



WP3 – The institutional context of the EU film industry

Public Database on EU laws and cross-national frameworks

Project: Reviving, Boosting, Optimising and Transforming European Film Competitiveness - REBOOT

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PREFACE

This deliverable offers an overview and description of the structure and contents of the public database on ‘European Union (EU) laws and cross-national frameworks relevant to the European Film Industry (EFI)’. Developed within the framework of Work Package 3 (WP3) of the REBOOT project, the database is organised into three distinct sub-databases, each addressing key dimensions on the laws and policies governing the promotion of the EFI at the international level: the regulatory framework for filmmaking at the EU level and across EU member states; institutional and policy models across the EU Member States, and EU legal and policy instruments relevant to the internationalisation of the EFI. D3.6 is meant to act as a guide to these resources. It outlines the main types of information and data included in each sub-database and details the methodology employed in their compilation, including documentary sources, data collection structures, and other relevant information. The full sub-databases will be released as part of the ‘Film industry competitiveness dashboard’ (Task 6.2), which is scheduled to be submitted in November 2025. The dashboard will offer an online platform providing public access to both original data collected within the REBOOT project and existing statistics. It will enable visualisations and support future analysis of the evolving competitiveness of the European film industry.

The deliverable is structured in three parts as follows: (1) Part 1 introduces the sub-database on ‘Multi-level mapping of the legal norms informing and regulating filmmaking in the European Union’. This sub-database reflects the scientific output of the research conducted under Task 3.1, led by Scuola Superiore Sant’Anna (hereinafter referred to as ‘SSSA’). It offers a detailed mapping of legal and policy instruments across multiple governance levels (international, supranational, regional, and national) that influence filmmaking in the EU. It covers an array of areas critical to the sector’s competitiveness, including cultural diversity, copyright, media law, and the protection of minors. Norms have been extracted from legal instruments issued by organisations such as UNESCO, WIPO, WTO, the Council of Europe, the EU, and selected Member States. (2) Part 2 presents the sub-database on the ‘Promotion of the EFI at the international level: Institutional and policy models across the EU Member States’. This sub-database reflects the output of Task 3.4, led by the University of Liège (ULIEGE), which explored how public institutions and practices contribute to the international promotion of their national film industries and, by extension, of the broader EFI. The sub-data includes quantitative data and materials, offering a structured, accessible, and comparative resource. Drawing on extensive documentary research, interviews, and market data, it provides a comparative mapping of public support strategies, funding mechanisms, and the actors involved in promoting the EFI across EU Member States and abroad. (3) Part 3 presents the sub-database on



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‘EU legal and policy measures on the promotion of the EFI on the international scene’. Developed as part of research conducted by the Hellenic Foundation for European and Foreign Policy (ELIAMEP) under Task 3.5, it catalogues a range of agreements concerning trade facilitation and cooperation negotiated by the EU with third countries and regions, covering agreements that are currently in force, as well as agreements pending signature and ratification. It also covers selected EU funding instruments with relevance to the international promotion of European audiovisual works and audiovisual cooperation with third countries.



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PART 1 – MULTI-LEVEL MAPPING OF THE LEGAL NORMS INFORMING AND REGULATING FILMMAKING IN THE EUROPEAN UNION

INTRODUCTION

The 'multi-level mapping of the legal norms informing and regulating filmmaking in the European Union' sub-database thematically and schematically displays the scientific output of the research activities performed by SSSA between February 2022 and July 2025 under Work Package 3 and in the context of Task 3.1 - EU and comparative mapping of the filmmaking regulatory framework (hereinafter referred to as 'T3.1').

T3.1 is one of the core research tasks that is addressed to critically assessing the indicators of competitiveness of the European audiovisual sector (hereinafter referred to as 'European AV sector'), and particularly the EFI. It takes a legal approach to analyse the European policy and legal landscape in which the European AV sector and the EFI operate. In this context, it complements the other research tasks of the REBOOT project, which provide insights into the functioning of the European AV sector and the EFI from different disciplinary perspectives such as cultural and media studies, economics, and political science.

In this disciplinary framework and the project workflow, T3.1 is dedicated to examining the policy documents and legal areas that are key to the competitive power of the European AV sector and the EFI in the EU and its Single Market. It outlines and explains the EU policies that inform the European AV sector and the EFI. Furthermore, it maps the legal rules in the EU Directives and Regulations, as well as in the national legal systems of the selected EU Member States, that are essential to achieving the policy objectives related to the filmmaking process in the EU. The mapping of the norms at supranational (or, the EU) and national levels is enriched with those inherent in the legal instruments administered by international and regional organisations, such as the United Nations (hereinafter referred to as 'UN') and its specialized agencies, namely the United Nations Educational, Scientific and Cultural Organisation (hereinafter referred to as 'UNESCO') and the World Intellectual Property Organisation (hereinafter referred to as 'WIPO'), the World Trade Organization (hereinafter referred to as 'WTO'), and the Council of Europe (hereinafter referred to as 'CoE').

In line with the research endeavours of T3.1, the sub-database in question captures and demonstrates the normative framework and the interactions of norms at different levels (i.e., international, regional, supranational, and national) that shape the European AV sector and the EFI.



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It is envisioned as a rich and informative source, in which the legal instruments adopted by UNESCO, WIPO, WTO, CoE, EU, and selected EU Member States between the late 1990s and 2022 are compiled and presented. The data available in the sub-database is presented in a user-friendly and open format for policymakers, academics, scholars, researchers, and cinema professionals (e.g. independent film producers, new talents, film distributors and promoters).

METHODOLOGY AND SOURCES

The research methodology of the sub-database has been shaped by the data collection and analysis methods employed for T3.1.

As mentioned above, T3.1 is driven by the goal of depicting the policy and legal framework as well as the interactions of legal norms at the international, regional, supranational and national levels. Accordingly, T3.1 conducts a comprehensive and multi-level mapping of the policies and legal norms in four major areas, which are as follows:

- (1) the interplay of cultural diversity with the competitiveness of the European AV sector and the EFI,
- (2) the copyright-related aspects of the pre-production, production, and post-production—especially the distribution, exhibition, and preservation—phases of filmmaking lifecycle;
- (3) the media law-related aspects of the post-production phase—especially the norms related to access to audiovisual and cinematographic content on television broadcasts and online platforms, with a specific focus on the screen and catalogue quotas allocated to enable the prominence of European works; and finally,
- (4) the legal norms inherent in the EU media law framework concerning the protection of minors.

The data presented in the sub-database is collected primarily by conducting research in the official EU database, EUR-Lex, to locate and review EU policy documents and legislation concerning the operation of the European AV sector and the EFI. The EUR-Lex database has been helpful in retrieving EU policy documents, Directives, and Regulations, while the 'National Implementation' section on the webpages dedicated to each Directive and Regulation has been crucial for accessing the key legislation of the selected EU Member States in their official languages.

The selection of the EU Member States and their national legislation has been made among those countries represented in the REBOOT consortium (i.e., Austria, Finland, France, Greece, Italy, the



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Netherlands, and Spain). The national legislation analysed in this way has been reviewed with the support of machine translation tools such as Google Translate or DeepL and has been reviewed and edited by the SSSA research team, unless such data can be extracted from the data repository of the SSSA research team which has been built in the context of the reCreating Europe project, funded by the EU's Horizon Europe programme and coordinated by SSSA between January 2020 and March 2023. The original texts of the EU laws, the data extracted from the reCreating Europe repository, and the machine-translated national norms are compiled into spreadsheets to facilitate and support comparative analysis of the norms across different levels.

Furthermore, the supranational and national legal mapping efforts outlined above were extended to the international legal instruments administered by UNESCO, WIPO, and WTO and the regional legal instruments administered by the CoE. The required data has been extracted from the official legal texts available in each organisation's official databases.

ATTRIBUTES

The collected data has been clustered into ten categories per policy and legal area. These categories are as follows:

- Cultural diversity, which constitutes an overarching principle and an ideal to be achieved to enable the competitiveness of the European AV sector and the EFI within the EU,
- Key definitions and the conceptualisation of 'authorship',
- The economic and moral rights encompassed within copyright and the related rights (i.e., rights of performers, phonogram producers, film producers, and broadcasting organisations),
- Selected exceptions and limitations to copyright and related rights, which might be of use to produce audiovisual and cinematographic content,
- Term of legal protection envisioned for copyright and related rights,
- The norms related to the public domain,
- Key definitions of the terminology used in the EU media law framework,
- The norms concerning access to online audiovisual and cinematographic content,
- The norms pertaining to the screen and catalogue quotas allocated for European works to ensure the availability and prominence of European works, and
- The legal norms on the protection of minors.



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The legal norms from UNESCO, WIPO, WTO, CoE, EU, and the legislation of selected EU Member States, falling under each category, are compiled into a worksheet sheet dedicated to the relevant category mentioned above. Organising the material in worksheets allows for a comparative review of the legal norms, helping to identify the extent of pan-European harmonisation and/or legal fragmentation in the field.

The worksheets share the same properties to facilitate the creation of a website based on the REBOOT Consortium's spreadsheet workbooks. The first column of each worksheet is allocated for the categories of institutions and the Member States in the following order: UNESCO, WIPO, WTO, CoE, EU, Austria, Finland, France, Greece, Italy, the Netherlands, and Spain. The row of each worksheet, on the other hand, is allocated for the categories of legal norms (e.g. definition of authorship, presumption of authorship, exceptions and/or limitations for the preservation of cultural heritage, screen quotas, catalogue quotas). The intersection of each column and row includes the title of the legal instrument as well as the article number and the legal text of the legal norm that corresponds to the category that is being mapped.

CONCLUSION

The 'multi-level mapping of the legal norms informing and regulating filmmaking in the European Union' sub-database is the first online, open-access sub-database dedicated to the legal framework that informs and governs the European AV sector and the EFI. It is also the first endeavour in the field to outline a comprehensive network of norms extracted from various legal instruments and present them in a format that enables comparative review. In this regard, the sub-database serves as an accessible, easy-to-navigate, and efficient tool for policymakers, academics, scholars, researchers, and cinema professionals seeking insights into the legal framework that influences and shapes filmmaking in the EU, as well as the similarities and differences in the regulation of the filmmaking lifecycle, and the rights of cinema professionals along with the tools available to them in the selected EU Member States.

Comprising a blueprint for an extensive online database, the sub-database has been designed in line with the aims and objectives of the REBOOT project and the scope of the research plan of T3.1. As a consequence, the data made available to the public through the sub-database is limited in geography, legal sources, and the period covered therein. These limitations, however, transform the sub-database into a strategic tool that can be further developed with active participation and involvement of users in this collective knowledge-building process. User participation would be welcomed and essential in three areas: First, users can contribute by adding information on the legal



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frameworks of EU Member States that are not yet included. Second, users can provide details on national legal norms specifically aimed at the European AV sector and the EFI in legal instruments other than those covered here (such as copyright and media legislation). Finally, users can play a vital role in maintaining the accuracy of the database by editing the information to reflect legislative reforms and amendments across EU Member States.

In this way, the sub-database that originated from the REBOOT project's research ambitions can become a sustainable and up-to-date online tool that sheds light upon the filmmaking practices in the EU.



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PART 2 – PROMOTION OF THE EFI AT THE INTERNATIONAL LEVEL: INSTITUTIONAL AND POLICY MODELS ACROSS THE EU MEMBER STATES

INTRODUCTION

This sub-database is linked to Task 3.4 which studied the promotion of the EFI at the international level, examining comparatively public practices in eight European Union (EU) Member States (Denmark, Finland, France, Sweden, Poland, Italy, Spain, and Greece), regarding the institutional promotion of their national film industries and, by extension, of the broader European film industry abroad. The results of the research, which are presented in the 'Final report on the mapping and EU law of institutional models for the promotion of the EFI' (D3.5), highlight the institutional efforts made to promote national film industries in countries outside the origin of a film, namely across EU Member States and beyond the bloc's borders. The principal objective of the report is to expand upon and update the findings of the 2006 study by the European Audiovisual Observatory (EAO)-Council of Europe (CoE) on public support for the international promotion of European films. The analysis of the eight countries confirms the assumption that, alongside the development of EU competences in the audiovisual/film sector, Member States remain the primary players in the international promotion of their respective film industries. The film diplomacy of the Member States, understood here as a subset of cultural diplomacy, is achieved through various public institutional mechanisms; through specific support systems anchored in their cultural, economic and diplomatic strategies; and through collaboration between the Member States on a bilateral, regional or international basis, in parallel with the European frameworks.

The complimentary sub-database is based on this report and offers a collection of quantitative and institutional resources designed to provide insights of the mechanisms for the international promotion of national film industries within the EU. It supports the report by delivering structured, comparable, and current data on various aspects of public policy in the field of film diplomacy. It includes several types of up-to-date materials such as a market overview including quantitative data on film production, cinema admissions, and national market shares, a mapping of the main institutional actors involved in the international promotion of cinema in each of the eight countries studied, descriptive tables of public funding programmes in some of these countries, and tables showing the main regulatory mechanisms for video-on-demand platforms in Denmark and Sweden.



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This sub-database is primarily intended for public decision-makers and institutions, both nationally and at European level, seeking comparable models and best practices; researchers in cultural policy and international relations who wish to analyse cultural diplomacy strategies through concrete film promotion tools; and professionals in the film industry (producers, distributors, sales agents), who can access summary information on existing support mechanisms in different countries.

METHODOLOGY AND SOURCES

The eight countries examined (Denmark, Finland, France, Sweden, Poland, Italy, Spain, and Greece) were selected to represent a variety of film systems based on production volume, market size, and the development of film policy. They also showcase a range of institutional models, including both centralised and decentralised, federal and unitary systems.

The constitution of this sub-database is based on extensive and systematic documentary research conducted from September 2023 to June 2025. The reviewed materials included more than 250 documents, such as peer-reviewed journal articles, grey literature, strategic policy documents, and evaluative reports. Together, they offer a comprehensive overview of the regulatory, economic, and cultural aspects related to the institutional promotion of national film industries abroad. The information included primarily relies on publicly available official sources online. It originates from the websites of national institutions responsible for cinema and audiovisual media, such as national film agencies, audiovisual institutes, Ministries of Culture and Foreign Affairs, export promotion funds and support schemes, cultural diplomacy institutions, film commissions, and dedicated programme websites and funding guidelines. Interviews were also conducted to complete the information provided or open new research avenues. Au total, 70 semi-structured interviews and focus groups were conducted, - both in person and online, from September 2023 to November 2024 -, with 72 participants including a diversified set of film professionals (producers, distributors, sales agents, etc), representatives from ministries, public film agencies and film industry associations across the eight EU Member States under study. The interviews lasted between 45 and 90 minutes and were digitally recorded with permission.

Regarding the market overview, the data were collected from the Focus-World Film Market Trends Reports ([European Audiovisual Observatory, 2013-2024](#)) and IMDB database. It provides an overview of key indicators of the European film market (EFM) from 2012 to 2023 with a focus on the eight case study countries selected: France, Spain, Italy, Greece, Poland, Finland, Denmark, and Sweden. It includes data on the number of feature films produced and total cinema admissions by country. Particular attention is given to the national market share of domestic films in each case



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study. These indicators help assess the performance of domestic productions within their respective markets. In addition, the section presents individual tables listing the top 15 national films by admissions for each of the eight countries, including additional data on awards, nominations, IMDB number of ratings, as well as gender's film director.

ATTRIBUTES

The sub-database based on Task 3.4 is divided into 13 data pieces across four categories: 1) market data, 2) actors involved in international promotion, 3) national promotion programmes and funding, and 4) bilateral, regional, and multilateral funding. These categories facilitate understanding of the actors, mechanisms, and the film market related to the international promotion of national films and co-productions.

The first data included, namely market data, provides an overview of the European market share across the eight countries studied. It comprises ten graphs and eight tables. Two of the graphs display (1) feature films produced by country and (2) admissions by country between 2012 and 2023 to facilitate market comparison among the eight European countries studied (i.e., France, Spain, Italy, Greece, Poland, Finland, Denmark, and Sweden). Subsequently, eight graphs (one per country) illustrate more precisely the share (in percent) of the film market between national and internal productions in each country. Finally, eight tables present the Top 15 National films in each of the eight countries. The columns in each table include the original film name, country of origin, release year, director(s), distributor, number of admissions, number of awards, nominations, the IMDB rating, IMDB number of votes, and the director's gender.

The second category, the actors involved in international promotion, includes one table with 83 lines and 11 schemes. The table lists all the institutional actors involved in national film promotion across the eight countries studied, organised by country. Each actor links to a subpage detailing their role within the national industry. The 11 diagrams serve as a map of the national actors involved in the international promotion of films and the connections between them. The countries featured in these diagrams are France, Spain, Italy (x2), Greece (x3), Poland, Finland, Denmark, and Sweden. The information collected in these data sets was up to date as of June 2025.

The national promotion programmes and funding category is then divided into six tables. The first table has 79 lines and provides an overview of the promotion programmes included in the report, sorted by country. Each programme links to a sub-page that briefly explains the programme or funding and references the website of the concerned institutions if necessary. A second table, with



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10 rows and 5 columns, offers a selective overview of ten French programmes, namely Aides au cinéma du monde, Fonds Sud Cinéma, Camera libre, COCO-I, French Immersion XR, Fund for the promotion of cinematic work abroad, IF residencies, Inspiration tour, Support for short film exporters abroad, and TRIP. This table includes the programme's name, annual budget allocation, maximum budget per project, number of funded projects, and the beneficiaries' geographical area. Each programme listed contains a hyperlink to its dedicated webpage. Four tables relating to Greek programmes and funding list respectively four automatic funding programmes for Films, TV Series and Digital Games implemented by H.F.A.C - Creative Greece; seven selective funding programmes for Film Development & Production by H.F.A.C - Creative Greece; four selective funding programmes for Film Distribution and Promotion by H.F.A.C - Creative Greece; and four Creative Hub GR programmes on film education, training, promotion, and innovation, also implemented by H.F.A.C - Creative Greece, with each including the programme's name and description. Each of these programmes features a hyperlink to its dedicated website. Finally, a table with three columns and twenty-six rows details the support for international promotion granted by the Finnish Film Foundation. This table includes information on the applicable year, total budget in Finnish mark and Euro, and the share of the budget. All data in this category is up to date as of June 2025, except the table on Finnish support, which covers information from 1999 to 2023.

The final category included in this sub-database is bilateral, regional, and multilateral funding. It consists of a table with 28 entries listing bilateral, regional, and multilateral funding aimed at the international promotion of national films or co-productions across the countries covered by the report. The information is organised by region and is up to date as of June 2025.

CONCLUSION

The sub-database “Promotion of the EFI at the international level: Institutional and policy models across the EU Member States” is the first open-access online tool dedicated to the comparative mapping of publicly available mechanisms for promoting European national cinema abroad. It gathers and organises a range of disseminated information from official national sources to provide an overview of the European film market from 2013 to 2023, as well as institutional mechanisms and models of film diplomacy across eight EU Member States.

The sub-database is designed as a clear, searchable, and navigable tool for policymakers, researchers, film professionals, and anyone interested in the international promotion of European audiovisual works. It enables comparative analysis of public support strategies, funding mechanisms, and the actors involved in promoting the EFI.



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Conceived within the framework of the REBOOT project objectives and Task 3.4 research area, this sub-database is built on a targeted selection of countries and systems. While it does not claim to be exhaustive, it provides a basis for the future development of a larger-scale comparison tool. It is designed to be evolutive: users will be able to contribute to its enrichment by adding information on Member States not covered in this first version and by participating in the continuous updating of data in light of reforms and institutional developments observed in each country.

This sub-database aims to be a sustainable, updatable, and useful resource for scientific research, public policy development, and strengthening cooperation between Member States in the field of audiovisual cultural diplomacy.



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PART 3 – EU LEGAL AND POLICY MEASURES ON THE PROMOTION OF THE EFI ON THE INTERNATIONAL SCENE

INTRODUCTION

This sub-database is based on the research conducted within the framework of T3.5, focusing on EU law and governance and the promotion of the EFI on the international stage. It aims to serve as a structured, user-friendly, and publicly accessible reference tool for EU legal and policy instruments related to the internationalisation of the European audiovisual and film industry. The sub-database lists a range of agreements concerning trade facilitation and cooperation negotiated by the EU with third countries and regions, covering agreements that are currently in force, as well as agreements pending signature and ratification. It also covers selected EU funding instruments with relevance to the international promotion of European audiovisual works and audiovisual cooperation with third countries. It includes the EU's main audiovisual support programmes that have been enacted since the 1990's as well as the EU's main external action funding instruments put in place since 2007, following the entry into force of the UNESCO Convention on the Diversity of Cultural Expressions and the European agenda for culture in a globalising world which identified the promotion of cultural diversity as a key element of the EU's external relations. The material encompassed, thus, spans a considerable temporal range.

The sub-database is designed to serve multiple user groups. Scholars in the fields of EU law, EU policy and governance, international cultural relations, and audiovisual policy may use the material listed in this sub-database as a basis for conducting further qualitative or quantitative analysis of EU policies and tools for promoting the European audiovisual and film industry at the international scene. Policymakers and officials at both the EU and member state level may build on the contents of this sub-database to conduct policy benchmarking, identify gaps and shortcomings, and plan future initiatives. The sub-database may also provide a useful resource to civil society organizations and audiovisual stakeholders for their advocacy efforts and EU funding-seeking activities.

METHODOLOGY AND SOURCES

The compilation of the sub-database has been based on the data collection and analysis methods employed within the framework of T3.5. Thus, the methodological approach involved extensive desk research and retrieval of official EU documents, publicly available through the official EU database, EUR-Lex (eur-lex.europa.eu), which fall into two main categories. The first one includes a range of economic and non-economic agreements negotiated between the EU and third countries and



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regions in the exercise of the EU's external competence. Specifically, it identifies the following types of economic agreements: Free trade agreements (FTAs); Investment protection agreements (IPAs); Economic partnership agreements (EPAs); Partnership and cooperation agreements (PCAs) or enhanced partnership agreements; Association agreements (AAs); Stabilisation and association agreements (SAAs). The sub-database also lists non-economic agreements between EU and third countries, such as Framework Agreements and Protocols and standalone Agreements on cultural cooperation. The second category of documents comprises EU legislation establishing funding instruments for the audiovisual sector and for external action. The material has been collected through research in the official EU database, EUR-Lex. ELIAMEP's researchers examined the full texts of the documents, manually listing any chapters, provisions, recitals, or annexes and the original legislative text that addresses the audiovisual sector directly or indirectly.

ATTRIBUTES

The sub-database is organised in a manner that reflects the legal typology of the instruments covered, namely economic and non-economic agreements between the EU and third countries and regions, and EU legislation establishing selected funding instruments. It is presented in a spreadsheet format consisting of seven individual worksheets: 1) trade and economic agreements; 2) framework agreements; 3) partnership and cooperation agreements; 4) association agreements; 5) cultural cooperation protocols and agreements; 6) audiovisual support programmes; 7) external action funding instruments. Within this overarching structure, the information is structured in rows and columns, with each row listing a distinct instrument/document by its official name, and columns categorizing the relevant data as comparably as possible.

Therefore, international agreements concluded by the EU with third countries are presented in five individual worksheets. These are further grouped within each worksheet by region, where applicable, following the four-fold categorization of third countries used in the deliverable based on T3.5 : 1) developing countries (e.g. Central American countries, countries of the Andean Community and of the African, Caribbean and Pacific states, Vietnam); 2) developed countries (i.e. Australia, Canada, China, Japan, Korea, Singapore, United Kingdom); 3) neighbourhood countries, subdivided into eastern (i.e. Armenia, Azerbaijan) and southern (i.e. Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Tunisia, Palestine); 4) enlargement countries (i.e. Western Balkans, Georgia, Moldova, Ukraine, Türkiye). This categorization does not appear uniformly across all the five individual worksheets, as not all types of agreements apply to all regional groups/third countries.



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The five worksheets start by listing in the first columns some basic identification information for each agreement. This includes the title or official name of the agreement, its reference in the Official Journal of the EU (or equivalent citation), the years of signature and entry into force, the partner country or countries, and the specific type of agreement (e.g., FTA, SAA, etc.). A permalink to EUR-Lex is also provided for optimal traceability. The columns that follow map the core of the content of the agreement. Provisions that exclude the audiovisual sector from liberalisation obligations are documented in detail, including the chapter number, title, relevant articles, and the original excerpted text. Similarly, the presence of cultural cooperation and audiovisual cooperation provisions is recorded systematically. Each of these three types of provisions is coded separately and includes sufficient detail to support fine-grained analysis. Additionally, when provisions on audiovisual cooperation are present in the text, the dimensions of such cooperation are specified. These are categorised using a typology consisting of five potential dimensions: 1) capacity-building, exchanges and mobility for European audiovisual professionals in third countries; 2) co-productions; 3) production, promotion and distribution of European audiovisual works in third countries; 4) audiovisual cooperation in international fora; 5) policy dialogue on audiovisual issues. These dimensions indicate the breadth of audiovisual engagement that the agreement enables or envisages.

The sixth worksheet focuses on audiovisual support programmes, specifically the MEDIA programmes and, subsequently, the Creative Europe programmes (MEDIA strand). As in previous worksheets, the initial columns provide identification details, including the title of the legislative act establishing the programme, its reference in the Official Journal of the EU, a EUR-Lex link, and the programme's duration. The legal basis, typically stated as the relevant Treaty article, is also included. In addition, the worksheet captures whether the programme is open to third countries, along with the provisions and conditions governing such participation. The audiovisual scope of each programme is detailed through columns that map the relevant provisions: the sectors addressed (audiovisual and/or other cultural and creative sectors), the general and specific objectives (insofar as they relate to the audiovisual field), and the types of actions supported. Finally, provisions that explicitly refer to actions with an international focus are listed, and the associated dimensions of internationalisation are identified. These dimensions follow the five-fold categorisation outlined above.

The seventh and final worksheet collects information on external action funding instruments with relevance to audiovisual or cultural cooperation. These instruments support EU cooperation with third countries and the implementation of its external action policies and include the NDICI–Global Europe, the European Development Fund (EDF) and the Development Cooperation Instrument



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(DCI) which succeeded them. Each instrument is listed in a single row. The columns capture identification information and the legal basis of each instrument. Additionally, the objectives of the instrument and its structural arrangements are documented, based on the text of the relevant provisions. Other columns indicate whether culture and the audiovisual sector are referenced within the programmes or actions funded by the instrument, listing the corresponding provisions and textual excerpts from the legislative acts.

Overall, the attributes of the sub-database are designed with transparency in mind, enabling qualitative inquiry while also providing a basis for quantitative analyses. The data is consistently sourced, with worksheets organised in a way that facilitates legal and policy analysis, along with text tracking. The inclusion of permalinks and textual extracts enhances the reliability and usability of the dataset for scholars, policy analysts, and practitioners. Moreover, coding the dimensions of audiovisual cooperation and support for the internationalisation of European audiovisual works adds an interpretive layer to the raw data.

CONCLUSION

This sub-database represents an original and structured attempt to document how the EU deploys agreements concluded with third countries and funding instruments in support of the internationalisation of the European audiovisual and film sector. It is granular in its tracking of specific chapters, provisions, annexes, etc., and panoramic in its cross-instrument and cross-region perspective.

From a scientific standpoint, the sub-database supports new research avenues in EU law and external relations, cultural governance, and audiovisual policy. It enables doctrinal and comparative analysis of legal instruments while offering data suitable for empirical analysis. It provides thus an essential resource for examining how cultural and audiovisual commitments are integrated into international agreements—a topic sometimes overlooked in mainstream EU law scholarship.

In terms of societal and policy relevance, the sub-database sheds light on how the EU supports the circulation and visibility of European audiovisual content abroad. It can assist policymakers in identifying strengths—and the existing gaps—in the EU's cultural and audiovisual strategy. It also contributes to transparency by making publicly available a structured catalogue of legal instruments that may be difficult to track systematically.

Finally, the sub-database has the capacity to become a “living medium”, with a strong potential for development by other researchers. In fact, it is its modular design that allows future expansion. With



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the addition of new EU funding instruments, and as EU agreements with third countries will be signed in the future, it could evolve as a dynamic tool for researchers and stakeholders, constantly being enriched with contemporary data. And it may serve as the reference backbone for future analyses of the global dimension of EU audiovisual policy, especially in view of EU enlargement, neighbourhood policy, and other strategic partnerships.

In conclusion, this sub-database provides for the effective communication of key information, while enabling quick comparison across agreement types and country groups. It serves as a reference tool for academic and institutional researchers. It also has the potential to be an evolving tool of knowledge exchange, usable across domains and disciplines.



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Disclaimer

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