



FEDERATION INTERNATIONALE CINEMA TELEVISION SPORTIFS

"2ND BCN SPORTS FILM – BARCELONA INTERNATIONAL FICTS FESTIVAL"

**INTRODUCTION TO THE WORKSHOP OF PROF. FRANCO ASCANI
PRESIDENTE FÉDÉRATION INTERNATIONALE CINÉMA TÉLÉVISION SPORTIFS**

"PRIVATE AND PUBLIC FINANCE FOR THE PRODUCTION OF SPORTS FILMS"

BARCELONA, 20TH MAY 2011

Sport has become a provider of contents and audience of strategic interest for the Media. In fact, continuously, sports programs are the high television position in the world ranking by audience.

FICTS (Federation Internationale Cinema Television Sportifs, 108 member Countries – recognized by International Olympic Committee) organized the **Workshop "New sport television market trends - TV, Production and Distribution Companies meeting"** during the "World FICTS Challenge 2010 in the Barcelona, Moscow and Beijing phases, which closed on the occasion of **"Sport Movies & Tv 2010 – 28th Milano International FICTS Fest"**.

The demand to create this Meeting originates from the present no-dialogue platform between televisions and producers signalled for the first time on November 2009 in Milan.

The theme raised a great interest on the matter, so the Workshop has been presented again, with lots of participations soliciting FICTS to create, since October 2010, an annual meeting.

FICTS wants to create and develop a meeting that gives the chance to make a comparison between Producers, Distributors, Directors, Networks and Sports Federations coming from all over the world with the aim to "celebrate the wedding" between these protagonists of the sports images and to develop the production and the sale.

The ethical function and cultural values of the Olympic Movement turn it in a *"global movement at humanity's service"* and constitute an inestimable heritage that two medias, as television and cinema, can spread through a correct use of the sports image.

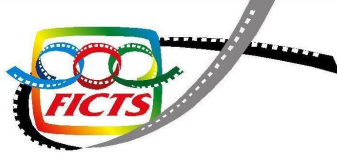
Since 1983 FICTS works in this sector in tune and with reciprocal respect of rules with the IOC. The FICTS Mission develop through these aims:



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- To pursue the knowledge and the divulgation of sport movies and videos of the Olympic Movement to world-wide level.
- To promote the best quality of the productions of sport images.
- To favour the meetings and the collaborations among those who work in a creative way in the sport's sector through meetings, workshops and manifestations.
- To collaborate with the "IOC Commission for Culture and Olympic Education", the National Olympic Committees and the International and National Sports Federations.

Following the FICTS Statute, among the aims of "Sport Movies & Tv" there's that of offering a dialogue to Mass Media, Directors, Actors, Sports Productions and Distribution Companies to facilitate the approach and the thoughts among the professionals of this sector.

In 2009 the Workshop "*Market Movies & Tv*" showed the necessity to create an open market focused on Producers and Distributors of the small and medium market. A market that should offer an alternative to the existing fairs.

FICTS wants to keep the dialogue opened (started in 2009 in Milano and continued in 2010) among the professionals of the sector and create a fixed date which could represent a display-window for any kind of audiovisual sports production (cartoons, documentaries, shots, movies, fictions, etc).

In this context FICTS can adopt a relevant role in the production and distribution international market.

The FICTS Market of Cine-Television rights Commission elaborated the speeches of Barcelona, Moscow, Beijing and Milan 2010 from which came out that:

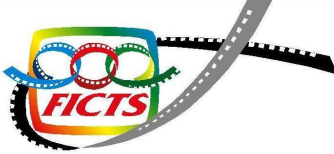
- **The functioning of the market of cine-television rights** continues through the three categories consolidated protagonists of the field by now: production companies (product the programs), television companies (broadcast the programs), distributors / rights' owner (intermediaries).



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- **The procedures of bargaining rights** differs itself on the kind of product (single or serial), of buyer (Commercial Tv, Public Tv, Pay Tv), of national television market size.
- **The starting situation that followed the digital revolution** makes necessary the opening of a serious dialogue with the Internet reality.
- **The impact of the new technologies** (smart-phone, tablet) in the sports communication makes the reference market fluid and unstable but prolific in new opportunities.
- **The request of “ready-made” contents** with sports theme that market presents for the need of filling the schedule of the many digital channels is more and more concrete.
- **The documentary is the most required product**, followed by the serial product, which develops in episodes and that allows the channel to loyalize the audience.
- **Football is obviously the favourite sports discipline**. American football, rugby, boxing, for the European public F1 and motor cycling races, cycling, skiing and, for teenagers, extreme sports and urban sports (for example parkour) are well appreciated.
- The **audience of sports products is wide**, generally male, transversal for social-economical-cultural position and age.

Therefore, it is desirable a dialogue between the field protagonists.

Granted that the “live” sports events are the most required and well-paid products broadcasted all over the world; as regarding the production of sports programmes, the television interests depend on the Country and the kind of public. It is also important the reference budget, which changes depending on the Broadcaster dimension and on the kind of right it acquires.

In the last years television market had some great changes which multiplied the rights unwrapped in different versions.

From the Producers and Distributors point of view it's fundamental to be well-informed about the national and international television market in order to get business opportunities.

It's necessary to start a dialogue among the protagonists to guarantee the circulation of right information. It refers mainly to the contents required by Broadcasters and to the prices that the television market dictates on average depending on the emission rights required.

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Producers and distributors are now-a-days moving inside a great market with a reduction of rights prices for which it is required many passages and long periods of amortization; if the Broadcasters' needs aren't clear there's the risk to fail the investments on productions which won't have the possibility to be distributed and sold.

It is not enough. The global economical crisis that hit most part of the world in the latest years is showing his most heavy effects on the world cinema and television market just in that period. Bar none: from producers, to distributors to the public.

In short:

- The public, failing in sports stadiums by now, is much more in the pursuit of the fruition of sports images cosily sit in the armchair or through new media, but not everyone can dare the high pay per view subscriptions.
- Broadcasters, after the multiplication of the channel brought by digital television and new media, turns strongly at the sports product to fill the schedule hours but they are not inclined to finance adequately the producers of this contents.
- Those who remain on the corner are the producers who, to answer to the growing question of sports productions, are forced to seek the necessary funds in the jungle of the public sponsorship (European, National or local), based on obscure call for bids often inaccessible and penalised by the many reduction of funds for the culture and the public administration, or in the desert of the private sponsorship crippled by the crisis of the economical system.

It will be the job the qualified Workshop speakers to suggest new solutions to break a stalemate that penalise all the market actors.

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