

BSAC
ANNUAL REPORT 2005



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LORD ATTENBOROUGH – HONORARY PRESIDENT

BSAC is a unique organisation committed to serving the widest range of audiovisual interests. It provides an independent platform for discussion and facilitates the exchange of ideas and information, frequently acting as a vital link between policy-makers and practitioners. BSAC's membership comprises business leaders and industry specialists from many sectors in film, television and the new screen industries. This breadth of membership allows the Council to gather the widest possible views on issues that affect the audiovisual industry.



Lord Attenborough

Highlights for BSAC in 2005 included the extremely successful Creative Economy Conference, a major three-day event on copyright issues, held in October during the UK's Presidency of the European Union. BSAC was the principal organiser of the conference, in association with the British Copyright Council (BCC), Department of Trade and Industry, Department for Culture, Media and Sport, and the Directorates General Internal Market and Services and Information Society and Media of the European Commission. Another major triumph for BSAC was the December Pre Budget announcement on the new film tax arrangements for film. BSAC is delighted with this result, after having spent several years working with Government, UK Film Council and PACT to secure continued support for British filmmaking for the foreseeable future.

CHAIRMAN'S INTRODUCTION

2005 was a very eventful year for BSAC on a number of fronts. The Creative Economy Conference, held during the UK's Presidency of the European Union in October, was an important event bringing together policy makers and senior executives from the creative industries across Europe. Participants considered the extent to which the legislative framework governing copyright may need to change as the creative industries move into an all-digital environment. Each of the five Working Groups developed a set of recommendations, which were delivered to the European Commission. BSAC played a lead role initiating, planning and organising this exciting event, and is looking forward to contributing to the thinking on the future of the IP regime in the coming months and years.



David Elstein

In terms of policy work, BSAC continued with its focus on the reform of film tax incentives in 2005. The BSAC/PACT Industry Working Group on Fiscal Policy for Film submitted a comprehensive response to the Treasury's consultation on film tax in October. The subsequent Pre Budget announcement on the new film tax mechanism in December was extremely welcome news. The new scheme, which will replace Sections 48 and 42, will enable low budget UK films (costing £20 million or less) to claim 20% tax relief, and higher budget films (costing over £20 million) to claim 16%. In both cases, this applies to the UK spend capped at 80% of the total budget. BSAC continues to work closely with Government, UKFC and PACT in fine-tuning the proposals.

BSAC is also hopeful that its contribution to the debates surrounding the replacement Directive for Television without Frontiers is heeded. The BSAC TVWF Working Group submitted a response to the Commission's consultation in September. Discussions continue to centre on the scope of the new Directive, advertising rules and the need for self-regulatory and co-regulatory mechanisms. BSAC looks forward to further work in this area in 2006.

BSAC was also instrumental in establishing a TV Piracy Industry Group in 2005. At a successful TV Piracy Summit jointly organised by BSAC and Olswang in January, it was drawn to delegates' attention that unauthorised downloading/uploading of TV programmes was rapidly on the rise, and potentially posed a threat to TV business models. The Industry Group, which was formed after the Summit, continues to meet and is currently developing a strategy to tackle this growing problem.

BSAC hosted a number of fascinating events during 2005 including:- an interview with John Woodward, CEO, UK Film Council; a seminar on the games industry "Changing Times – Reaching New Audiences"; a film conference "The Film Industry in the Digital Age"; an interview with Mark Thompson, Director General, BBC; and a breakfast meeting with Chris Cookson, Executive Vice President/Chief Technology Officer, Warner Brothers.

In 2005, BSAC also held a number of lively and interesting Council Meetings, reflecting some of the main developments in audiovisual policy. Highlights included:- a discussion about the imminent Green Paper on BBC Charter renewal with Lord McIntosh of Haringey, Minister for Media and Heritage; an overview of Channel 4's future strategy presented by Andy Duncan, Chief Executive, C4; a presentation on the future of computer technology by Chris Yapp, Head of Public Sector Innovation, Microsoft; an outline of the European Commission's priorities over the next four years by Viviane Reding, Commissioner for Information Society and Media; a discussion on mobile content issues – with contributions from Anil Malhotra, Bango.net, and Tony Antoniou, Vemotion; and an overview of the responsibilities of SwitchCo and the plans for digital switchover in the coming years from Ford Ennals, Chief Executive, SwitchCo.

STATEMENT BY THE DIRECTOR

As I predicted in last year's Annual Report, 2005 did indeed prove to be a fruitful year. All the planning which had gone towards the Creative Economy Conference resulted in a very successful event, which served not only to provide some valuable policy recommendations to the European Commission on IP issues, but also to establish some important links with other creative industries such as the music and publishing sectors. I am grateful to the British Copyright Council (BCC), the Department of Trade and Industry, the Department for Media, Culture and Sport, and the Directorates General Internal Market and Services and Information Society and Media for their support during the planning process. We believe that having organised the Creative Economy Conference, BSAC is well placed for continuing its contributions to thinking on the future of the IP regime. This year, the Treasury is conducting a major review of the IP framework led by Andrew Gowers. In addition, DCMS has established a number of Working Groups which will focus on IP issues. BSAC is also hopeful of providing input into the European Commission's Review of the Copyright Acquis.



Fiona Clarke-Hackston

BSAC looks forward to the Budget in March 2006, which is expected to provide further details on the new film tax incentive scheme. The BSAC/PACT Industry Working Group on Fiscal Policy for Film will reconvene after the Budget, in order to provide input into the final stages of developing the new mechanism and to ensure that it can deliver on the Government's objectives. We also anticipate a consultation on the draft Audiovisual Media Services Directive (the proposed replacement for Television Without Frontiers) in March. BSAC looks forward to reconvening the Working Group in due course and developing a response.

BSAC is planning a variety of interesting seminars, interviews and colloquiums in 2006. In March we will be holding BSAC's third film conference "A Brave New World: Emerging Platforms and Formats". Later in the month will be an Interview with Niklas Zennström, CEO & Co-Founder of Skype. In October BSAC and the RTS will hold an event on diversity issues. BSAC also intends to produce a games event around this time. This year, we are also likely to be hosting a colloquium on IP issues, which will feed into the ongoing UK Government and European Commission work in this area. A number of other events are also being planned.

BSAC has arranged for leading industry and policy figures to speak at Council Meetings throughout the year. In January, James Purnell, MP, Minister for the Creative Industries and Tourism, spoke to Council about current DCMS policy focus areas including film tax, TVWF and analogue switch off. At the same Meeting, there was a discussion on digital content piracy issues – with contributions from Adam Singer, MCPS-PRS Alliance; Thomas Dillon, Motion Picture Association; Lavinia Carey, Alliance Against IP Theft; and John Enser, Olswang. At the February Council Meeting, there will be a session on Ofcom’s Review of the TV Production Sector – with a presentation from Jim Egan, Ofcom. There will also be a discussion on the advertising industry, with a presentation from Andrew Brown from the Advertising Association. In April, Council Members will hear views on spectrum issues from Martin Cave, Director, Centre for Management under Regulation, Warwick Business School. Other planned Council discussions this year include:- the BBC Charter Renewal White Paper; digital switchover, audiovisual industry training issues; and consumer “wallet share” trends.

Finally, BSAC continues to produce high quality policy responses and position papers, thus actively engaging in the national and European policy processes which affect the audiovisual industry. By maintaining its independence as a forum for open discussion, BSAC can take an issue and run with it, marshalling high-level industry resources drawn from its membership and beyond.

WHAT IS BSAC?

The British Screen Advisory Council – What and Who are We?

The British Screen Advisory Council is an independent advisory body to the government and policy makers at national and European level and to the audiovisual industry. It uniquely brings together the widest possible range of UK interests, experiences and contacts in the screen industries.

Members include senior management from terrestrial, satellite and cable television, telecommunications and new media companies; international film producers and distributors, cinema exhibitors, video distributors, technical experts, business people with media interests, media lawyers, communications consultants, TV producers and trade unionists; and the heads of training and trade organisations. This breadth of membership enables the Council to gather the widest possible view on issues that affect the audiovisual industry. BSAC's views are represented both at a national and European level to civil servants and politicians and to the industry itself through reports or at conferences and meetings. BSAC also holds educational and informative events including conferences, seminars and social gatherings which also provide valuable networking opportunities.

BSAC Members are invited to join on the basis of their personal qualities, experience and expertise within the audiovisual industry. New Members are proposed and elected to join the Council annually, while the membership of existing Members is reviewed on a three-year cycle. A full list of Members appears on page 29.

BSAC also operates an Associate Membership Scheme which enables companies with a particular interest in the sector to become involved in its work and attend the events programme.

OBJECTIVES AND POLICY

The prime purpose of the Council is to enhance the prosperity, effectiveness and reputation of the screen industries of the UK:

- by facilitating interaction between different sectors and interests on regional, national, European and international matters, through a unique partnership of high level executives and specialists in the UK audiovisual industry that provides the broadest possible spectrum of knowledge and experience
- by operating as an industry body independent of government and individual corporate interests, placing priority on the collection and presentation of facts and views held by different sectors of the industry
- by providing informed advice to, and raising policy issues with, the UK and European Governments and policymakers, on behalf of the audiovisual industry
- by informing the various sectors of the industry about commercial, policy and technological developments.

ISSUES ADDRESSED BY BSAC IN 2005

This section provides some highlights of BSAC's policy work and Council Meeting debates in 2005.

BBC Charter Renewal

Lord McIntosh of Haringey, Minister for Media and Heritage, was invited to speak about the BBC Charter Renewal process at the February Council Meeting. The Green Paper was due to be issued the following week, and Lord McIntosh provided some valuable insights into what might be expected, taking into account the results of the consultation with the public and industry and the extensive research which had been commissioned. He said that in general, the overwhelming message was that the BBC is liked and trusted by millions, and that it should be regarded as the cornerstone of public service broadcasting – however, there had been some negative feedback on its accountability and programming quality. The BBC had contributed to the debate on its future with the publication of its 'Better Public Value' document in 2004 – while Ofcom had also provided input through its review of public service broadcasting (the third report was due to be issued later that month).

He explained that the review process had been built around three key objectives: a strong BBC independent of Government; a BBC with unprecedented clarity of purpose; and accountability to licence fee payers. It would therefore be necessary to ensure that the BBC has a system of governance and regulation which is capable of dealing with present challenges and flexible enough to be able to cope with challenges in the future (e.g. digital switchover). Although it was felt that the licence fee would remain for the next Charter, this would probably need to be reviewed in the medium term.

Lord McIntosh said that the Rt Hon Tessa Jowell MP, Secretary of State for Culture, Media & Sport had set out some good principles for future governance, building on the work of Lord Burns. These include:-

- the need for the BBC to be an organisation built on creativity;
- the independence of the BBC should be protected from Government but not from the licence fee paying shareholders;
- the BBC should be open, transparent and objective;
- the BBC should require appropriate accountability for the public's money;
- the BBC should command public confidence and involve the public adequately in decision making;
- there should be adequate protection for those outside the corporation who may be affected by the BBC's activity (principally its private sector competitors)
- there should be clarity over the distinction between governance and regulation, about the respective role of executives and non-executives;

- there should be effective incorporation of mechanisms for audit and complaint handling; and
- there should be flexibility sufficient to adapt to changes in the wider broadcasting market.

Other issues raised in the consultation or research included the role of independent producers, fair competition in programme making, and the notion that the licence fee should be used as “venture capital” for the creative economy. Lord McIntosh confirmed that the Green Paper would consider these issues. At the time of writing (February 2006), the White Paper on Charter Review was due to be issued in March 2006.

Co-production

The BSAC Co-production Working Group, chaired by **Mark Devereux, Senior Partner, Olswang**, continued its activities into 2005. BSAC originally formed the Group in late 2003 in response to the DCMS and UK Film Council’s root and branch review of co-production policy. Throughout 2004, the BSAC Group informed a range of policy papers coming out of the DCMS/UKFC Review – and by early 2005, the work was beginning to bear fruit. A new Model Treaty Agreement paper was agreed, and negotiations began with South Africa, China, India, Jamaica and Morocco to develop co-production treaties.



Mark Devereux

Discussions surrounding the draft Guidelines document and decisions regarding the new certification system (including establishing an expert certification panel for co-productions) were put on hold after a film tax consultation (which would also affect co-productions) was announced in Autumn 2005. The December Pre Budget Report confirmed new rates of tax relief for British films (therefore applying to co-productions which certify as British). Lower budget films (with budgets £20 million or less) will be in receipt of a net 20% – while films with budgets of over £20 million will be in receipt of a net 16%. Both rates apply to the UK spend portion of a film’s budget, which will be capped at 80%. It was also confirmed that in order for films to be able to claim relief, productions must pass a new cultural test – which will ensure that only films which deliver cultural and economic benefit to the UK will receive Government support. At the time of writing (February 2006), the Guidelines to the cultural test were being prepared by DCMS officials.

Channel 4

Andy Duncan, Chief Executive, Channel 4 was invited to speak at the October Council Meeting about C4's strategy over the next few years. Mr Duncan said that the purpose of Channel 4 today is similar to what it was when it was launched 23 years ago – i.e. that it is a public corporation with an exciting remit focusing on innovation, ethnic and cultural diversity, with some responsibilities around education. Mr Duncan said that C4 will continue to deliver its objectives, but will need to adapt to a changing environment. The channel's three pronged strategy is as follows:-

- *Strengthening the core channel* – in order to continue to drive advertising which can then provide revenue to support quality programming. In the last year, C4 has added lunchtime news, increased the number of Dispatches programmes, original drama had been increased.
- *Multi-channel* – FilmFour was launched in 1998, and E4 was launched in 2001. The programming budget for E4 was increased from £40 million to about £60 million in 2005, and was also made available on Freeview. C4 launched More4 in October 2005 – a public service channel aimed at the 35-54 age group. (At the time of writing – it had recently been announced that FilmFour would be made available on the Freeview platform, from July 2006)
- *New distribution platforms* – seeking new platforms to distribute content is a key focus for C4. Broadband and mobile are areas of particular interest, key to this is deciphering how the purpose of C4 can be delivered without limiting it to one particular medium. C4 is investing in new public services e.g. FourDocs, a broadband service for up-and-coming documentary makers to upload their short films.

Regarding Channel 4's income strategy, it was clear that the size of the advertising market (and ultimately C4's share) would come under pressure. It would therefore be important to invest in new areas such as the Internet and mobile technology. Additional pressures would also come in the form of competition from new players such as Yahoo and mobile companies. In terms of the debate on the means of funding public service broadcasting, Mr Duncan said there was a strong preference for C4 to be funded by indirect means – but that it would be sensible to leave the door open to potentially allow some form of public funding in the future.

Computer Technology

Chris Yapp, Head of Public Sector Innovation, Microsoft, provided a presentation on the future of computer technology at the June Council Meeting. Mr Yapp explained that

the computer network era has now passed. The vast majority of computer power is now in embedded systems (such as mobile phones and media players etc.) which are now beginning to take on new communication and information functions. There is a distinction between sustaining technologies (functions and services that are likely to remain essentially the same, but may will be improved on in time) and disruptive technologies (which fundamentally call into question entire business models). Mr Yapp said computer architecture essentially has not changed since 1948 (they still have a processor, storage, memory, input/output designs). However, Microsoft Research in Cambridge is now beginning to experiment with new paradigms of computing and completely novel architectures around notions such as computational systems biology. Within 10-30 years, it is probable that we will be thinking of computers as organisms, rather than a classic machine.

According to Moore's law, the speed of processors doubles every 18 months. Storage technology is increasing at double the rates of processors, while communications facilities have improved at fivefold the rate of processors. Over the next 40 years storage capacity is expected to increase a million-fold – in other words, it may be possible to put a million films on one DVD. Communications will also probably improve a million fold. The rate of technological increase in the telecoms field is so great that it is possible to operate near universal, high speed, low cost networks. This will naturally have very profound impacts on the IT and audiovisual industries because the focus is now on pervasive computing. This means that instead of having to have all the components (processor, storage, memory, input/output) together in the single device – it is now possible to disperse them. This is leading to a plethora of information devices. Mr Yapp said that the prevailing idea about where convergence is leading is that people will want one device that will do everything – however, he believed that it was unlikely that this would be how people actually want to consume technology, media and communications. It will be possible to synchronise one's entire music/film collections (i.e. in the home, or car, on portable devices etc). Media centre technologies in the home will open up a new world of possibilities for entertainment and communication.

Mr Yapp said that within the next 10 years, it is likely that one will be able to use the network in different ways according to the media, i.e. using different levels of bandwidth depending on whether one is streaming videos, listening to music or making a phone call. Mr Yapp said that within 5-10 years high speed networks (in both directions) will enable realistic video conferencing and messaging. However, there will be a number of problems – particularly the economics of universal bi-directional networks and end-to-end functionality. In time, the web is going to evolve. The web has already moved from static pages to being database driven – and we are moving into a world of web services. This

means that one can embed one website inside the other – and begin to build virtual Lego-type systems. Semantic web is the notion of grid computing, i.e. the idea of being able to link all the computers and networks, each user using only the capacity that is required for a given task, similar to the way the National Grid handles electricity supply.

The main challenges facing Microsoft and other software companies are currently:- productivity; scalability – reaching 60 million homes; integrating the system across the entire country; managing people’s identities across multiple domains; security – 30% of Microsoft’s total R&D budget is dedicated to security; digital rights management (DRM) and IP issues; long term storage of information; navigation and searching.

European Commission

Viviane Reding, Commissioner for Information Society and Media addressed the Council in April on the Commission’s priorities over the next four years. She began by describing BSAC as playing a major role in bringing together key players in the audiovisual industry, and said that the Commission was very appreciative of the collaboration it has had with BSAC.

Commissioner Reding explained that the decision to change the name of the DG from Culture to Information Society and Media was necessary to take into account convergence. There was no doubt that the audiovisual industry is a driver of economic growth and a creator of wealth – which is why audiovisual had been brought into the Lisbon strategy. She said that the industry was at a cross roads, and that the future of the industry could not be managed with the rules of passing technologies and delivery platforms.

In terms of the *Television Without Frontiers Directive Review*, she said that the time had arrived for substantial modernisation of the legal framework, since no clear border existed any more between audiovisual services and information society services. The Commission had been consulting widely over the last three years, discussing and obtaining views from those who would be affected by legislation. During this period of consultation, the Commission recognised a broad acceptance of the basic principals underlying the TVWF Directive (i.e. the free movement of services; the country of origin principle; cultural diversity; protection of children; and the respect of human dignity) and these proposals would be taken forward. However, the question at stake was how these objectives could be achieved in a changing technological environment. She explained that the Commission was utilising focus groups concentrating on issues surrounding the scope of future regulation, advertising, and the protection of minors. The results of the full consultation were expected to be issued during the summer – and a TVWF

Conference was due to take place in Liverpool during the UK Presidency of the EU in September 2005. The new draft revised Directive, which would be likely to take the form of an audiovisual content directive, was expected to be issued at the end of 2005.

With regard to the *Services Directive*, the Commissioner explained that the objective of the Commission was to eliminate obstacles for the freedom of establishment for service providers and the free movement of services between Member States. At the time, it was thought that the Directive would apply to audiovisual services (it should be noted that broadcasting services have since been excluded from the *Services Directive*). In addition, electronic communication services will not fall within the remit of the *Services Directive*, but will continue to fall within the remit of the *E-Commerce Directive/Internal Market Directive*.

Turning to the *country of origin principle*, which she described as the foundation of the *TVWF Directive*, she said much doubt had been expressed in debates within Member States as to the relevance of this principle. However, without it there was no justification for revising *TVWF* or the *Services Directive*, and any weakening of this principle would give rise to serious concerns for the audiovisual sector. Thus, anyone who is interested in preserving specific rules for the audiovisual sector should be fighting for the preservation of the *country of origin principle*.

In terms of *funding of public service broadcasters*, Commissioner Reding said that the 2001 Reding/Monti Communication on the funding of public service broadcasting would continue to remain in place. The role of the Commission is to determine whether the relationship between the remit of the organisation and the financing of it are proportional, and to ensure that the funding is utilised for the purpose of the remit, and not for some other commercial diversion.

As for the *Media Programme*, the Commission had adopted a new proposal for the *Media 2007* project (an investment of €1bn), which would be discussed further during the UK Presidency of the EU (from July-December 2005). The Commission's key objective for the *Media 2007* project is to increase the circulation of European audiovisual works. Among the new measures planned is support for the integration of digital technologies in the production and distribution of audiovisual works.

In summary, the Commissioner said that Europe was embarking on an important journey ahead, with the primary objective of achieving a strong cultural European industry which brings diversity, income and jobs.

Film Tax Strategy

BSAC continued to be very active on film tax issues during 2005. Over the last three years it has played a major role in discussions with Government and the UK Film Council on the development of the new film tax mechanism. The Industry Working Group on Fiscal Policy for Film (chaired by **Premila Hoon, Managing Director, Media and Telecoms Sector, Société Générale**) submitted a response to the Treasury consultation on the reform of film tax incentives in October 2005. The paper welcomed the intent of the proposed new scheme, however expressed some concerns over the proposed definition of producer, the levels of benefit, the bankability of the tax credit, uncertainties with regard to co-productions, and transitional arrangements. (The paper is available for download on the BSAC website at www.bsac.uk.com).



Premila Hoon

There was some very good news for the film industry at the end of the year. In December, the Chancellor of the Exchequer, Gordon Brown, confirmed in the Pre Budget Report the introduction of new rates of tax relief for film. Lower budget films (with budgets £20 million or less) will be in receipt of a net 20% – while films with budgets of over £20 million will be in receipt of a net 16%. Both rates will apply to the UK spend portion of a film's budget, which will be capped at 80%. In order for films to be able to claim relief, productions will have to pass a new cultural test - which is designed to ensure that only films which deliver cultural and economic benefit to the UK will receive Government support. The new measures will come into effect on 1 April 2006.

GATS

Since the stalling of the negotiations in Cancun in the autumn of 2003 diplomatic efforts have since been focused on bringing the negotiations back on track. Audiovisual has therefore taken a back seat. During 2005 BSAC maintained a watching brief in the belief that audiovisual might well prove an issue of importance as the negotiations draw to a close. BSAC's UK GATS Group and the BSAC/Eurocinema convened European GATS Film Industry Forum will be reconvened should the need arise.

Media Literacy

During 2005 BSAC was invited to become a signatory to the Charter for Media Literacy. The aim of the Charter is to "raise the profile of media literacy as a significant portfolio of skills, knowledge and understanding needed by every citizen in the 21st century". While BSAC believes that media literacy is vitally important, it was thought that the benefits of BSAC becoming a signatory were limited (due to the size of BSAC, the nature

of its work, and the potential for misunderstandings regarding Member representation).

The Charter for Media Literacy was developed by the Media Literacy Taskforce, which comprises representatives from the BBC, the British Film Institute, Channel Four, Skillset and the UK Film Council.

Mobile Content

In the January Council Meeting, there was a session on mobile phone technology. Firstly, **Anil Malhotra, SVP Alliances & Marketing and Founder, Bango.net**, provided a presentation on the growth of the mobile market. Focusing on the GSM network, Mr Malhotra said that Internet connectivity on mobiles was rising sharply. By 2008, the number of GSM phones with Internet connectivity is expected to reach 1 billion. He said that due to the wide range of mobile content available, the market for advertising revenues on mobiles was rising and at the time was worth about £10 million.

Tony Antoniou, CEO, Vemotion, then provided a presentation focusing on the delivery of mobile content. He spoke about the development of the 3G market, which is expected to have opened up considerably by 2008, enabling advanced levels of content to be delivered to mobiles. Streaming content to mobiles is cheaper and easier than downloading. The streaming of live TV to mobiles is likely to become commonplace by 2008, and research shows that people would be happy to pay for it. Downloading will also be popular, however the disadvantage of downloading content to mobiles is that the files push the limits of a phone's memory. He spoke about the concept of putting "lean back content" (TV content) on a "lean forward device" (i.e. an interactive device such as a mobile phone).

Nick Fitzpatrick, Partner, Denton Wilde Sapte then spoke about copyright implications. The key to making more high-value content available on mobile devices was ensuring that the concerns of rights holders can be met in terms of guaranteeing payment, protecting the integrity of their intellectual property, and protecting content against unauthorised distribution. He said that the Copyright Designs and Patents Act (1988) and the amendments implemented in 2003 following the Copyright Directive (2001/29/EC) (specifically the new definitions of "broadcast", "on demand" services and "communication") – adequately cover mobile transmission issues. Mr Fitzpatrick said that one important issue to surface recently was the use of clips of content for streaming/downloading on mobiles and the current rules surrounding fair dealing.

SwitchCo

At the July Council Meeting, **Ford Ennals, Chief Executive, SwitchCo**, spoke about digital switchover, and the role of SwitchCo throughout that process. SwitchCo was formed because Government and industry recognised a need for a single body which could coordinate all the activities. Although the organisation exists to implement Government policy, it is not part of Government. One of the main issues for the organisation is balancing the interests of the various stakeholders. Another responsibility is coordinating the supply chain (retailers and manufacturers) – a crucial consideration in the switchover process.

Mr Ennals explained that the switchover programme had been structured in terms of the build of the digital infrastructure, coordinating the work and activities of the stakeholders, and communicating to consumers. The programme is scheduled to be rolled out on a regional basis commencing in 2008 and completing in 2012. He said that although it was felt that the 2012 deadline was achievable, there is still a challenge ahead. While 62% of households had access to digital TV (in March 2005), no more than 24% of households are fully digital. Another challenge is consumer awareness. Recent research had revealed that two thirds of consumers are not aware of the switchover programme. The Government and the BBC have made a commitment to ensure that the vulnerable segments of society receive help.

Mr Ennals said that there would be a Government announcement in September which would make consumers aware of SwitchCo and regional switchover plans. The first three regions to switch will be Border, Wales and the West in 2008. Mr Ennals said that the final budget had not yet been finalised, but it was expected to be in the region of £150-£200 million. The source of the funding will be derived mainly from the BBC. He was hopeful that SwitchCo would satisfy its commitment, and ensure that by 2012 the UK would be in a position to enjoy and watch the Olympics in full digital glory.

TV Piracy

In January 2005, BSAC and Olswang jointly held a TV Piracy summit that was chaired by David Elstein, Chairman, BSAC, and attended by senior TV executives, to discuss the growing problem of online piracy of TV programmes. During the meeting, there was a presentation by Envisional (an anti-piracy technology provider) on the extent of TV piracy using “torrent swarms” and peer to peer services. A key observation emerged that TV piracy had many differences to piracy in other media, due to the nature of the TV viewing experience. TV piracy was characterised by an immediate demand for material following broadcasting. Following this, there were two presentations by Olswang,

considering a) how pirates could be identified and stopped, and b) which parties should bear the responsibility and costs for such activities. Finally, there was a discussion amongst the delegates as what steps the industry could take to address TV piracy.

It was subsequently decided that a TV Piracy Working Group, chaired by **John Enser, Partner, Olswang**, should continue to meet to develop an industry strategy to tackle this growing problem. In September/October 2005, Olswang ran a consumer survey of 3000 homes which revealed that at least once a month 12% of viewers were downloading TV programmes off the Internet, and 15% were downloading movies. Given that there are no legitimate services in the UK at present for downloading such material, it can be assumed that most of this activity is pirate content. One of the main challenges identified by the Group involves educational messages to consumers, explaining to people why piracy is wrong. At the time of writing (February 2006) the Group was continuing to meet to determine its role and next steps in its strategy.



John Enser

TV without Frontiers Directive Review

In July 2005, BSAC formed a Working Group, chaired by **Simon Olswang**, to prepare a response to the consultation on the Review of the TV Without Frontiers Directive (TVWF). The Group developed a paper, written by **Jonathan Davis**, which included the following observations:-

- That the revised Directive would not come into force until about 2010, therefore runs the risk of being out of date.
- that the revision of the Directive needs to be informed by the principles of "better regulation".
- BSAC endorses Ofcom's principles:- i.e. there needs to be evidence that changes to the Directive are necessary; any regulatory changes must be subject to full assessment with net benefit to citizens in mind; whatever emerges must be proportionate; the respective roles of regulation, co-regulation and self-regulation need to be recognised; the Directive must encourage innovation, not stifle it.
- the proposals to extend the scope of the Directive could fail to fulfil the Commission's objectives, by inhibiting the emergence of new services and increasing legal uncertainty.
- new services are already adequately regulated by the Electronic Commerce Directive and the Council Recommendation concerning the Protection of Minors and Human Dignity. There is no need to depart from the self-regulatory approach



Simon Olswang

favoured to date.

- there are some fundamental tensions within the core objective of the Directive (e.g. aiming to balance the different expectations of both business and consumers, while at the same time aiming to stimulate the content industry and the information and communications technologies (ICT) industries.) The ability of regulation to balance and reconcile these interests will be increasingly untenable and should not be attempted.
- the boundaries between “linear” and “non-linear” services will blur over time, rendering the proposed regulatory framework unworkable in the future.
- regulation aimed at preventing harmful or unwanted content is best left to Member States’ law of the land.
- initiatives encouraging public service broadcasters to play a full part in the delivery on policy objectives will have a greater impact than, say, extra measures restricting the number of advertising breaks in feature films.

(This paper is available for download on the BSAC website – www.bsac.uk.com). The document was submitted to the Commission in advance of the discussions surrounding the review of TVWF at the Audiovisual Conference in September. The draft Audiovisual Media Services Directive was circulated in December. BSAC will convene a TV without Frontiers Working Group in early 2006 to respond.

UNESCO Convention on Cultural Diversity

In October, UNESCO Members voted to adopt the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions”. 148 UNESCO Members voted in favour, 2 voted against (the US and Israel), and 4 abstained (Australia, Honduras, Liberia and Nicaragua) during the closing plenary session of UNESCO’s 33rd General Conference. For the Convention to enter into legal effect, 30 countries must ratify it.

Earlier in the year, BSAC had made representations to DCMS on behalf of industry, opining that establishing an instrument to encourage cultural diversity would have a positive impact on the health of the UK’s film and TV industries. BSAC also continued to provide updates on progress throughout the year to its Members at Council Meetings.

EVENTS DURING 2005

Creative Economy Conference



David Elstein, Conference Chair



Rt Hon Tessa Jowell, MP, Secretary of State, DCMS

BSAC was the principal organiser of the Creative Economy Conference, a major 3-day event held during the UK's Presidency of the European Union on 5-7 October 2005. The conference explored aspects of the intellectual property (IP) regime as the creative industries head into an all-digital environment.

The proposal for a Conference to deliver policy recommendations to the European Commission on behalf of all stakeholders in the creative economy had been initiated jointly by the British Screen Advisory Council (BSAC) and the British Copyright Council (BCC). The conference also had the support and participation of the UK Departments for Trade & Industry (DTI) and Culture, Media and Sport (DCMS) and the Directorates General Internal Market and Services and Information Society and Media of the European Commission.

The event attracted over 300 policy makers and senior executives from the audiovisual, music and publishing industries across Europe. **David Elstein, Chairman, BSAC**, was the Conference Chair. During the Plenary Sessions and the five Working Groups, participants discussed the extent to which the legislative framework governing copyright and other forms of IP may need to change as the creative industries gradually move into a new digital era. A set of policy recommendations were delivered to the European Commission at the end of the conference, in order to ensure that the creative industries can flourish in the digital age.

The five Working Groups were:

- “Value for all and more of it”, chaired by **Adam Singer**. This Group focused on how to ensure that all the stakeholders across the IP value chain can realise the potential of digital technology. It



Value For All

considered business, technology, and consumer issues – and also public policy issues such as competition and the role of regulation. The Rapporteur was **Wojciech Dziomdziora**.

- *“The global challenge”*, chaired by **Michael Flint**. This Group concentrated on how to ensure that Europe’s creative economy can maintain a competitive advantage in an increasingly global marketplace. It also considered trade with existing and competing markets, and the EU copyright framework. The Rapporteur was **Alessandra Silvestro**.



The Global Challenge

- *“Film Online – a new window of opportunity”*, chaired by **Anders Geertsen**. This Group looked at the potential of new technologies for the creation, distribution and consumption of film, with a focus on whether public interventions like the Media 2007 Programme can help the development of film online. The Rapporteur was **Philippe Kern**.



Film Online

- *“From creativity to commerce”*, chaired by **Tarja Koskinen-Olsson**. This Group focused on how to enable Europe’s creative talent to drive successful and sustainable businesses. The Rapporteur was **Syb Groeneveld**.



From Creativity to Commerce

- “*Licensing fit and fair*”, chaired by **Bertrand Moullier**, looked at how to ensure licensing systems are effective in the digital environment, with a special focus on the Commission’s recent proposals on collective administration. The Rapporteur was **James Hickey**.



Licensing Fit & Fair

Plenary session speakers were:

- Opening remarks from **Maureen Duffy**, BCC President of Honour, European Writer’s Congress President.
- A keynote speech from the Rt Hon **Tessa Jowell**, MP, Secretary of State DCMS.
- A message from **Viviane Reding**, European Commissioner for Information Society and Media, delivered by **Marcel Boulogne**.

- A panel to discuss creativity and copyright issues. Panellists were:- **Andy Paterson**, Independent Producer, Archer Street; **Ian Livingstone**, Creative Director, EIDOS; **David Arnold**, Composer; and **Maureen Duffy**. The panel was chaired by **David Elstein**.



Creative Panel

- A keynote speech from **Thomas Hesse**, President, Global Digital Business, Sony BMG.
- A keynote from **Kevin Tsujihara**, Executive Vice President, Warner Bros. Entertainment, delivered by **Josh Berger**, Executive Vice President and Managing Director, Warner Bros.



Thomas Hesse

- **Anthony Minghella, Filmmaker and Chair of BFI**, launched the evening reception party at the British Museum.
- During the closing plenary session, a speech from **Commissioner Charlie McCreevy, European Commissioner for Internal Market and Services** was delivered by **Jacqueline Minor**.
- The final keynote was provided by **Lord Sainsbury, Parliamentary Under-Secretary of State for Science and Innovation, DTI**.



*Anthony Minghella,
photograph by Brigitte
Lacombe*

BSAC submitted two papers to the conference, developed by the BSAC Creative Economy Working Group, chaired by **Michael Flint**. 'New Business Models for Audiovisual Content', prepared by Jonathan Simon, considers how audiovisual business models and the regulatory framework may need to evolve in step with technological change. The 'Public Access Discussion Paper', prepared by Amy Seely, identifies the main problem areas in the current copyright framework as the content industries move forward into an entirely digital age. Both papers are available for download from the BSAC website (www.bsac.uk.com).



Michael Flint

The final recommendations of each of the conference Working Groups are available on the conference website (www.creativeeconomyconference.org) (see 'Final Conference Papers' in the 'Submitted Papers' section of the site). The 'Outcomes' section of the site contains the speeches delivered by each of the Working Group Chairs in the final plenary session, providing more background information on how their groups arrived at their final recommendations. The website also provides downloads of some of the keynote speakers' presentations, as well as other papers which were submitted to the conference.

BSAC Film Conference

BSAC held a conference entitled “The Film Industry in the Digital Age” on 10 March. The conference explored the technological and commercial changes taking place within the industry, and the ways in which they are challenging traditional film business models and stimulating the development of new models. The seminar provided film executives with an opportunity to debate how the traditional businesses of production, distribution and exhibition may evolve over the next few years. The Opening Address was provided by **Estelle Morris, MP, Minister of State for the Arts**, and the Chair of the conference was **John Howkins, Deputy Chairman, BSAC and Director of Equator Group plc**.

Other highlights included keynotes from **Brad Duea, President, Napster**, who gave a presentation on lessons learnt by the music industry – and **Josh Berger, Executive Vice President and MD, Warner Bros. Entertainment UK**, who described how Warner Bros is preparing for digital change. Other morning sessions included a discussion on the profitability of emerging services, chaired by Theresa Wise, Partner, Media and Entertainment, Accenture. The panellists for this session were Brad Duea; Josh Berger; Bruce Eisen, President, CinemaNow Inc; and Terry Ilott, Chief Executive, Hammer Film Productions Ltd and Partner, Bridge Media. There was also a panel on the battle for film audiences in the home, with contributions from Roger Lynch, Chairman and CEO, VideoNetworks; David Thatcher, MD Sales and Marketing, NTL; Karen Saunders, Head of Pay Per View, Sky Networks, BSkyB and Saul Klein, CEO, Video Island.

The afternoon sessions included a discussion on the Digital Screen Network initiative with presentations by Peter Buckingham, Head of Distribution and Exhibition Fund, UK Film Council; and Fiona Deans, Director Digital Cinema, Arts Alliance Media. There was a presentation on digital media distribution and the role of telecoms operators by Erik Lambert, Media Technology Consultant. For the final panel session of the day, there was a discussion on the implications of digital technology for the film industry with Josh Berger; Erik Lambert; Jonathan Davis, Strategy Advisor, UK Film Council; Costas Daskalakis, Acting Head of Unit, MEDIA Plus Programme; and Marc Samuelson, Managing Director, Samuelson Productions.



John Howkins



Brad Duea



Josh Berger

BSAC was grateful to Time Warner for sponsoring the event. (The report of this event is available on the BSAC website at www.bsac.uk.com).

BSAC Interview Series

On Thursday 20 January 2005, **John Woodward, CEO, UK Film Council**, was interviewed by David Elstein, Chairman of BSAC. The discussion included topics such as:- the sustainability of the UK film industry; film tax policy developments; the lottery franchises; and the UK Film Council's position on TV industry support for film. (A detailed note of this Interview is available on the BSAC website at www.bsac.uk.com).



John Woodward

Mark Thompson, Director General, BBC, was interviewed by David Elstein, Chairman of BSAC, on Monday 27 June 2005. Mr Thompson candidly discussed issues such as the future of public service broadcasting; the BBC Charter Renewal, including future funding and governance issues; the BBC post-Hutton; the rationale for the planned BBC staff redundancies and the negotiations with trade unions; and market impact assessments. (A detailed note of this Interview is available on the BSAC website at www.bsac.uk.com).



Mark Thompson

Both events were generously sponsored by ABN AMRO.

BSAC Games Seminar

BSAC held a seminar entitled "Changing Times – Reaching New Audiences" on 3 February. The seminar explored the synergies between games, movies and TV – and how the games industry could gain more mass market appeal by offering new types of content on a range of new platforms. The seminar was chaired by **David Elstein, Chairman, BSAC** – and keynotes were provided by **Adam Singer, Founder Cordelia Consultancy** and **Matt Carroll, Buena Vista Games**.

Other highlights of the seminar included a panel discussion "Winning Over New Audiences for Games – What Content on Which Platforms", which was chaired by Fred Hasson, CEO, TIGA. Panellists were:- Phil Harrison, Executive Vice President of

Development, Sony Computer Entertainment Europe; Ian Livingston, Creative Director; EIDOS; Aleks Krotoski, Journalist and Broadcaster; Adrian Pilkington, Commercial Director, eTV & Games, Sky Interactive; and Tom Stone, Managing Director, Giant. Another panel discussion, "Games, Movies and TV Synergies" was chaired by Adam Singer. Panellists were:- Gerhard Florin, Managing Director and Senior VP, EA Games; Jason Kingsley, CEO and Creative Director, Rebellion; Matt Locke, Creative Director, Research and Development, BBC; Andrew Baker, Business Affairs Consultancy and Matt Carroll. Another highlight was an overview of the games industry delivered by Ben Keen, Screen Digest.

BSAC was grateful to SJ Berwin and Macrovision for sponsoring the event. (The report of this event is available on the BSAC website at www.bsac.uk.com).

Breakfast Meeting on DRM Technology

On 28 June 2005, **Chris Cookson, Executive Vice President/Chief Technology Officer, Warner Brothers**, delivered a presentation on DRM technology, and also restoration of digital content. Topics discussed included:- the problems faced by content companies with regard to unauthorised copying of digital material; the "analogue hole"; DRM technology architecture and future payment models; evolving business models; and the process involved in the digital restoration of old movies. BSAC was grateful to TimeWarner for sponsoring the event. (The report of this event is available on the BSAC website at www.bsac.uk.com).

OFFICERS AND STAFF



Amy Seely



Thomas Reeve



Jemma Gilmour

Honorary President

Lord Attenborough of Richmond-upon-Thames

Chairman

David Elstein

Deputy Chairmen

Michael Deeley, Michael Flint, John Howkins, Marc Samuelson

Working Group Chairs

BSAC/PACT Industry Working Group on Fiscal Policy for Film

Co-production Working Group

Creative Economy Conference Working Group

Executive Committee

TV Piracy Summit

TV Without Frontiers Review Working Group

Premila Hoon

Mark Devereux

Michael Flint

David Elstein

David Elstein

Simon Olswang

Staff

Director

Policy Advisor

Secretary

Secretary

Fiona Clarke-Hackston

Amy Seely

Jemma Gilmour

Thomas Reeve

Research

Helen Baehr, Ben Keen.

Accountant

Doug Abbott MA FCA

European Correspondent

Paul Adamson

Council Administration and Membership

How BSAC operates

BSAC holds seven Council meetings a year and requires a quorum of fifteen Members. Agendas for the meetings are varied according to issues facing the industry. Members unable to attend a specific Council meeting may nominate a substitute who must be approved by the Director. However, Members are still required personally to attend a minimum of two Council meetings a year.

The bulk of BSAC's work is handled by Working Groups set up on an ad hoc basis to deal with issues. BSAC also has a valuable network of co-opted Members, particularly Associate Members, who are invited to serve on Working Groups where a particular field of expertise not represented on the Council is needed. Reports from Working Groups are given to Council regularly and on such occasions the full Council's endorsement is sought. Wherever possible the Council seeks support from all Members on policy issues. On rare occasions where proposals are not fully supported the Council seeks to illustrate, where possible, the degree of support and, in general terms, who supported and who are the dissenters with their reasons.

In addition to the Chairman, the Council is served by four Deputy Chairmen.

Executive Committee

The Executive Committee meets three times a year and reports of meetings are circulated to all Council Members. Executive Committee comprises five officers and five Members who are elected by Members annually to act on behalf of Council between Council Meetings. A quorum of four Members is required. In addition to audiovisual policy, the Executive Committee also considers BSAC's internal affairs, in particular finance and membership and makes recommendations on such matters to the Council.

BSAC's Links with Government

BSAC maintains strong links with Government. Observers from the Department for Culture, Media and Sport and the Department of Trade and Industry are regularly invited to attend Council meetings and events. The Chairman of the Culture, Media and Sport Select Committee and Richard Hooper, Deputy Chair of OFCOM and Chair of OFCOM Content Board also attend as observers. BSAC also invites representatives from the Treasury and other Government departments to attend meetings on an observer basis where appropriate. BSAC holds frequent meetings with EU officials and MEPs. BSAC is non-party political.

Associate Membership

Associate Membership provides an effective mechanism whereby companies and institutions can formalise a relationship with BSAC through attending events and receiving information. Unlike Membership, Associate Membership is available on a corporate not individual basis. Many representatives of Associate Member companies assist BSAC's work by serving on Working Groups or undertaking research on a pro-bono basis. The Council is appreciative of this support.

COUNCIL MEMBERS

Members

Membership information given below relates to December 2005.

Honorary President

Lord Attenborough of Richmond upon Thames

Chairman

David Elstein

Deputy Chairman

Michael Deeley

Michael Flint

John Howkins

Marc Samuelson

Producer

Independent Consultant

Director, ITR & Co

Managing Director, Samuelson Productions

Members

Sophie Balhetchet

Josh Berger

Roger Bolton

Anne Bulford

Andrew Burke

Dinah Caine OBE

Lavinia Carey OBE

Debbie Chalet

Ajay Chowdhury

Larry Chrisfield

Bernie Corbett

Eddie Cunningham

Carolyn Dailey

Jonathan Davis

Mark Devereux

Simon Duffy

Ivan Dunleavy

Lady Falkender

Simon Guild

John Hardie

Ray Gallagher

Fred Hasson

Producer, Cougar Films

Executive Vice President & Managing Director,
Warner Bros. Entertainment UK

General Secretary, BECTU

Group Finance Director, Channel 4

Chief Executive Officer, BT Entertainment

Chief Executive, Skillset

Director General, British Video Association

Chief Executive, Carlton Screen Advertising

Managing Director, IDG Ventures Europe

Independent Tax Consultant

General Secretary, Writers' Guild of Great Britain

Managing Director, Universal Pictures Video UK

Vice President & Senior Strategic Advisor

Public Policy, Time Warner

Consultant

Senior Partner, Olswang

Chief Operating Officer, ntl

Chief Executive, Pinewood Shepperton

Life Peer and Company Director

Chief Operating Officer, MTV Networks Europe

Executive Vice President/Managing Director, Walt

Disney Television

Consultant

Managing Director, TIGA

Ken Hay	Chief Executive, Scottish Screen
Paul Higginson	Vice President, Finance and Business Affairs, Twentieth Century Fox
Premila Hoon OBE	Managing Director, Media and Telecoms Sector, Société Générale
David Jeffers	Managing Director, The Moving Picture Company
Iona Jones	Chief Executive, S4C
Mike Kelt	Managing Director, Artem Visual Effects
Roger Laughton	Consultant
Martin Le Jeune	Head of Public Affairs, Sky
David Levy	Controller, Public Policy, BBC
Roger Lynch	CEO and Chairman, Video Networks Ltd
Xavier Marchand	Managing Director, Momentum Pictures
Cameron McCracken	Deputy Managing Director, Pathé Pictures
John McVay	Chief Executive, PACT
Amanda Nevill	Director, British Film Institute
Jonathan Olsberg	Chairman, Olsberg-SPI Limited & Dakota Films Limited
Simon Olswang	Ex-chairman, Olswang
Michael O'Sullivan	Senior Vice President International, Paramount Pictures
Julia Palau	Producer, Tusk Productions
Andy Paterson	Company Director, Archer Street Limited
Robin Paxton	Managing Director, Discovery Networks Europe
Christine Payne	General Secretary, British Equity
Simon Perry, CBE	Independent
Frank Pierce	President, Film Distributors' Association Ltd
Nik Powell	Director, National Film and Television School
Sue Robertson	Corporate Affairs Director, Five
William Sargent	Joint Chief Executive, Framestore CFC
Adam Singer	Group CEO, MCPS-PRS Alliance
Alex Sparks	Managing Director, Blockbuster UK
Paul Styles OBE	Director, KPMG (LLP)
Christy Swords	Managing Director, ITV London
Luc Tomasino	Managing Director, Europe, SDI Media
Nick Toon	Head of Corporate Affairs, Channel 4
John Wilkinson	Chief Executive, Cinema Exhibitors' Association
Charlotte Wright	Executive Director, Satellite and Cable Broadcasters' Group
Alan Yentob	Director, Drama, Entertainment & Children, BBC

Prof Colin Young

Black Sheep Films/Consultant, Ateliers du Cinéma
Européen

Permanent Observers

Richard Hooper

Deputy Chairman, OFCOM and Chairman,
Content Board

John Whittingdale

Chair, DCMS Select Committee

Associate Membership

Associate Membership applies on a corporate not individual basis. Associate Membership information given below relates to December 2005.

ABN Amro

Baker Street Media Finance

Baker Tilly

Bank Leumi

Centrespur Corporate Services Ltd

Davenport Lyons

DLA Piper Rudnick Gray Cary

Future Film

Grant Thornton

Great British Films

Ingenious

Invicta Capital Ltd

Movision

PriceWaterhouseCoopers

Richards Butler

Royal Bank of Scotland

Scion

S J Berwin & Co

Taylor Wessing

Tenon Group Plc

W J B Chiltern

HONORARY TREASURER'S REPORT

The Council's funds are provided by companies, organisations and individuals within the industry. BSAC operates a subscription scheme directly related to membership of the Council. Invitations to membership are made to selected individuals rather than the organisations they represent. Members without an organisation behind them also pay a modest subscription.



Michael Deeley

BSAC would like to thank the following, which have provided support in 2005 either through subscription membership, Associate Membership, sponsorship or sponsorship in kind such as use of premises or materials.

Archer Street Ltd
Ateliers du Cinéma Européen
ABN AMRO
Artem Visual Effects
Baker Tilly
Baker Street Media Finance
Bank Leumi
Blockbuster UK
British Broadcasting Corporation (BBC)
Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)
BSkyB
British Equity
British Film Institute
British Telecom (BT)
British Video Association (BVA)
Carlton Screen Advertising
Cinema Exhibitors' Association (CEA)
Centrespur Corporate Services
Channel Five Broadcasting (Five)
Channel Four Television
Davenport Lyons
Denton Wilde Sapte
Discovery Networks Europe
Film Distributors' Association (FDA)
Framestore CFC
Future Film Group
Grant Thornton

Great British Films
IDG Ventures Europe
Ingenious
Invicta Capital Ltd
ITV
KPMG LLP
Lord Wilson's Trust
Momentum Pictures
Moving Picture Company
Movision
MTV Networks Europe
National Film and Television School
Ntl
Olsberg-SPI Limited & Dakota Films
Olswang
Producers Alliance for Cinema and Television (PACT)
Paradigm Hyde Films
Paramount Pictures (UK) Ltd
Pathé Pictures
Pinewood Shepperton
PriceWaterhouseCoopers
Richards Butler
Royal Bank of Scotland
Samuelson Productions
Satellite and Cable Broadcasters' Group
S4C
Scion
Scottish Screen
S J Berwin & Co
Skillset
Société Générale
Taylor Wessing
Tenon Group
TIGA
Time Warner
Tusk Productions
Twentieth Century Fox
UGC Cinemas
UK Film Council

Universal Pictures Video UK
Video Networks Ltd
Walt Disney television
Warner Bros
W J B Chiltern
Writers' Guild of Great Britain

In 1997 BSAC established a sister company, BSAC Events Ltd, through which all events are run. BSAC is a non-profit making organisation and operates with limited resources. BSAC endeavours to keep costs for all events as low as possible through sponsorship.

DOCUMENTS PUBLISHED IN 2005

1. Interview with John Woodward – January 2005
2. The Games Industry: Changing Times – Reaching New Audiences – February 2005
3. BSAC Film Conference: The Film Industry in the Digital Age – March 2005
4. BSAC Response on the Co-production Advisory Panel Chair – April 2005
5. Interview with Mark Thompson – June 2005
6. Breakfast Meeting with Chris Cookson – June 2005
7. The Television Without Frontiers Directive – Submission to the European Commission – September 2005
8. BSAC/PACT Industry Working Group on Fiscal Policy for Film Response to HM Treasury Consultation Paper on the Reform of Film Tax Incentives – October 2005
9. New Business Models for Audiovisual Content – October 2005
10. Public Access Discussion Paper – October 2005
11. BSAC Comments on Films (Modification of the Definition of “British Film” order 2006) – December 2005

These papers are available on the BSAC website (www.bsac.uk.com). The final recommendations of the Creative Economy Conference Working Groups are available on the conference website (www.creativeeconomyconference.org) (see ‘Final Conference Papers’ in the ‘Submitted Papers’ section of the site).



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