

## ANALYSIS OF PRODUCTION BUDGETS OF FILMS ELIGIBLE FOR EURIMAGES' SUPPORT IN 2013

### Introduction

Since January 2013 the production budgets of eligible films have been entered in the Coeurimages database using a predefined budgetary framework so as to permit comparisons. After one year the information gathered on 120 films makes it possible to have a statistical sample of a sufficient size to obtain an overview of the structure of production budgets.

This document gives an analysis of the budgets by film type – fiction, animation, documentary – and gender of the director. A more detailed classification of the films – by country, genre, etc. – did not appear appropriate, as it would have reduced the statistical sample for each sub-group to a size too small to be significant.

### 1. Fiction films

#### a) Geographical analysis

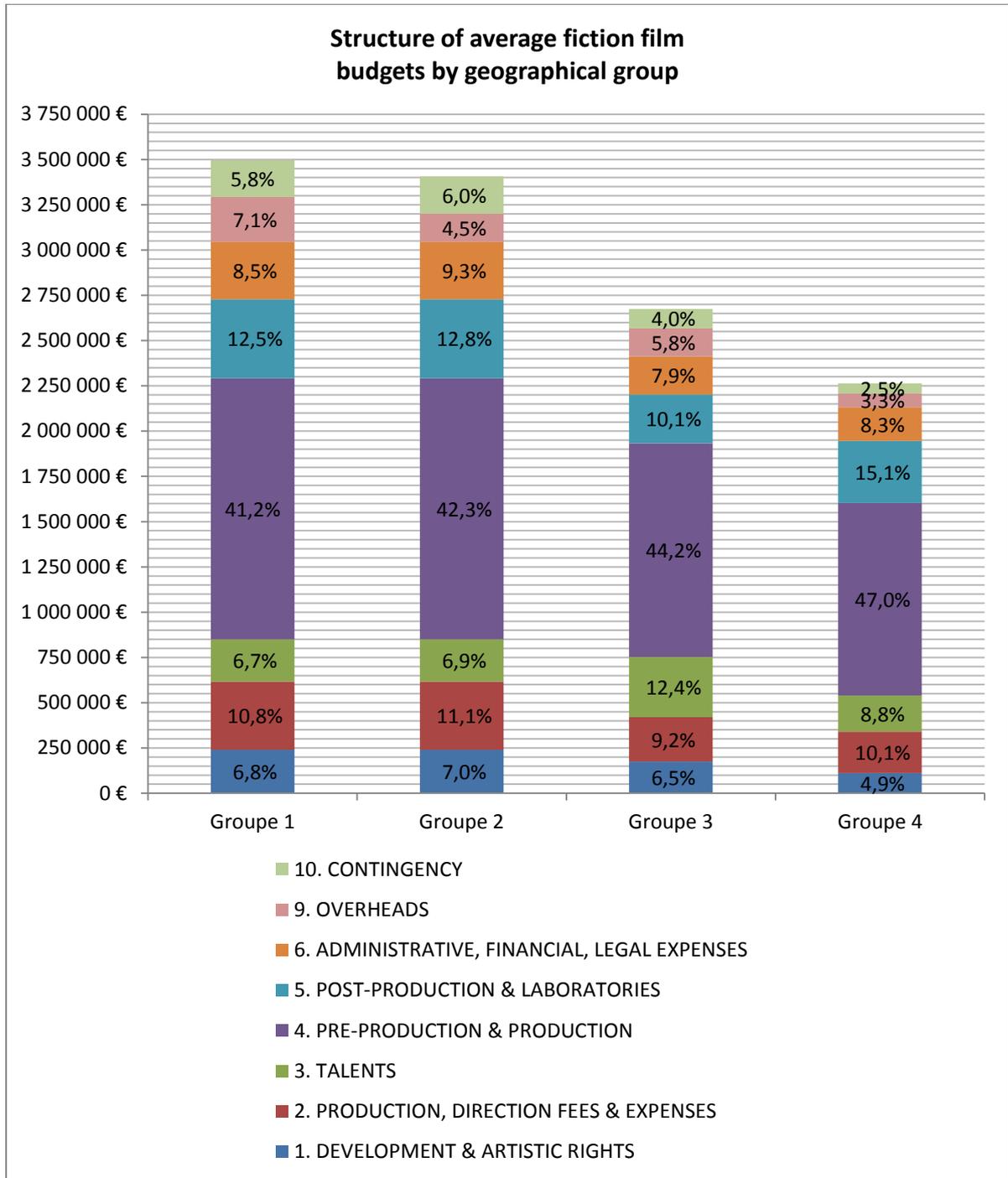
The budgets of eligible films have been assigned to geographical groups, on the basis of the groups used by the Board of Management. Each film was taken into account according to the nationality of the majority co-producer.

Group	Group 1	Group 2	Group 3	Group 4	All groups
Country	DE, FR, IT	DK, EE, FI, IS, IE, LT, LV, NO, NL, RU, SE	AT, BE, HR, CZ, HU, LU, PL, RO, SK, SI, CH	AL, BA, BG, CY, GE, GR, PT, RS, ES, MK, TR	
Number of films	39 films	23 films	21 films	16 films	99 films
Average budget	3 496 991 €	3 406 952 €	2 674 515 €	2 264 183 €	3 583 060 €
Minimum budget	606 722 €	688 387 €	689 071 €	621 225 €	606 722 €
Median budget	4 102 001 €	2 164 911 €	2 177 975 €	1 485 432 €	2 459 584 €
Maximum budget	14 570 000 €	7 119 546 €	9 545 699 €	8 268 750 €	14 570 000 €

The above table shows that:

- The average budget is between 2.3 and 3.5 million euros. The differences between the geographical groups reflect the differences in size of the corresponding film markets. Nonetheless, the gap between the highest and the lowest figures is not very wide;
- The minimum budget is more or less identical regardless of the geographical group;
- Conversely, the median budgets vary greatly, particularly between groups 1 and 4. This highlights the disparity in the situations of these two groups.

The following chart shows the structure (in percentages) of the budgets of eligible fiction films for the same geographical groups.



The chart brings to the fore the fact that the budget structures are very similar for groups 1 and 2, on the one hand, and groups 3 and 4, on the other hand.

It can be noted in particular that:

- With smaller budgets (groups 3 and 4), the prevailing tendency is to reduce the shares allocated to development and artistic rights, administrative expenses, overheads and contingencies;
- At the same time, the share of the budget allocated to talents and production tends to increase;
- Producers' and directors' fees represent about 10% of the budget in all four groups;
- The share allocated to post-production is very high in group 4 (15.1%), as compared with 10.1% for group 3.

For the detailed budgets see Appendix 1: Average budget of eligible films by geographical group.

b) Analysis by director's gender

The first table compares the budget information analysed by the director's gender for all eligible films, whereas the second concerns only films supported.

FICTION FILMS	Eligible	♂ eligible	♀ eligible	♂&♀ eligible
Number of films	99	81	16	2
Average budget	3 583 060€	3 697 171€	3 183 361€	2 317 817€
Minimum budget	606 722€	606 722€	895 409 €	2 120 000€
Median budget	2 459 584€	2 541 983€	2 031 921€	2 159 177€
Maximum budget	14 570 000€	14 570 000€	10 539 918€	2 198 354€

FICTION FILMS	supported	♂ supported	♀ supported	♂&♀ supported
Number of films	57	46	10	1
Selection rate	57.,6%	56.8%	62.5%	50%
Average budget	3 452 713€	3 767 760€	2 128 936€	2 198 354€
Minimum budget	688 387€	688 387€	895 409€	2 198 354€
Median budget	2 198 354€	2 992 277€	1 567 305€	2 198 354€
Maximum budget	14 570 000€	14 570 000€	5 265 117€	2 198 354€

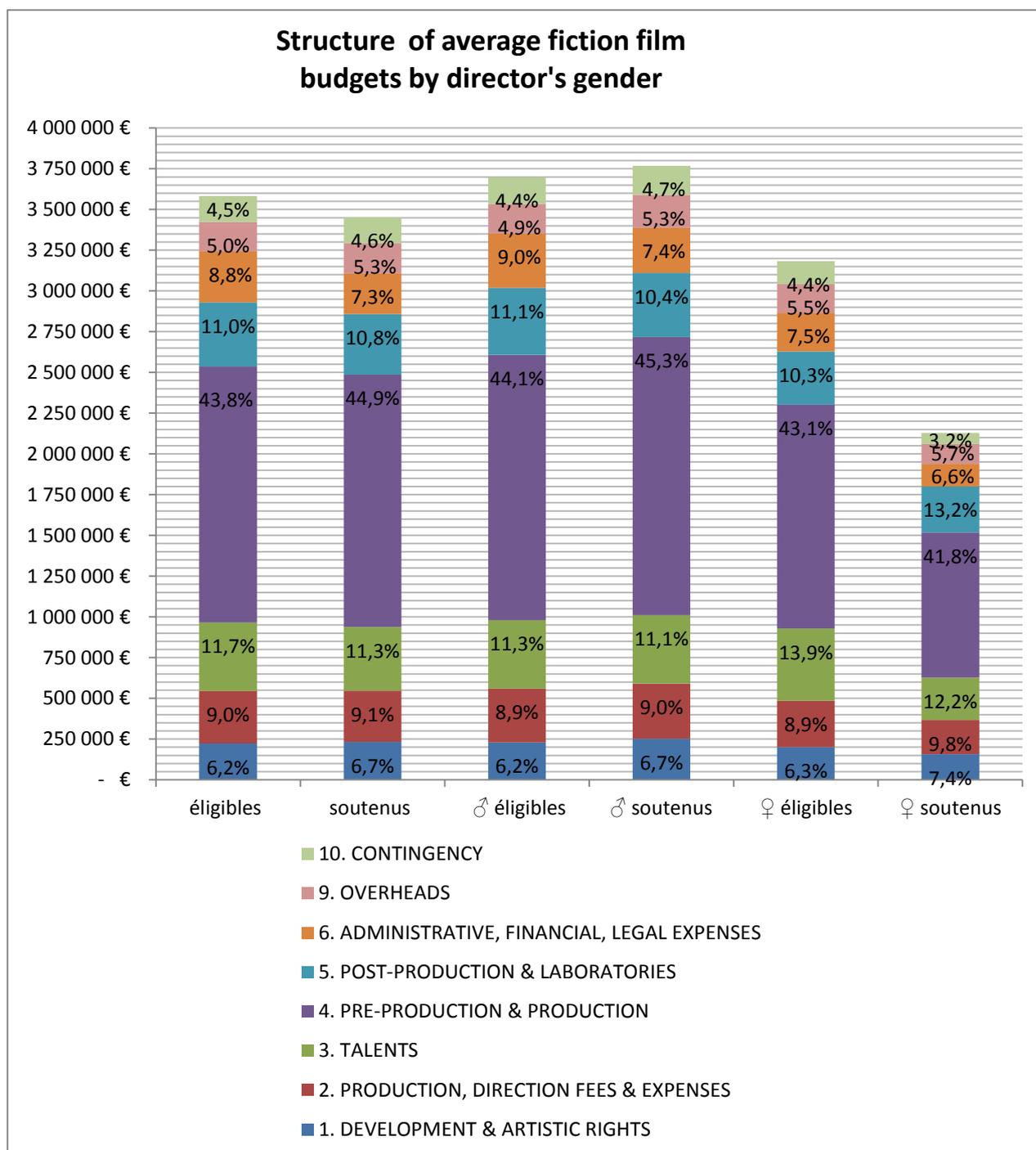
The data set out in the above tables show that:

- The percentage of projects with female directors is only 17%: of the 99 eligible films, 81 had a male director, and 16 a female director. In addition, one film was co-directed by a woman and a man and another by five women and eight men (the omnibus film "The Bridges of Sarajevo");
- The female directors are of very varied nationalities (3 FR, 3 IT, 2 NL, BG, DE, DK, ES, HR, PL, RU, TR, IL);<sup>1</sup>
- Overall, there is no major difference between the budgets of the eligible films and those of the films supported;
- However, the difference in budget between films directed by men and films directed by women is significant, and this gap is even wider (1.6 million) based on a comparison between eligible and supported films. The average and median budgets of films directed by men are bigger for supported films than for eligible films, whereas they are smaller in the case of films directed by women;
- The difference is particularly striking in the case of median budgets of supported films, where the figure all but doubles;
- At the same time, the selection rates show that films directed by women – albeit fewer in number for both eligible films and films concerned by support applications - have the same chance of being awarded support as other films. The selection rate for films directed by women is even higher (62.5%) than for films directed by men (56.8%). However, the Board tends to select the least expensive films when there is a woman director.<sup>2</sup>

<sup>1</sup> Not taking into account the omnibus film "The Bridges of Sarajevo"

<sup>2</sup> This can only be due to sheer coincidence since the budget is not a selection criterion.

The chart below shows the structure of fiction films' production budgets according to the director's gender.



It can be seen that:

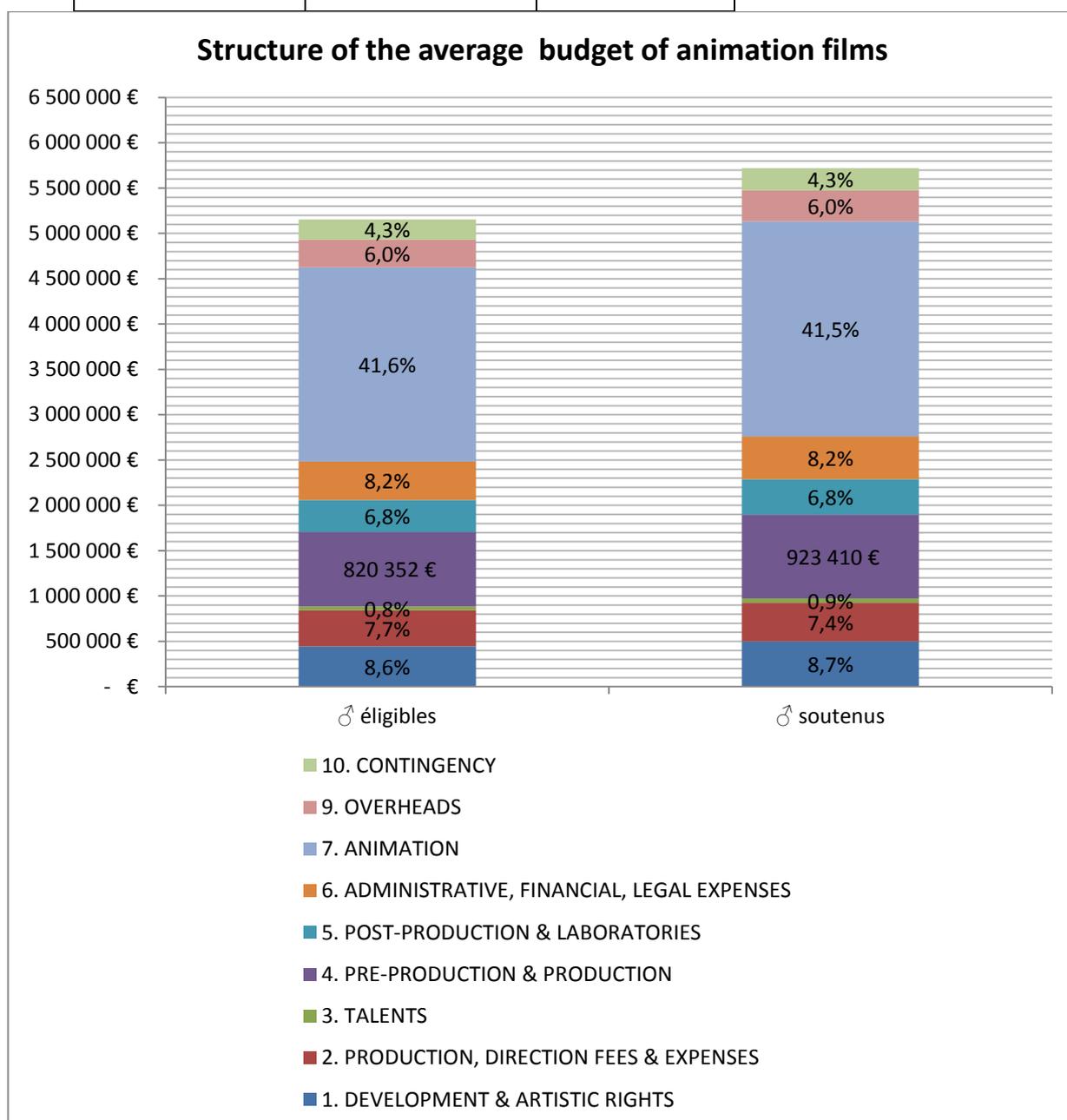
- The broad proportions of the different expenditure items remain identical for eligible and supported films, regardless of the director's gender.
- Nonetheless, in the case of supported films with a female director, the sum total of the contingencies, overheads and administrative and financial expenses is slightly lower. As for the group 4 films (see point 1.a), these are probably the most obvious variables for adjusting a smaller budget.
- Lastly, while the sum total of production and post-production expenses is similar for all the categories, the share of the budget allocated to post-production is higher for supported films with a female director.

For the detailed budgets see Appendix 2: Average budget of eligible films by director's gender.

## 2. Animation films

The low number of animation films eligible for Eurimages' support does not permit a valid analysis of their production budgets by geographical group. Moreover, all the films were directed by men. The costs structure is virtually identical for eligible and supported films, since only one film was not awarded support.

ANIMATION FILMS	♂ eligible	♂ supported
Number of films	7	6
Average budget	5 153 306 €	5 720 218 €
Minimum budget	1 675 356 €	1 675 356 €
Median budget	5 462 570 €	5 531 285 €
Maximum budget	9 318 803 €	9 318 803 €



### 3. Documentary films

As for animation films, an analysis of the budgets by geographical group is not relevant, given the small number of eligible and supported documentary films. It can nonetheless be noted that out of 14 eligible documentaries, six have French majority co-producers.

#### Comparison of budgets of eligible documentary films based on director's gender

DOCUMENTARY FILMS	Eligible	Supported	♂ eligible	♂ supported	♀ eligible	♀ supported
Number of films	14	9	9	6	5	3
Selection rate		64.3%		66.6%		60%
Average budget	3 231 845€	1 320 780€	4 669 15 €	1 692 318€	644 688€	577 705€
Minimum budget	199 000€	199 000€	199 000€	199 000€	332 405€	332 405€
Median budget	994 856€	851 500€	1 401 149€	1 479 548€	549 210€	549 210€
Maximum budget	29 759 510€	4 486 123€	29 759 510€	4 486 123€	1 138 212€	851 500€

The above table leads to the following findings:

- For documentary films as a whole, the differences between the minimum and maximum budgets and between the average budget and the median budget reflect radically different economic situations;
- The gaps between male and female directors are very wide in the case of documentary films: the average and median budgets of films directed by women are three times lower than those of films directed by men;
- The average budgets of the documentary films supported are lower than the average budgets of eligible films. It would therefore seem to be the least expensive films that are selected.

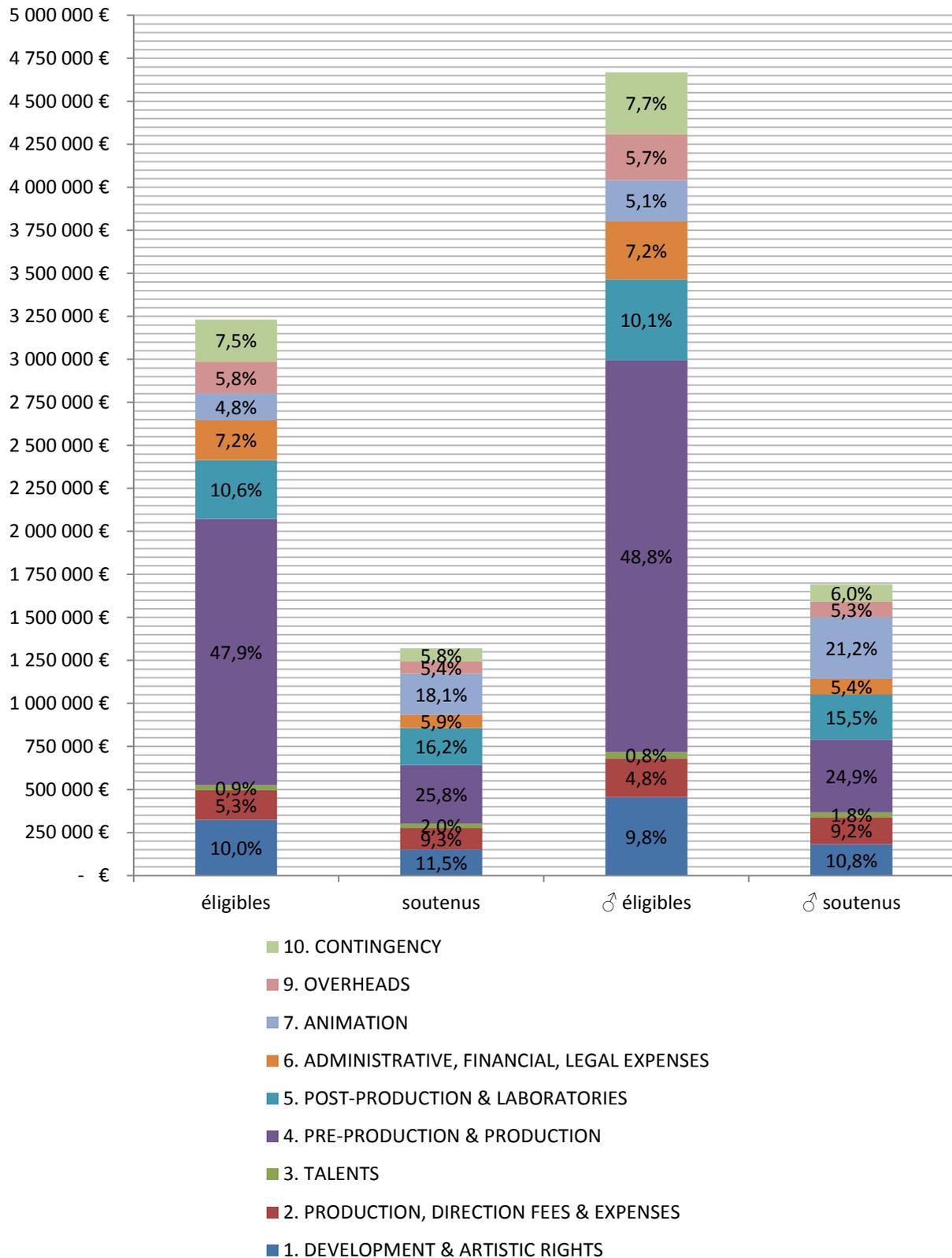
These findings must nonetheless be nuanced by the fact that the sample includes a film with a budget in excess of 29 million euros, a truly exceptional figure for a documentary film.

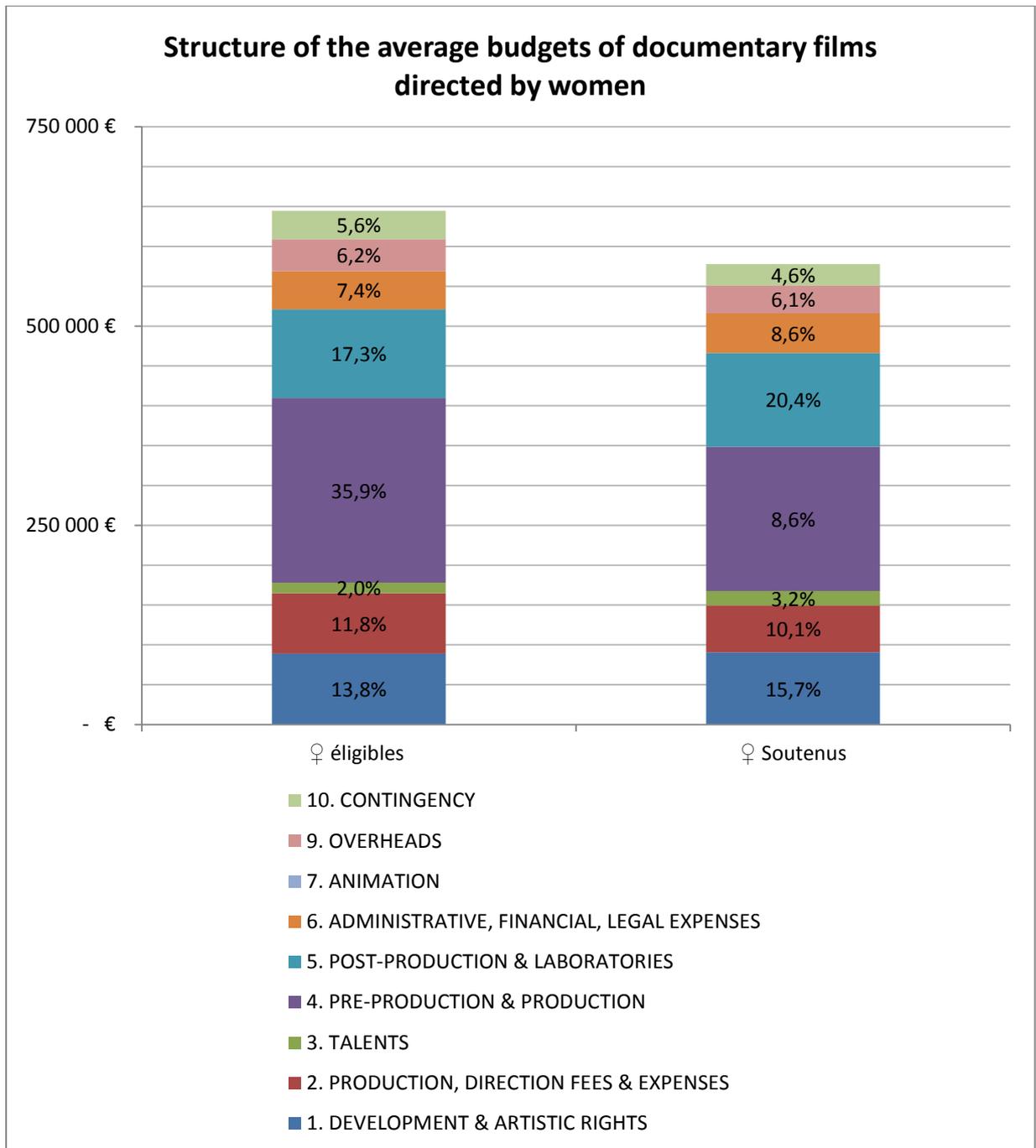
The chart showing the structures of the budgets of documentary films does not bring to light a typical structure. The differences in the proportions of the expenditure items reflect the wide variety of situations in which documentary films are produced (films capturing specific events, archives-based films, documentary-animation cross-overs, docufiction films, etc.). Nonetheless, certain points should be noted:

- The sum total of contingency, overhead and administrative and financial expenses seems to represent a larger proportion of the budget than for other types of film (between 17 and 20% of the total budget);
- The same applies to the development and artistic rights: development costs (research, scouting, demos) are logically higher in the case of documentary films;
- The proportion of the budget corresponding to producers' and directors' fees is the same as for fiction films;

- The share allocated to production costs is much lower in the case of supported films than for eligible films. The Fund accordingly seems to prefer small-budget documentary films that do not require much in the way of production resources.

### Structure of the average budgets of documentary films overall and of documentary films directed by men





For the detailed budgets see Appendix 3: Average budget of eligible documentary films by director's gender.

### Conclusion

Studying the production budgets of eligible films makes it possible to identify budget structures according to the three main types of films (fiction, animation, documentary). The geographical analysis brings to light a correlation between the structure of production budgets and the size of the national markets. Nonetheless, the small size of the sample for each country does not make it possible to take this analysis further for the time being.

The analysis of the budgets by director's gender confirms the gap between male and female directors as regards both the number of support applications made and the level of the budgets of the films concerned.

For the films as a whole (fictions, animations and documentaries), the breakdown between male and female directors in terms of the number of films is more or less equivalent to 2012, with 17.5% of films directed by women and 82.5% by men.

However, a significant difference can be noted in the selection rates for female and male projects. In 2012, the selection rate was far more unfavourable for women (38.46%) than for men (48.38%), whereas in 2013 the reverse applies, with 61.90% for women and 59.79% for men.

The production budget data of eligible films will continue to be entered in the database throughout 2014. At the end of this period, a new study will be carried out incorporating these additional data.