

International coproductions – A success formula for European films?

Cannes, 5 June 2018
#cannes2018

European Audiovisual Observatory
Cannes 2018 conference



welcome and introduction

Susanne Nikoltchev

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Paris Conference - 5.6.2018



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introducing the panel

Roberto Olla

Executive Director
EURIMAGES

Lucia Recalde-Langarica

Head of Unit
Audiovisual Industry and
MEDIA support programmes
European Commission

Peter Dinges

General Director
FFA
(Germany)

Esther Van Messel

CEO
First Hand Films
(Switzerland)

Moderator: Roberto Olla Executive Director, EURIMAGES

Diana Elbaum


Producer
Beluga Tree
(Belgium)

Helena Danielsson

Producer
Brain Academy
(Sweden)

Dariusz Jablonski

Producer
Apple Film Production
(Poland)



International co-productions – A success formula for European films?

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Gilles Fontaine
Head of Department for Market Information



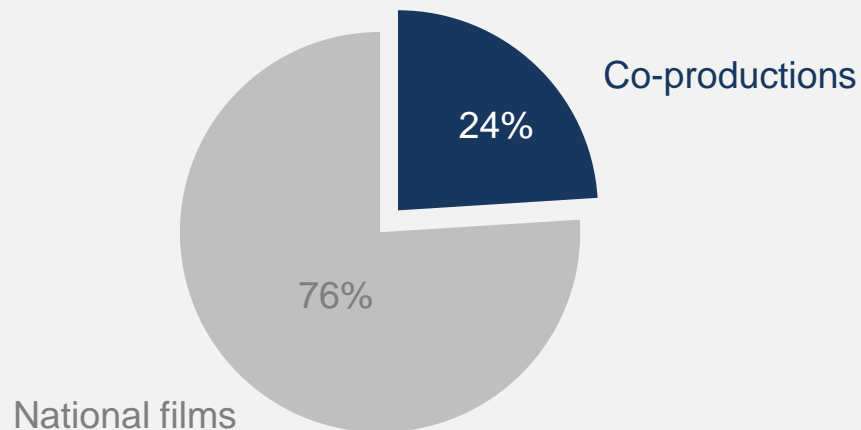
some facts and a question

one in four
European films is
an international
co-production

compared to 10%
of TV fiction

Breakdown of European feature film production volume 2010-2015

Estimated.



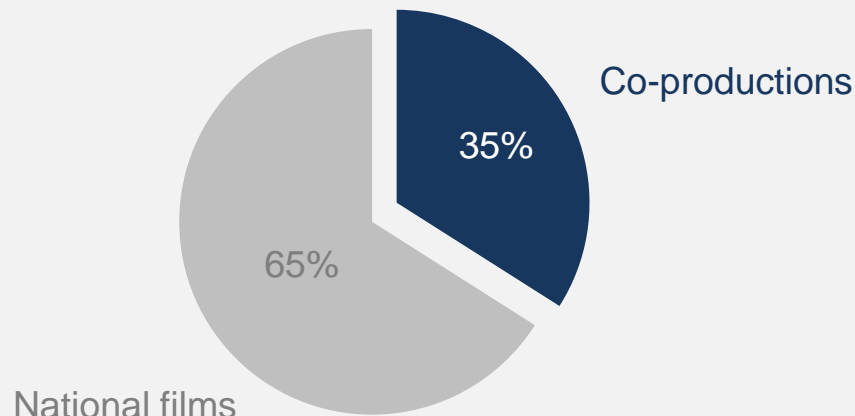
Source: OBS / LUMIERE

in turn,
co-productions
account for
more than
one third of
admissions

(including GB inc films it is 50%)

Breakdown of worldwide admissions to European films 2010 -2015

Estimated.

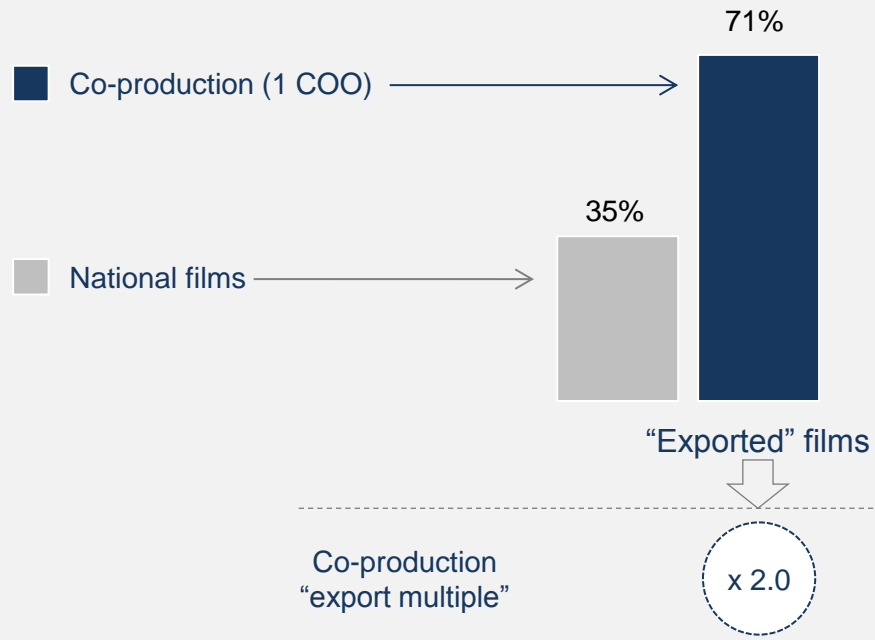


Source: OBS / LUMIERE

Co-productions
have a higher
«export ratio»

“Export ratio” by production type 2010 - 2014

Estimated. Percentage share of national films / co-productions with at least one non-national release.

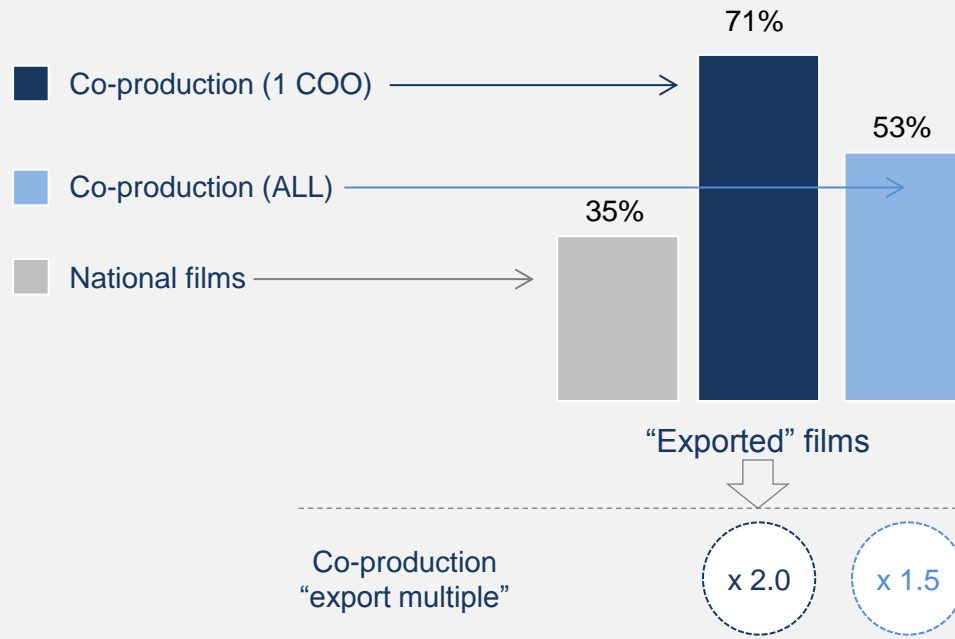


Co-productions have a higher «export ratio»

...
this holds also true
when you consider all
co-producing countries
to be national markets

“Export ratio” by production type 2010 - 2014

Estimated. Percentage share of national films / co-productions with at least one non-national release.

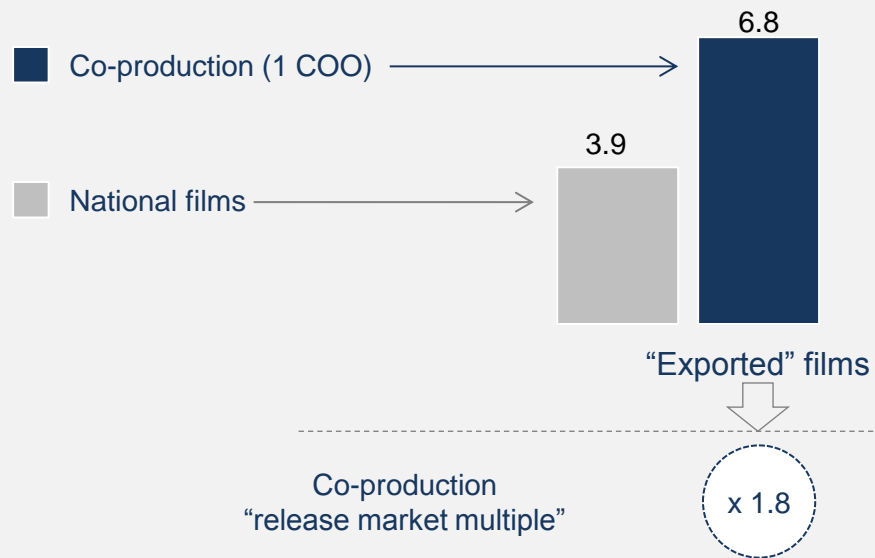


...get released
on more export
markets

...
namely, twice as many
on average

Average number of non-national release markets 2010 - 2014

Estimated mean number of non-national release markets of national films and co-productions exported.

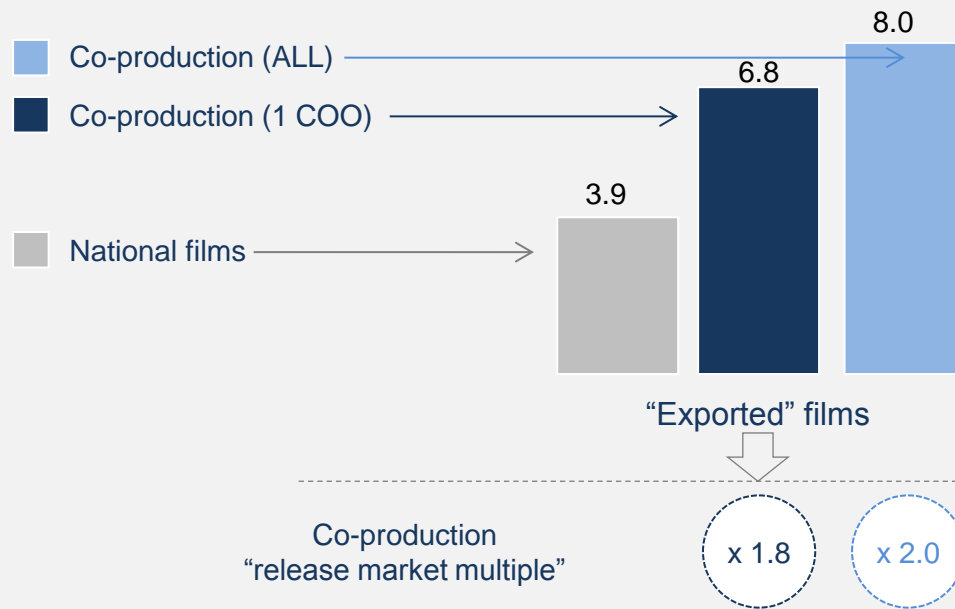


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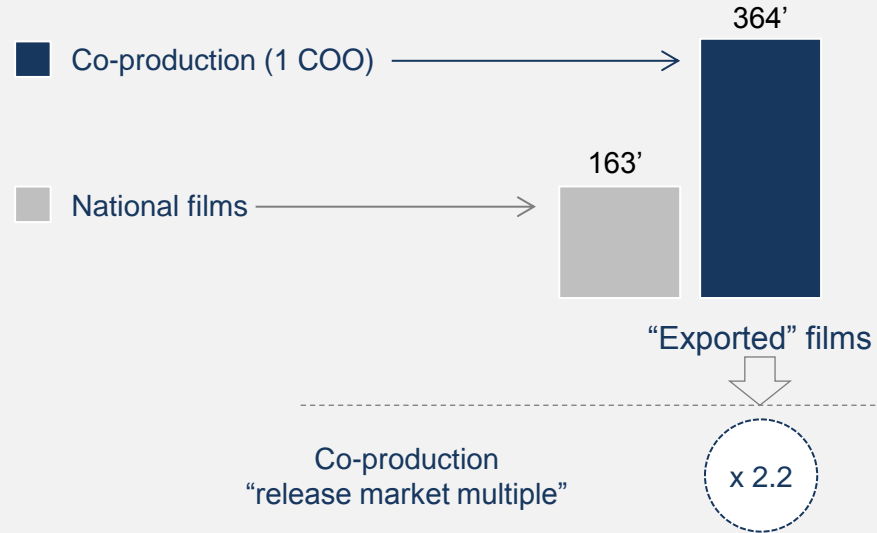


...and sell more tickets abroad

again, twice as many on average

Average non-national admissions per film 2010 - 2014

Mean. In thousands.

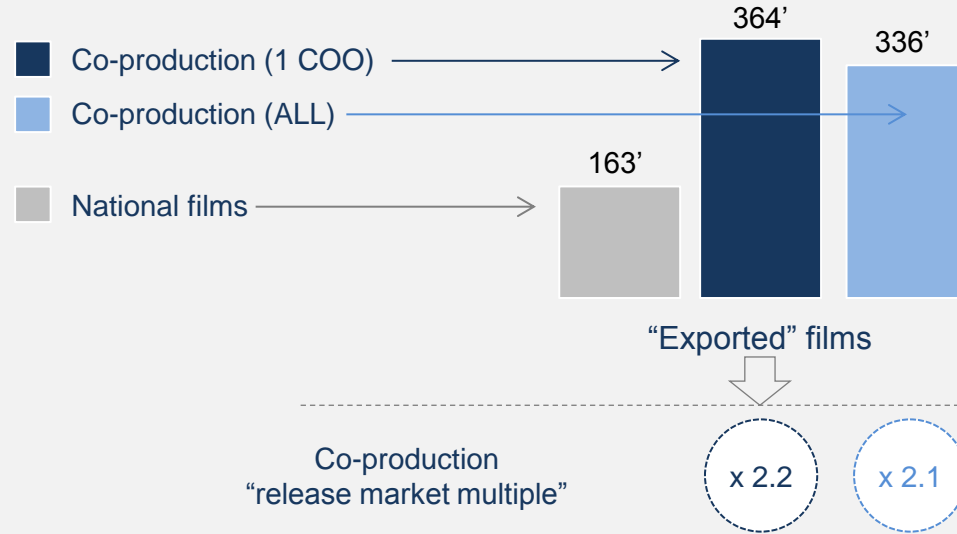


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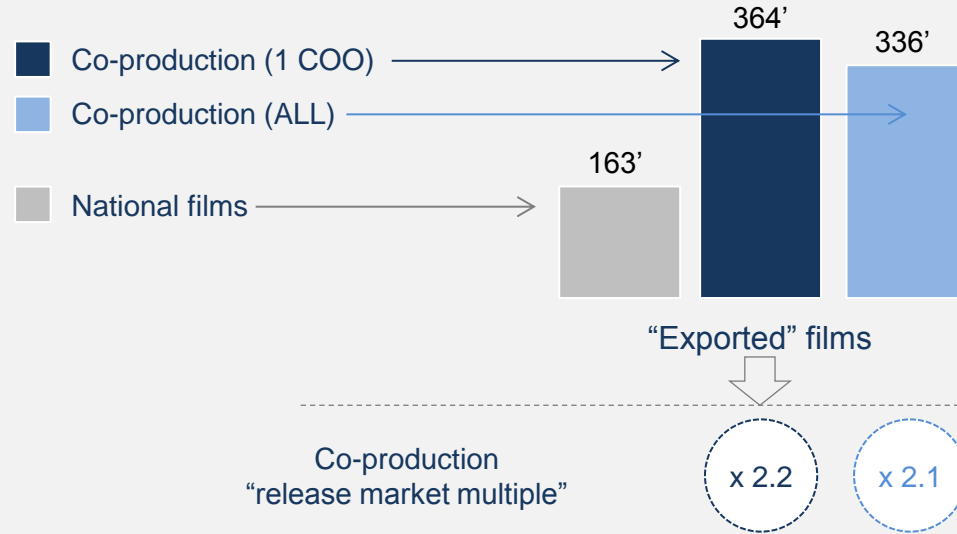


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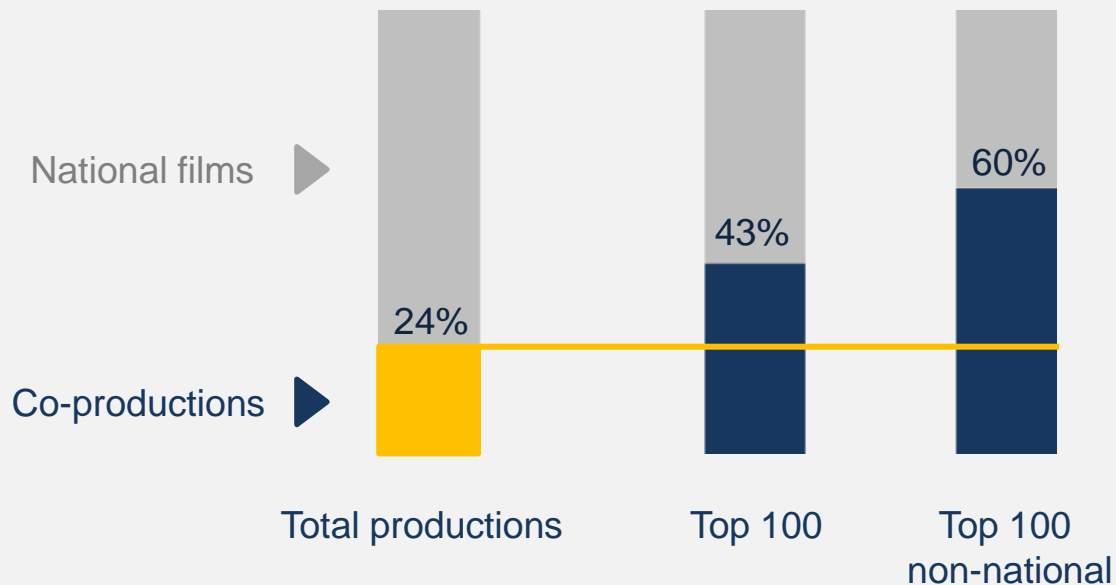
Mean. In thousands.



majority of
top 100 European
export films are
co-productions

Avg share of co-productions of production volume vs. top 100 films

Production share based on average 2010-2015. Top 100 shares based on average 2013-2017

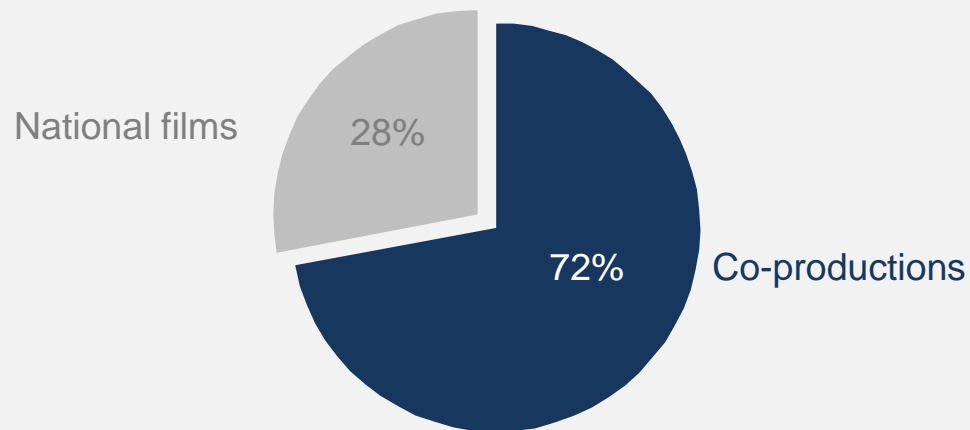


Source: OBS / LUMIERE

...and seem
to win more
international
awards

Breakdown of 29 European major award winning films 2008-2017

Award winning films from Cannes, Berlinale, Venice, San Sebastian, Academy Awards, Best Foreign Picture



Source: OBS / LUMIERE

why?

Lucia Recalde-Langarica

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PANEL DISCUSSION 1

Moderator: Roberto Olla Executive Director, EURIMAGES

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Co-producing a film internationally: tango or tangle?

International co-productions - A success formula for European films?
Cannes, 12 May 2018

Maja Cappello

Head of Department for Legal Information
European Audiovisual Observatory



It takes two to tango...

*“The tango is a direct expression of something that poets have often tried to state in words:
the belief that a fight may be a celebration.”*

Jorge Luis Borges

A joint (ad)venture...

What is an international co-production?

- **Co-producers** come from **different countries**
- Each **co-producer co-owns** the work
- Agreed upon via a **co-production contract**
 - Merely participating in the **financing** of the work **does NOT amount to be a co-producer.**

What is an “official” co-production?

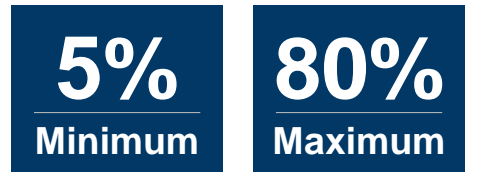
- Follows the rules of a **co-production agreement/convention**
 - **Bilateral/multilateral** agreements
 - **CoE Convention**
- The co-production **is considered as “national”** in each co-producing country
- The co-production must be **approved by national authorities**

Convention on Cinematographic Co-production (1/3)

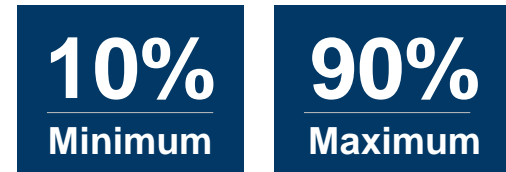
- Only **cinematographic works**
- Co-productions with at least **three co-producers**, established in three different Parties to the Convention
- **Bilateral co-productions** between two Parties to this Convention **in the absence of any bilateral agreement.**

Convention on Cinematographic Co-production (2/3)

- The amount of contribution per producer of the cinematographic work:



For multilateral co-productions



For bilateral co-productions

- Co-production contract must guarantee **joint ownership** of the property rights of the film **for each of the co-producers**

Convention on Cinematographic Co-production (3/3)

Each Party to the Convention must:

- Facilitate **access, residence and work permit** for technical and artistic personnel
- Enable the **temporary import and re-export** of production and distribution **equipment**

Reasons for co-producing

- **Financial:** pooling resources
- **Artistic:** collaboration between artists from different backgrounds, cultures etc
- **Access** to more markets

The importance of being European (1/2)

Promotion measures for European works under the AVMS Directive

Broadcasting services (Art. 16-17 AVMSD)



*of transmission time to
EU works*



*of transmission time/programming
budget to independent EU works*

On-demand services (Art. 13 AVMSD)

- Financial contribution to production/rights acquisition in European works
- Share of European works in VOD catalogues
- Prominence obligations

The importance of being European (2/2)

Amendment of the promotion measures for European works in on-demand services (revision of the AVMS Directive – Article 13)

Share in the catalogues



Commission



EP and Council

Prominence



Financial contribution
→ also for targeting services



It takes two to tango...

It takes two to *tangle*...

Some “entanglement” issues

- A bad prenup
- The (unbearable?) rigidity of bilateral agreements
- Bigger fish eats smaller fish?

Another “entanglement” issue...?

Another “entanglement” issue...?



Thank you!

For any queries:
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PANEL DISCUSSION 2

Moderator: Roberto Olla Executive Director, EURIMAGES

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Q&A

**Thank you
for coming!
See you on our stand – level -01,
Alley 19.8**

A conference of
The European Audiovisual Observatory

