radio programmes in the areas of Irish culture, heritage and experience and adult literacy. The scheme is the result of the Broadcasting (Funding) Act, 2003 and is funded by 5% of the television licence fee. It is administered by the BCI – www.bci.ie.

Tax Incentive

In 2008, the Irish government introduced new measures to strengthen the Irish tax incentive, Section 481 for film and television production. Projects may derive a benefit of up to 28% of their eligible Irish expenditure. Qualifying expenditure includes all EU personnel and purchases of goods and services in the State.

Irish Revenue (the Irish tax agency) is responsible for administering the scheme. The Department of Arts, Sport and Tourism have an input into the procedure in that they validate the cultural content of projects submitted for certification. The Irish Revenue website can be found at – www.revenue.ie.

ITALY

Overview

Television in Italy was introduced in 1939, however, this lasted for a very short time. When Italy entered World War II in 1940 all transmission was interrupted and resumed nine years after the end of the conflict in 1954.

The majority of television channels broadcast in Italian. However, there are a small number of channels that broadcast in English, French and German. All foreign television programmes are dubbed in Italian (no subtitles) and unless the viewer has cable television, cannot view programmes/shows in their original language.

Broadcasters

In total there are 55 multi-lingual television stations in Italy, however, the two main national television networks are state-owned RAI (RAI Uno, RAI Due, RAI Tre), funded by an annual mandatory licence fee, and Mediaset (Canale 5, Rete 1, Italia 1), a commercial network. While many other networks are also present, both nationally and locally, these two together reach 80% of the television audience.

Co-production Status

The Italy-New Zealand co-production agreement applies to “any sequence of visual images, irrespective of format, including animation and documentaries, which falls within the scope of the laws of either country governing the provision of benefits in relation to film production as in force from time to time.”

The competent authority in Italy administering the agreement is Presidenza del Consiglio dei Ministri, Dipartimento Spettacolo (Prime Minister’s Office, Entertainment Division).

Funding

Federal Government

Since 2008, all creative institutions (television, film, museums etc) that received funding from the Ministry of Culture (*Il Ministero per i Beni e le Attività Culturali*) are struggling with a severe lack of funding after extensive budget cuts (www.cinema.beniculturali.it - in Italian only). Feature Films, short (up to 75 minutes) documentaries and animated films are eligible for financing through state funding.

Regional

The Italian Film Commission is a division of the Italian Trade Commission and operates as a promotion office for the audiovisual industry. The Commission does not provide funding, however, there are six regional Film Commissions that provide access to funding for stimulation of the audiovisual sector in their regions. These are listed below:

- Apulia Film Commission - www.apuliafilmcommission.it - (in Italian and English) - provides funding but not tax credits.
- Film Commission Regione Campania - www.fcrc.it - (in Italian and English) - provides funding but not tax credits.
- Film Commission Regione Piemonte. No website, however email manera@fctp.it. Provides funding for documentaries but not tax credits.
- Friuli Venezia Giulia Film Commission - www.fvgfilmcommission.com - (in Italian and English) - provides funding but not tax credits.
- Roma Lazio Film Commission - www.romalaziofilmcommission.it - (in Italian and English) - provides funding and tax credits.

- Sicilia Film Commission - www.regione.sicilia.it/beniculturali/dirbenicult/filmcommissionsicilia.html - (Italian only) - provides funding but not tax credits.

Tax Credits

The Italian Parliament has enacted a law providing for generous tax credits for investments in Italian films.

The support is available for works of Italian nationality (involving minimum content shot or expenses incurred in Italy), those originally expressed in the Italian language, or those of cultural interest.

Refer to the Ministry of Culture website (above) for details.

Private Sector

There is no known private sector funding organisation.

REPUBLIC OF KOREA

Overview

Rapid change is occurring to the South Korean television broadcasting industry including revision of broadcasting regulations and major restructuring of government agencies. While the local NZTE offices are an important source of contact in most markets this is particularly the case in South Korea where such sweeping change is taking place.

Strong government quota provisions apply across cable television, satellite broadcasting as well as terrestrial broadcasting. This includes requirements for the amount of independent production to be broadcast. Particular emphasis has been placed on the animation industry in recent years.

Some 500 independent production companies were registered in 2005.

Broadcasters

In South Korea, there are a number of national television networks, the three largest of which are KBS (Korean Broadcasting System), MBC (Munhwa Broadcasting Corporation), which are both owned by the government, and SBS (Seoul Broadcasting System) which is now privately owned. There are a number of other commercial networks.

Korean dramas have become popular in other East Asian and Southeast Asian countries (including Japan), with whole sets of videotapes or DVDs of series available, complete with subtitles.

Cable television was introduced in 1995. Today, there are a number of cable operators in South Korea such as T-broad, C&M, and CJ. Satellite television was launched in 2002.

Co-Production Status

A co-production agreement exists between New Zealand and the Republic of Korea. However, it only applies to "a series of images, or of images and sounds, including animation, which is intended to be shown in cinemas" ie it does not cover television production.

The competent authority administering the agreement is the Korean Film Council (KOFIC).

Funding

Incentives are available to production houses for business development, training and access to overseas markets. In addition the government assists with infrastructure support, such as the provision of production facilities, and financial aid for production expenses. A substantial amount of government support is funded by terrestrial and other major broadcasters from fees paid by the broadcasters either for obtaining broadcasting licences or out of advertising revenues.

Key agencies from which more information can be obtained are the Ministry for Culture, Sports and Tourism (www.mct.go.kr/english/index.jsp), Korean Communications Commission (KCC) (<http://eng.kcc.go.kr>) and a new agency which is likely to be called the Korea Content Promotion Agency (KOCCA) (www.kocca.kr/sub/kocca/about/about.jsp - in Korean).

SCANDINAVIA – DENMARK, NORWAY, SWEDEN

SCANDINAVIA

Foreign television channels and programming continues to grow in importance in Scandinavia. Regional public funding has acquired increasing importance in the overall financing of film and audiovisual works in Europe and Scandinavia is at the forefront of this. More funding for film and audiovisual production is dispersed through the various regional levels, than national levels. This includes regional government, territorial communities and local entities (departments or municipalities).

Three countries make up the Scandinavian region – Denmark, Norway and Sweden. Scandinavia, Iceland and Finland form a group of countries known as the Nordic region.

There are a number of initiatives that have taken place across the Nordic countries. These include:

- Scandinavian Locations – an initiative amongst nine Nordic film commissions to promote the Nordic region to foreign producers – www.scandinavianlocations.org/.
- Nordicom - a knowledge centre and archive for the area of media and communication research. It is a resource for information on the television channels across the Nordic countries; licence systems; television licence revenue; access and viewing - www.nordicom.gu.se/eng.php?portal=mt&main=showStatTranslate.php&me=1&media=Television&type=media&translation=Television.
- Nordic Film and Television Fund - is comprised of 17 partners and promotes the production of audio-visual projects in the Nordic countries. It will provide support for the production of television fiction / series in the form of top-up financing once national base funding is first confirmed - www.nordiskfilmogtvfond.com/.
- The Nordvision Fund - distributes funds to co-productions between Nordic production companies to strengthen Nordic cultural collaboration. Nordvision is a cooperative initiative between the five Nordic public service companies DR, NRK, SVT, YLE and RUV - www.nordvision.org/faq/.

More detail is provided on Denmark, Norway and Sweden below.

DENMARK

Overview

Broadcasting in Denmark is organised on three levels - national, regional and local coverage. DR and TV2 Denmark are the Danish national (public service) broadcasters. DR is a self-regulating public broadcasting agency and TV2 is a publicly owned company. The Danish public service broadcasters are obliged to participate in the production of Danish fiction and documentary films through investment and acquisition of rights.

Broadcasters

There are eight major television channels in Denmark. DR1, DR2, TV2 Danmark, TV2 Zulu, TV2 Charlie, TV2 Film, TV3 Danmark and TV3 +. DR and TV2 are each responsible for two television channels, one terrestrial and one satellite. DR is financed almost exclusively by licence fees, while TV2 is financed by advertising revenue and other income. In addition to

DR and TV2, a number of private television companies also broadcast nationwide through satellite or cable television.

There are eight regional TV2 television companies. The local television stations are private enterprises. Local stations are financed by membership and subscriptions and, to some extent, by municipal subsidies, sale of transmission time, and similar means. Non-commercial local stations can also obtain subsidies from the state.

Co-production Status

There is no co-production agreement between New Zealand and Denmark. Denmark does have a number of co-production agreements with other members of the European Union which have co-production agreements with New Zealand.

Funding

National

Television dramas and documentaries for local broadcasters not funded by licence fees are able to tap into a Public Service Fund (Public Service Pulje) administered by the Danish Film Institute on behalf of the Danish government. www.dfi.dk/filmstoette/publicservicepuljen.

Provincial and Territorial

FilmFunen is a joint public/private limited company investing in television productions and supports television productions with 50% of their spend in the region of southern Funen - www.filmfyn.dk/english.

The West Danish Film Fund invests up to 15% of production costs in a broad range of television, multimedia, and film productions - www.filmpuljen.dk.

Tax Credits

There are no state tax credits currently on offer.

NORWAY

Overview

Media policy is the responsibility of the Ministry of Culture and Church Affairs. This includes broadcasting legislation, copyright issues, press subsidies and film policy. The Norwegian Media Authority (www.medietilsynet.no) is the overall regulatory and supervisory agency for the media sector. The Norwegian Film Institute is the Government's executive body for film policy and handles the government's support schemes (see below).

The Broadcasting Act (1992); Media Ownership Act (1997); and Television Standards Act (1987) cover mass media issues. Public funding support for film production (now referred to as "audiovisual production") covers television drama and documentaries, and development of interactive ("video") games.

Broadcasters

The Norwegian Broadcasting Corporation (NRK) operates the national channels NRK1, NRK2 and NRK3 along with a growing range of digital channels. Its market share is approx. 40%. NRK's main competitors are the commercially run TV2, TV3 and TVNorge. NRK is financed through licence fees, programme sponsoring, advertisements and commercial revenues.

NRK1 is the most popular television channel in Norway. TV2 is Norway's most viewed commercial television station.

Co-production Status

There is no co-production agreement between New Zealand and Norway. Norway does have a number of co-production agreements with other members of the European Union which have co-production agreements with New Zealand.

Funding

National

The Norwegian Film Institute administers the Norwegian Film Fund, which distributes state funding for development and production of film, television programmes and interactive content - www.nfi.no/english/.

Provincial and Territorial

FilmCamp is a regional fund and infrastructure body, owned by the County of Troms and 6 municipalities in the middle region of northern Norway. It offers facilities, funding opportunities and professional support to television productions shot on location in the region or in the studio facilities - www.filmcamp.no/Default.asp?cmd=1100.

Film Fund FUZZ Ltd, through selective co-production investments, can provide both equity and public funding to television drama to shoot in part or wholly in western Norway. FUZZ is funded by Bergen City Council and is a joint public/private company – www.fuzz.no.

Film 3 AS is a small fund which can support co-production with foreign filmmakers wanting to work in the region around Hedmark and Oppland. Film3 is funded by a mixture of public and private sector funding - www.film3.no/no/english.aspx.

Mid-Norwegian Film Fund, an extension to the Mid-Norwegian Film Centre, is a regional investment fund established to support audiovisual productions in central Norway. It subsidises the development of television-series, feature films and computer games and gives top-up financing to television-series and feature films – www.midtnorskfilm.no.

Tax Credits

Private media funding is still rare in the cultural sector in Norway. However, this is beginning to change. A Norwegian tax reimbursement scheme of 15% has been in the pipeline for sometime and is due to go into effect in 2009.

SWEDEN

Overview

Public service television is financed through licence fees. The income derived is shared by all three public service companies (SVT 60%, SR (radio) 35% and UR (educational radio and television) 5%). The three companies also form the corporation, Radiotjänst i Kiruna AB (Radio Service in Kiruna) the television licensing body responsible for collecting the licence fees although these are actually administered by the government Swedish National Debt Office.

Television transmission, other than via satellite, is subject to agreements between the government and the public-service television companies, and TV4, an independent company. The Swedish Radio and Television Authority (SRTA) is responsible for regulations on commercial and satellite transmissions. It is also the licensing and registration authority and collects fees from commercial television transmissions within Sweden.

The SRTA also manages quota provisions for local content and independent productions.

Broadcasters

SVT, Sveriges Television (Swedish Television) is Sweden's public television broadcasting service, funded entirely by licence fees, and has the highest viewing share. Channels are SVT1, SVT2, SVTB (a children's channel), Kunskapskanalen (knowledge), SVT24 and (international) SVT World. Other platforms are svt.se including SVT Play, SVT HD, and mobil.svt.se. SVT is essentially a State Owned Enterprise which allows it a relatively independent position.

Private commercial networks include TV4 Group, Viasat / MTG, ProSiebenSat.1 Media, MTV Networks Nordic. These are not required to broadcast from Sweden but all the same target a Swedish audience.

Co-production Status

There is no co-production agreement between New Zealand and Sweden. Sweden has a number of co-production agreements with other members of the European Union which have co-productions agreements with New Zealand.

Funding

Provincial and Territorial

Film in Dalecarlia (Film I Dalarna) is open for cooperation with filmmakers from other counties and companies. It is partly sponsored by the Swedish Film Institute and the county council of Dalecarlia - www.filmidalarna.se/english/index.html.

Film in West (Film I Väst) finances up to 20% of audio-visual productions shot in western Sweden. It is financed by local authorities in the north-west Västra Götaland region, the EU Regional Development Fund, the Swedish Film Institute, and its own earnings - www.filmivast.se/Film-i-Vast/In-English/.

Film Pool North (Filmpool Nord) with head offices in the region's largest city, Luleå, can provide co-production financing for television productions and other services - www.fpn.se/site/page.asp?id=1001.

Tax Credits

There are currently no tax credits offered to audio-visual productions.

SINGAPORE

Overview

Singapore is extremely proactive in offering funding towards the development of its television production community and television programming. The Singapore Media Fusion Plan (SMFP) notes that “Singapore’s media financing includes international players and local investors. To date, there are funds available worth over S\$1billion.”

The SMFP is administered by the Media Development Authority (MDA) which combines media development functions with regulatory oversight such as licensing and broadcasting standards.

There is no broadcasting quota in Singapore.

Broadcasters

Consolidation forced by the losses sustained by the previous two major broadcasters operating in a relatively small consumer market led to the broadcasting industry reverting to a monopoly held by MediaCorp TV Singapore Pte Ltd (www.mediacorp.sg). MediaCorp now operate a total of 8 free-to-air television stations, including TVMobile, Singapore's first digital broadcasting service telecast on SBS Transit buses.

Because of its proximity to other countries such as Malaysia and Indonesia a number of television channels are also able to be received from there.

StarHub TV is the sole cable television operator in Singapore, where private ownership of satellite dishes is banned. SingTel mio TV is an IPTV service offering over 30 different channels.

Co-Production Status

The Singapore-New Zealand co-production agreement applies to “an aggregate of images, or of images and sounds, embodied in any material, and includes television and video recordings, animations and digital format productions.”

The competent authority for the agreement is the MDA.

Funding

Government

The SMFP website is a useful first port-of-call for information on television funding - www.smf.sg. This includes the Interactive Digital Media R&D Programme www.idm.sg.

The Economic Development Board (www.edb.gov.sg) is the agency that attracts foreign director investment and can make equity investment through www.edbi.sg.

Private

The SMFP website is a good place to start looking for private media finance - www.smf.sg/BusinessCentre/Pages/MediaFinanciers.aspx.

Private sector media funds include *Upside Down Entertainment* www.udentertain.com.

SPAIN

Overview

Television began to operate as a regular service in Spain in 1956. From the moment of its inception, it was considered a state public service and was subjected to, as were all other media, strict control by the government. It wasn't until 1965 that a second television channel began to function, which also belonged to the state.

Broadcasters

There are six main television broadcasters:

- State-owned television - TVE (Televisión Española) - two channels La 1 and La 2
- Privately-owned television stations - Antena 3, Telecinco, Cuatro, La Sexta

And every region of Spain ("Comunidad Autónoma" – 17, in total) has its own public network service - Telemadrid in Madrid, TVG Televisión de Galicia, TV3 in Catalonia, Canal 9 in Valencia, etc. These channels (called "las autonómicas") form the FORTA ("Federación orgánica de radio televisiones autonómicas").

Co-production Status

The Spain-New Zealand co-production agreement applies to "a series of images, incorporated into any kind of medium, including television and video recordings, animations and productions in digital format."

The Spanish competent authorities administering the Spanish-New Zealand Film Co-operation Agreement are the Institute of Cinematography and Audiovisual Arts and the Autonomous Communities (*Comunidad Autónoma*).

Funding

Federal Government

There is no television licence fee in Spain.

Funding for television production comes from the national state budget and is administered by the Ministerio de Industria, Turismo y Comercio (www.mityc.es).

Broadcasters are also required to spend 60% of their funding for the production of films and films made for television in one of the official languages of Spain (not only Spanish, but also "catalán, gallego, euskera").

Tax Credits

As New Zealand has a co-operation agreement with Spain, New Zealand producers may apply for a VAT/GST rebate – this is administered by the Spanish Inland Revenue (www.aeat.es – in Spanish).

Other

The Spain Film Commission (www.spainfilmcommission.org – in English and Spanish) is based at the ICAA (Spanish Film Institute) headquarters. The Spain Film Commission operates on the same level as Film New Zealand and works alongside the regional film commissions which are listed on its website. None of the film commissions administer funding.

UNITED KINGDOM – SCOTLAND, ENGLAND, WALES NORTHERN IRELAND

Overview

The two most important sources of funding in the United Kingdom (UK) are the National Lottery, which is used to fund the UK Film Council and various regional support bodies, and the tax break system for feature films. Support is largely aimed at feature films rather than television programmes. The tax incentive is not available to television production.

Most television programmes are commissioned directly by television broadcasters. Some funding is, however, available through two of the three main national funding bodies – Northern Ireland Screen, Scottish Screen. The Film Agency for Wales does not fund television production. There are a number of regional level agencies which support television and new media production to various degrees.

Broadcasters

The UK television industry is dominated by a few major household names. The BBC, ITV, Channel 4, and Five provide the five main terrestrial broadcast television channels. Companies such as Virgin Media distribute multi-channel packages - plus Internet and phone services - via cable.

Some 27,000 hours of original programming are produced each year, with 56% produced in-house by the channel owners, and the remainder by independent production companies. There are over 1,000 independent television production companies.

London dominates with the BBC and ITV, and the majority of the independent production sector, based there, but some production work goes on in a dozen other British cities.

There are up to 600 channels for consumers as well as on-demand content.

Co-Production Status

The United Kingdom and Northern Ireland-New Zealand co-production agreement applies to “a photographic film, or a recording on magnetic tape or on any other material, from which a series of images, with or without associated sounds, may be produced; except that this term does not include an item which is not a film for the purposes of the Films Act 1985 of the United Kingdom (as amended from time to time)”.

The competent authority in the United Kingdom and Northern Ireland administering the agreement is the UK Film Council.

Northern Ireland

Northern Ireland Screen, formerly the Northern Ireland Film & Television Commission, is the national screen agency for Northern Ireland. The main areas of activity include funding; locations, services and facilities; exhibition and audience development; education; business support, skills and training.

Northern Ireland Screen has funds for television development, production and marketing - www.northernirelandscreen.co.uk.

Scotland

Scottish Screen is the national development agency for the screen industries in Scotland. Its aims are to inspire audiences, support new and existing talent and businesses, educate

young people, and promote Scotland as a creative place to make films, television and digital entertainment.

Scottish Screen has funds for television development, production and marketing - www.scottishscreen.com.

Wales

The Film Agency for Wales does not fund television production - www.filmagencywales.com.

Regional Level Funding

Regional agencies provide various levels of support for television and new media production. These include:

- NW England - North West Vision - www.northwestvision.co.uk
- NE England - Northern Film & Media - www.northernmedia.org
- Yorkshire - Screen Yorkshire – www.screenyorkshire.co.uk
- West Midlands - Screen West Midlands – www.screenwm.co.uk
- East Midlands - EM Media – www.em-media.org.uk
- Eastern England - Screen East – www.screeneast.co.uk
- South Western England - South West Screen – www.swscreen.co.uk
- South East - Screen South – www.screensouth.org
- London - Film London – www.filmlondon.org.uk