



Final AB report on project findings & recommendations

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

Grant Agreement: 101094796 - HORIZON-CL2-2022-HERITAGE-01

Author(s): Katharine Sarikakis, Ayca Becerir, Sarah Baumgartner (UNIVIE)

Reviewer(s): Angeliki Chatziefraimidou, Simon Haslauer, Gentiana Ramadani (UNIVIE)

Object	D1.11
WP	WP1
Deliverable Lead	UNIVIE
Type	R
Dissemination Level	PU
Version	1.0



Funded by the
European Union

Metadata

Project	Reviving, Boosting, Optimising and Transforming European Film Competitiveness - REBOOT
Acronym	REBOOT
Programme	Horizon Europe
Call	HORIZON-CL2-2022-HERITAGE-01
Grant Agreement No.	101094796
Licensing terms	CC BY 4.0
DOI	https://doi.org/10.5281/zenodo.18302291
Author(s)	Katharine Sarikakis, Ayca Becerir, Sarah Baumgartner (UNIVIE)
Reviewer(s)	Angeliki Chatziefraimidou, Simon Haslauer, Gentiana Ramadani (UNIVIE)
Title	Final AB report on project findings & recommendations
Deliverable No.	1.11
WP No.	1
Deliverable Lead	UNIVIE
Type	R – Document, Report
Dissemination Level	PU – Public
Version	1.0
Description	Final advisory board reflections on the European Film Industry and REBOOT
Keywords	Advisory board, final reflections, recommendations
Language	English



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



CONTENT

The REBOOT Project Summary	3
1. Introduction	4
2. Advisory Board closing insights	4
2.1 <i>Rethinking competitiveness for European cinema</i>	4
2.2 <i>The transformation of media tools through technology</i>	5
2.3 <i>Geopolitical shifts and Emergence of AI</i>	6
2.4 <i>Culture, democracy and ecology</i>	7
2.5 <i>Young audiences</i>	8
3. Engagement With REBOOT	8
3.1 <i>Survey findings</i>	8
3.2 <i>Insights and assessment</i>	9
4. Advisory Board Members	11
4.1 <i>Academic Advisory Board Members</i>	11
4.2 <i>Institutional Advisory Board members</i>	12



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



THE REBOOT PROJECT SUMMARY

This project focuses on the European audiovisual sector and film industry. It aims to connect their existing strengths, identify and overcome weaknesses, and plan for future competitiveness in the fields of policy, practice and experience. More concretely, the project's objectives are, on the one hand, to explore the long-standing strengths and pervasive gaps in European competitiveness and policies for competitiveness-including ways of 'measuring', 'analysing' and 'evaluating' the impact of policies and strategic pathways. On the other hand, the project aspires to focus attention on actively preparing for the future by exploring audience preferences and how these are generated, as well as modes of film content production. The latter are elements which today's youth will carry and engage with in the coming decades as makers and consumers, as well as industry and policy leaders. The project therefore interrogates the 'what is', but also the 'what has been' and 'what will be' through fresh lenses. REBOOT sets out to provide a holistic picture of the European film industry in view of maximising its existing strengths, plus strategies and tactics for optimising the potential of European youth publics, both as emerging audiences and as citizens. Specifically, the project's goals combine several dimensions which reinforce each other but are listed separately (and in no particular order) for analytical purposes: a) increasing support intended to increase young people's engagement with European film; b) strengthening the EU's position in the global audiovisual economy, particularly in light of the rise of video-on-demand; c) supporting cultural diversity in the EU film industry; d) addressing the need for a different understanding of competitiveness and relevant indicators in this context; and e) recognising and supporting the importance for the EU of film and, more broadly, of the cultural and creative sector as a geopolitical asset.



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



1. INTRODUCTION

The aim of Deliverable D1.11, “Final Advisory Board Report”, is to present the final insights and recommendations of the Advisory Board members regarding the REBOOT project’s overall goal of enhancing the European film industry.

The REBOOT project has focused on providing a comprehensive analysis of the European audiovisual sector and film industry. Its primary aim has been to connect the sector’s existing strengths, identify structural weaknesses, and outline strategies for enhancing competitiveness across policy, practice, and audience engagement. By exploring multiple aspects of the European Film Industry, including its historical trajectories and future potential, REBOOT has sought to provide actionable recommendations for both industry stakeholders and policymakers.

This report outlines the final insights from the Advisory Board members, highlighting key reflections on the evolving landscape of the European Film Industry. It draws on the written reflections of Advisory Board members, complemented by the results of a survey distributed to them. It explores multiple dimensions, including the competitiveness for European Cinema, the transformation of media tools through technology, geopolitical shifts and the emergence of AI, the role of culture, democracy, and ecology in shaping the sector, and young audiences as their engagement with cinema will influence the industry’s trajectory in the future.

2. ADVISORY BOARD CLOSING INSIGHTS

2.1 Rethinking competitiveness for European cinema

Competition and the idea of “rethinking competitiveness” in European cinema are framed as a move away from competition understood purely as market rivalry. Instead, the concept is articulated as an ethical rebalancing of the media-cultural ecosystem, aimed at securing sustainability, cultural sovereignty and diversity in a streaming-dominated environment. From the perspective of the Advisory Board, the decisive battleground has shifted from production to circulation, where visibility is engineered by U.S.-controlled platforms, making European-led infrastructure essential to guarantee the discoverability of home-grown works.

An ethical repositioning of competition is stressed by Ufuoma Akpojivi, who underlines that competition itself is not inherently harmful. What is required, he argues, is a “rebalancing of the ecological space” of media and creative industries in order to safeguard sustainability. His position



foregrounds a systemic and values-based understanding of competitiveness rather than one driven solely by profit metrics.

A different emphasis is placed by Rodrigo Gómez, who draws attention to the concentration of power in global streaming giants such as Netflix, Amazon Prime Video and Disney+. These platforms, he argues, have become core infrastructures of cultural circulation, posing a threat to European cultural sovereignty, diversity and creative independence. By drawing parallels to historical patterns of media concentration in Latin America, he frames competitiveness as including the capacity to sustain cultural identity under conditions of platform capitalism.

An expanded conception of competitiveness is articulated by Juliette Prissard, who links it to a tripartite relationship between culture, democracy and ecology. Cultural diversity, in this view, functions as a lever for innovation rather than an obstacle to it. Europe's soft power is understood to depend on balancing economic performance with cultural value, positioning competition as a political and cultural project that reinforces democratic debate and ecological awareness.

A complementary perspective is introduced by Guillaume Prieur, who situates competitiveness at the intersection of transnational circulation and access to diverse content. Through the promotion of cross-border circulation, cultural diversity is identified as a driver of innovation, a renewal of the imagination, and a source of cultural cohesion at the European level. Within this framework, competitiveness is redefined as a balance between economic performance and cultural value, affirming the richness of European creation as a major strategic asset for the future of cinema in Europe.

These perspectives converge in a collective recommendation: the establishment of a European public service streaming corporation. Such a structure is envisioned as technologically competitive, governed by public-interest principles, and capable of cooperation with regions such as Latin America, Africa and the Middle East in order to counter homogenising platform logics. This proposal encapsulates a shared understanding that reimagined competitiveness must combine robust infrastructure, public service ethics and transnational collaboration to secure a resilient and diverse European film sector in the streaming era.

2.2. The transformation of media tools through technology

The digital revolution has turned media-tools from static, producer-centric devices into dynamic, audience-driven ecosystems. This shift is reshaping every stage of the audiovisual value chain - how content is created, how it reaches viewers, and how audiences interact with it. The emerging consensus among leading experts underscores that technology now dictates the rules of competition, compelling cultural policy to adapt or risk marginalisation.



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



Ufuoma Akpojivi, drawing on experience in academia and the third sector across Europe and Africa, stresses that “technology-driven media evolution... has reshaped production, distribution and consumption” and that these changes “are largely driven by technology and audiences, whose tastes and consumption patterns are constantly evolving”. He argues that this transformation has intensified competition among governments, policymakers, creators, platforms and regulators, forcing each to renegotiate their roles in a “technology-driven competition” that is causing the closure of many traditional media organisations.

The battleground has moved from content creation to circulation: global streaming giants now act as the core infrastructure that determines visibility and financing, marginalising European cinema unless Europe builds its own public-service streaming corporation capable of guaranteeing discoverability for European works. This perspective links the technological shift to broader cultural and democratic concerns, emphasizing that a sovereign, publicly-governed platform is essential to preserve cultural diversity, democratic discourse and ecological responsibility in the digital age.

The transformation of media tools through technology is seen not merely as a technical upgrade but as a structural re-configuration of the cultural value chain. To maintain a vibrant, competitive audiovisual sector, coordinated policy, strategic investment and targeted education are required. By harnessing technology for public-interest media, Europe can ensure that its cultural output remains visible, diverse and resilient within a platform-dominated landscape.

2.3. Geopolitical shifts and Emergence of AI

The recent geopolitical shifts have reshaped the audiovisual labour market across the Atlantic, unsettling long-standing patterns of collective action and funding in Europe. Simultaneously, the rapid diffusion of generative AI - largely driven by firms based in the United States and China - poses fresh challenges to European data, cultural and economic sovereignty, as AI tools increasingly influence scriptwriting, editing and visual design.

David B. Nieborg’s assessment frames these developments as a dual pressure on Europe’s film ecosystem. First, the trans-Atlantic realignment forces European creators to confront new labour-market dynamics and a more fragmented policy environment.

Second, Nieborg argues that AI’s emergence intensifies the sovereignty dilemma. Because the dominant AI providers are non-European, the technology threatens to erode European norms and cultural diversity, especially regarding language preservation and content ownership. The Board



REBOOT (www.thereboot-project.eu) has received funding from European Union’s Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



therefore stresses the urgency of reinforcing Europe's infrastructural position - through policy, funding and research - to ensure that AI supports, rather than undermines, a pluralistic and autonomous audiovisual sector.

The Advisory Board's viewpoint, articulated by Nieborg, *calls for coordinated scholarly and policy responses* that address both the geopolitical re-orientation of the audiovisual labour market and the strategic implications of generative AI for Europe's cultural sovereignty.

2.4. Culture, democracy and ecology

Culture and cinema are essential pillars of a vibrant European society. They provide spaces for dialogue, creativity, and the exchange of ideas, reflecting diverse perspectives and fostering critical thinking. At the same time, cultural expression is closely linked to both democratic participation and ecological awareness, shaping how societies understand themselves and the world around them. Ensuring that artistic freedom thrives while responding to technological and environmental challenges is therefore central to sustaining Europe's social, cultural, and political vitality.

Juliette Prissard argues that culture, democracy and ecology form an inseparable triptych essential for a competitive and humane Europe. She stresses that culture shapes society and underpins democratic debate, especially amid ecological and technological upheaval, and therefore must be protected as a "factory of dissent" that fuels pluralistic debate.

She critiques the EU Commission's focus on digital technology and ecological transition while remaining largely silent on the massive energy footprint of artificial-intelligence systems and on the cultural dimension of ecology – the role of stories, images and art in raising awareness and changing behaviours. In a deregulated technological environment, she observes that creation is increasingly equated with technological innovation rather than artistic expression, a shift that erodes the critical and political significance of culture just when humanity faces climate crises, resource scarcity and geopolitical tensions.

Consequently, she warns that without freedom of creation there can be no authentic democratic debate, no ecological consciousness, and no safeguard against culture and ecology becoming mere data-driven tools for oligopolies. Prissard also highlights how digital platforms, dominated by a few large companies, shape public opinion through opaque algorithms, turning the internet from a free agora into a transnational oligopoly that endangers both democracy and cultural diversity.



This calls for renewed policies that safeguard artistic freedom, integrate cultural considerations into ecological strategies, and counteract the concentration of digital power, arguing that only a vibrant, autonomous cultural sphere can sustain democratic vitality, ecological awareness and Europe's long-term competitiveness.

2.5. Young audiences

Young audiences are a vital engine for the long-term sustainability and competitiveness of European cinema. Without the active involvement of younger people, the sector risks losing its role as a shared cultural space where European stories, values and identities are formed and debated. Historically, European legal and policy frameworks have treated youth mainly as passive consumers rather than as creative actors or future leaders, a neglect that undermines innovation, diversity and the sector's cultural relevance.

From Iris Zappe-Heller's perspective, the lack of attention to youth is not a peripheral issue but a structural weakness that threatens the entire audiovisual ecosystem. She argues that recognising young people as co-creators is essential for revitalising the industry's innovation capacity; their participation can generate fresh narratives, experiment with new formats, and foster a sense of ownership over European cultural heritage. Moreover, Zappe-Heller stresses that policy shifts are urgently needed to move beyond treating youth solely as consumers. By integrating them into decision-making processes, funding schemes, and production crews, Europe can strengthen its cultural sovereignty and ensure that cinema remains a vibrant forum for public debate.

In this view, empowering young audiences is a prerequisite for maintaining a pluralistic democracy, fostering ecological awareness through culturally resonant storytelling, and securing a competitive edge in a streaming-dominated market.

3. ENGAGEMENT WITH REBOOT

3.1. Survey findings

A survey was conducted among the members of the Advisory Board of the REBOOT project to assess perceptions of the project's relevance, quality, and potential impact on research, policy, and practice in relation to European film competitiveness. Responses were collected using a five-point Likert scale (1 = strongly disagree; 5 = strongly agree), complemented by qualitative comments.



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



The quantitative findings indicate a very high level of agreement regarding the necessity and relevance of the research topic. Advisory Board members strongly endorsed the statement *“Research into European film competitiveness is necessary”* (M = 4.5), reflecting broad consensus on the importance of addressing competitiveness as a key structural issue for the European audiovisual sector. Similarly, respondents expressed particularly strong agreement that *European films can benefit from the REBOOT research* (M = 4.7), representing the highest-rated item in the survey.

High levels of agreement were also observed with regard to the project’s capacity to stimulate innovative thinking. The statement *“The REBOOT findings open the way for innovative thinking about a competitive European film industry”* received a mean score of 4.5, indicating that Advisory Board members perceive the project as conceptually forward-looking and capable of reframing existing debates within the sector.

Items related to individual reflection and action received slightly lower, though still clearly positive, evaluations. Respondents agreed that their *way of thinking about how to support the competitiveness of the European film industry has changed* as a result of the project (M = 4.1). The statement *“I am inspired to take action with colleagues based on the findings”* yielded a mean score of 3.9, suggesting that while the project is widely regarded as intellectually influential, the translation of insights into immediate action may require additional time, dissemination, or institutional embedding.

Overall, the survey results demonstrate strong and consistent endorsement across all assessed dimensions. The high mean scores confirm that the REBOOT project is perceived by its Advisory Board as a timely, relevant, and innovative contribution to research on European film competitiveness, with significant potential to inform future policy development, strategic thinking, and sectoral practices.

3.2. Insights and assessment

The REBOOT Advisory Board brings together a diverse group of experts to reflect on the project’s aims, scope, and potential impact. Their perspectives highlight the different ways REBOOT engages with the European film sector, from cultural diversity and institutional coordination to the challenges posed by technological and market changes. By sharing insights and experiences, the board helps situate the project within ongoing debates about the development, circulation, and sustainability of European cinema.



REBOOT (www.thereboot-project.eu) has received funding from European Union’s Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



Reflecting on his advisory role, Ufuoma Akpojivi frames it as an opportunity not only to rethink “what competition is” and how it can be effectively harnessed, but also to contribute creatively to a dynamic and collaborative team examining the competitiveness of the European film industry.

Through REBOOT’s gatherings in Cannes and Vienna, Rodrigo Gómez situated the project itself as a critical laboratory for examining the future of European cinema in the streaming era. Engaging within REBOOT’s collaborative environment - bringing together scholars, industry actors, policy makers, consultants, and public authorities - he foregrounds how the initiative exposes systemic inequalities shaping global audiovisual circulation. Gómez argues that REBOOT demonstrates the need to redefine competitiveness not as market emulation of U.S. models, but as a political and cultural project rooted in Europe’s public-service traditions, capable of addressing the tensions between commercial pressures and public missions, algorithmic mediation and creative freedom, and national frameworks and global realities.

From a media-studies perspective, David B. Nieborg links his university research to the board’s agenda, noting that his participation helped translate scholarly insights into policies that can “harness competition effectively” for the European film sector.

Emphasizing real-world impact, Iris Zappe-Heller argues that the “great amount of work, careful research and thoughtful analysis” produced by the project must be widely disseminated and acted upon by policymakers to revive cinema attendance and empower future generations.

Guillaume Prieur considers the REBOOT project a strategic response to the major transformations facing European cinema, such as globalization and the rise of digital platforms. He particularly values its focus on cultural diversity and the circulation of works across borders, stressing that competitiveness should not be viewed only in economic terms. In his view, promoting a plurality of narratives, languages, and perspectives, and improving connections between films and audiences beyond national markets, is essential to strengthening European cinema and its cultural identity.

As Ramon Lobato observes, REBOOT stands out as a compelling exercise in collaborative research, bringing together scholars and professionals from across the EU with diverse perspectives on the screen industries. The project’s geographic and intellectual diversity made it distinctly cosmopolitan, generating valuable insights for regulators, academics, and civil society both within and beyond Europe. Globally, many other countries faced with US-led platformisation of screen distribution experience similar challenges, and look to the EU for insights and leadership. Projects



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



such as REBOOT play a vital role in this respect, for their ability to consolidate and scale academic knowledge.

In conclusion, *the Advisory Board considers REBOOT to be more than a conventional research project*, viewing it instead as a “laboratory of ideas” in which critical scholarship intersects with policy dialogue, fostering cross-disciplinary exchange while remaining attentive to global power asymmetries in the screen industries.

4. ADVISORY BOARD MEMBERS

The advisory board of the Reviving, Boosting, Optimising, and Transforming European Film Competitiveness - REBOOT project consists of twelve distinguished experts and institutions in media policy, film industry research and European creative sectors, contributing with valuable insights from the perspective of stakeholders to shape the project’s policy, practice and strategic planning. Their collective knowledge drives the project’s efforts to enhance European film competitiveness, focusing on policy development, practice improvement and identifying future goals. While some Advisory Board members were unable to participate in this round of consultations, the remaining members shared their final reflections on the European film industry and the REBOOT project. Below is the list of contributors to this report, along with their areas of expertise.

4.1. Academic Advisory Board Members

Akpojivi Ufuoma, PhD

Policy, Research, and Learning Lead, Advocates for International Development, United Kingdom

He previously served as an Associate Professor at the University of the Witwatersrand, South Africa. Recognised for his expertise, he is a C2-rated researcher by the National Research Foundation (NRF) of South Africa and a Fellow of the African Humanities Program (AHP) of the American Council of Learned Societies. His research focuses on media and communication policy, citizenship, new media, and democratisation, bridging theory and practice to drive impactful change in development and policy.



REBOOT (www.thereboot-project.eu) has received funding from European Union’s Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



Rodrigo Gómez García, PhD

Professor of communication policies and industries at the Universidad Autónoma Metropolitana-Cuajimalpa, Mexico, visiting professor at the Universidad Carlos III de Madrid, Spain

A leading scholar in the critical political economy of communication, his research focuses on ownership structures and public policies within communication industries. From 2014 to 2022, he chaired the Political Economy section of the International Association for Media and Communication Research (IAMCR). He is also the co-editor of the influential book *Global Media Giants* (2017), alongside Ben Birkinbine and Janet Wasko. His work bridges academia and policy, offering critical insights into the dynamics of global media industries.

Lobato Ramon, PhD

Associate Professor at the School of Media and Communication, RMIT University, Australia

As a leading screen-industries researcher, Ramon Lobato specialises in digital distribution and media accessibility. He is the author/editor of books such as *Streaming Video: Storytelling Across Borders* (NYU Press) and *Netflix Nations*. Ramon co-leads the Global Internet TV Research Consortium and serves on the editorial boards of the *International Journal of Digital Media and Policy*, *Media Industries Journal*, and the *International Journal of Cultural Studies*.

Nieborg David, PhD

Associate Professor of Media Studies at the University of Toronto, Canada

Having held visiting appointments at MIT, the University of Amsterdam, and Princeton's Institute for Advanced Study, David B. Nieborg's research on the game industry, platform economics, and game journalism appears in *New Media & Society* and *Social Media + Society*. He co-authored *Platforms and Cultural Production* (Polity, 2021) and *Mainstreaming and Game Journalism* (MIT Press, 2023).

4.2. Institutional Advisory Board members

Prieur Guillaume

Director, International Federation of Coalitions for Cultural Diversity (IFCCD), Canada

The International Federation of Coalitions for Cultural Diversity (IFCCD) represents cultural professionals globally, uniting organisations from sectors such as film, music, visual arts and live performance. Based in Montreal, Canada, the IFCCD advocates for creators, artists and independent producers worldwide. The French Coalition for Cultural Diversity represents the



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



organization at UNESCO in Paris. Guillaume Prieur, in addition to his role at the IFCCD, doubles as Director of Institutional and European Affairs at SACD and Secretary General of the French Coalition for Cultural Diversity. He advocates for stronger European legislation to support audiovisual and cinematographic creation while working to regulate platforms in favor of European content. He focuses on educating decision-makers about discoverability issues and is spearheading the creation of a European Forum on Discoverability to promote collaboration on regulation and action programs that enhance the visibility of European creation.

Prissard Juliette

General Delegate, EURO CINEMA, Belgium

Founded in 1991, EURO CINEMA represents film and TV producers in France, advocating for their interests at the European Union level. It collaborates with audiovisual producer organisations across EU Member States to create common principles and positions, promoting the European film and audiovisual industry. The association ensures ongoing consultation to strengthen the promotion of and support of film production across Europe. With a distinguished career in the film and audiovisual sector, Juliette previously served as General Delegate of the Syndicat des Producteurs Indépendants (SPI) from 2007 to 2015, Director of the Cultural Action Center at the SACD Authors' Society and Deputy Director of the National Union of Public Scenes (SNSP). Early in her career, she worked as an in-house lawyer for film production and distribution companies, including Ciby 2000 and Bac Films, and practiced law specializing in cinema and audiovisual sectors at Taylor Wessing. Juliette joined EURO CINEMA in September 2019 as Director of European Affairs, bringing extensive expertise in advocacy and policy to her current leadership role.

Zappe-Heller Iris

Deputy Director, Austrian Film Institute (ÖFI), Austria

The Austrian Film Institute (ÖFI) is a national agency supporting Austrian cinema productions, strengthening the local film industry, and promoting creative and artistic qualities. Its goal is to ensure both domestic and international success for Austrian films. Iris Zappe-Heller represented Austria in Eurimages and the MEDIA Committee from 1997 onward. A key advocate for gender equality in film, she established the Institute's Gender and Diversity Department in 2014. Since 2016, she has chaired Eurimages' Gender Equality Working Group and joined EFAD's Gender Equality Working Group in 2018. She also contributed to the European Council's Recommendation on Gender Equality as Austria's expert for the Sarajevo Conference Declaration.



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



Disclaimer

This document is part of the outputs of the Reviving, Boosting, Optimising and Transforming European Film Competitiveness - REBOOT project, which received funding from the Horizon Europe programme of the European Union under the Grant Agreement No. 101094769.

© 2026, REBOOT Consortium. All rights reserved. Licensed to Horizon Europe under conditions.

Copyright



This document is licensed under the Creative Commons Attribution 4.0 International (CC-BY4.0) unless otherwise noted. Distribution and reproduction of the material for research, educational or other non-/commercial purposes is permitted without the authorisation of the rights holders, provided the source is properly acknowledged.

Please see:

<https://creativecommons.org/licenses/by/4.0/>

Citation

Please cite this report as follows:

Sarikakis, K., Becerir, A., Baumgartner, S. (2026). *Final AB report on project findings & recommendations*. The Reboot Project (Reviving, Boosting, Optimising and Transforming European Film Competitiveness – REBOOT), funded by the European Union's Horizon Europe Research and Innovation programme under Grant Agreement No.101094769. <https://doi.org/10.5281/zenodo.18302291>

Contact

Website: www.thereboot-project.eu

E-Mail: reboot.2023@univie.ac.at



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.



REBOOT Contributors



universität
wien



ΕΛΙΑΜΕΠ
ELIAMEP



UNIVERSIDAD
COMPLUTENSE
MADRID



KADİR HAS
ÜNİVERSİTESİ

Erasmus
University
Rotterdam



UNIVERSITEIT
GENT

uc3m

Universidad Carlos III de Madrid
Instituto Universitario del Cine Español



Sant'Anna
School of Advanced Studies - Pisa



UNIVERSITÉ
CÔTE D'AZUR



JYVÄSKYLÄN YLIOPISTO
UNIVERSITY OF JYVÄSKYLÄ



UNIVERSITY
OF WARSAW



REBOOT (www.thereboot-project.eu) has received funding from European Union's Horizon Europe Research and Innovation programme under Grant Agreement No. 101094769.

