



THE EXPLOITATION OF CATALOGUE FILMS IN THE EU

Selected figures

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Information

METHODOLOGY

- “Catalogue” films: produced 10 years ago or more
- Cross-window analysis of the offer of catalogue films...
... But no data on physical video
- Sources:

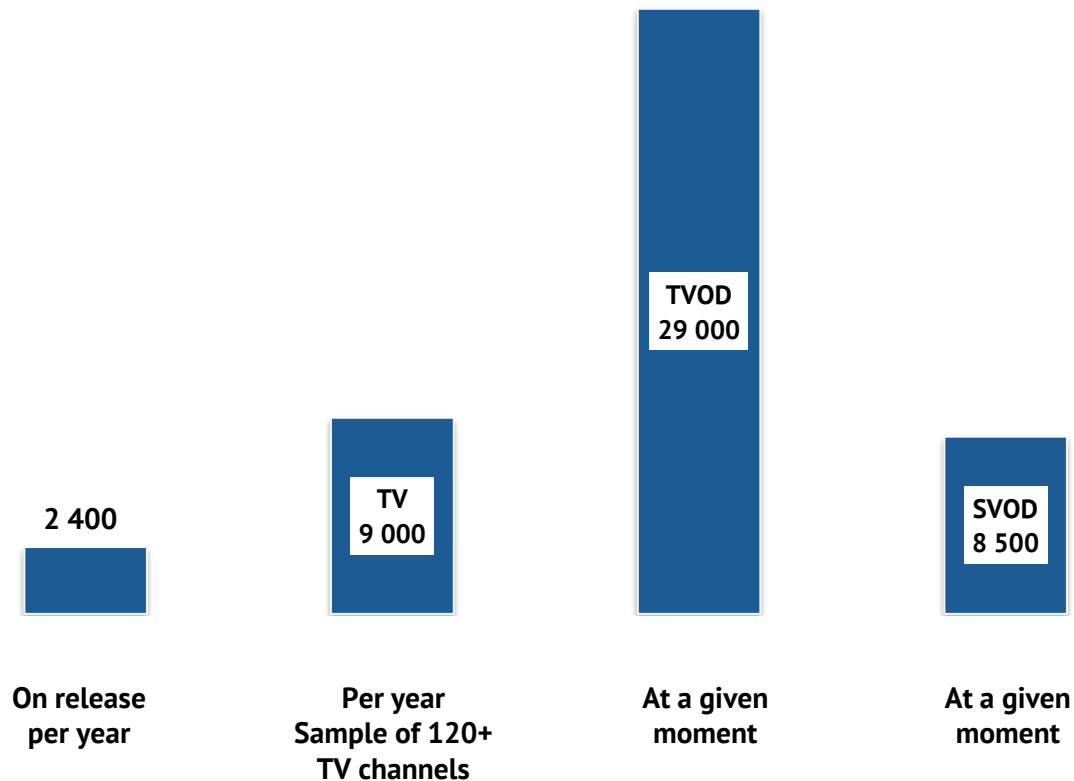
	Source	Indicator	Base	Limits
Cinema	LUMIERE database	Films on release	All releases	Coverage=95% of admissions
TV	Mediametrie/Euro-data TV	All films broadcast	Sample of 110 TV channels	Focus on generalist and film channels
VOD	Observatory	All films available at a given moment	Sample of 110 TVOD and SVOD services	Focus on mainstream services

THE OFFER OF CATALOGUE FILMS: OVERVIEW

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- TVOD has by far the largest offer
- SVOD comparatively smaller

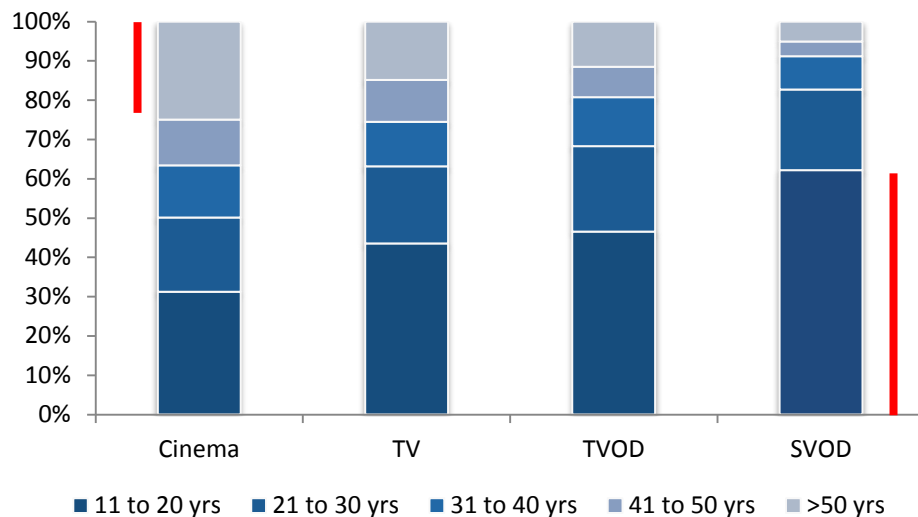
Number of catalogue titles (unique) - 2016



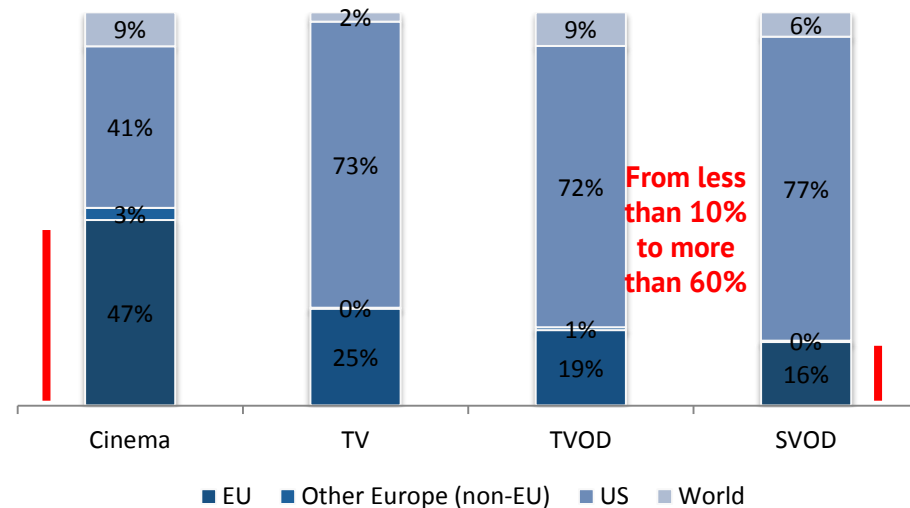
THE OFFER OF CATALOGUE FILMS: OVERVIEW

- **Age:** Cinemas are more balanced, SVOD has a focus towards more recent catalogues films.
- **Origin:** European films much more represented in cinemas
- **Very strong variations of the share of European catalogue films between VOD services**

Age of catalogue films (cumulated) - 2016



Origin of catalogue films (cumulated) - 2016

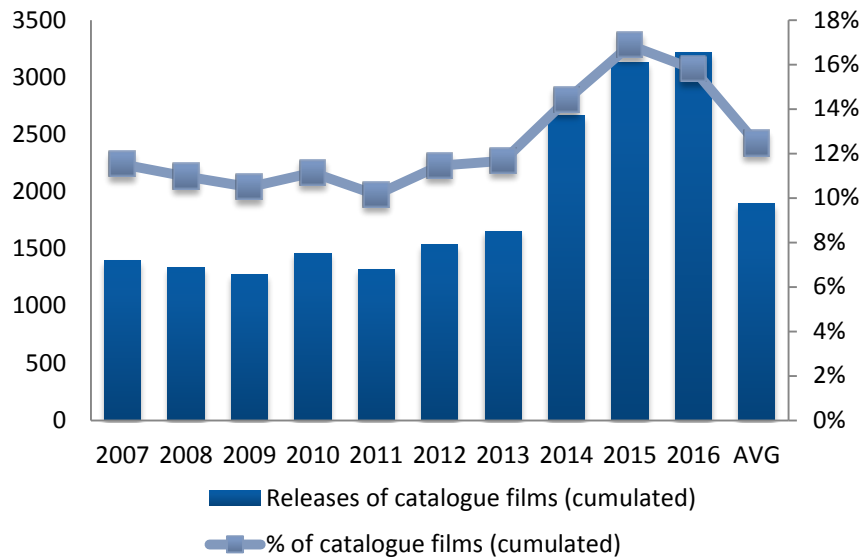


THEATRICAL EXPLOITATION

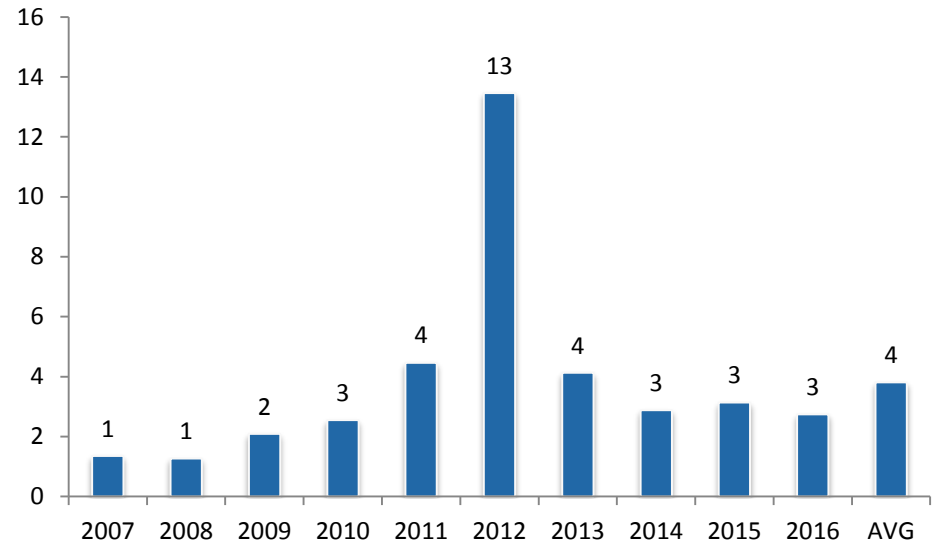
THEATRICAL EXPLOITATION

- The number of catalogue films on release tends to increase...
- ...faster than the number of admissions to catalogue films

Number of catalogue films on release and share of total releases



Admissions to catalogue films (m)

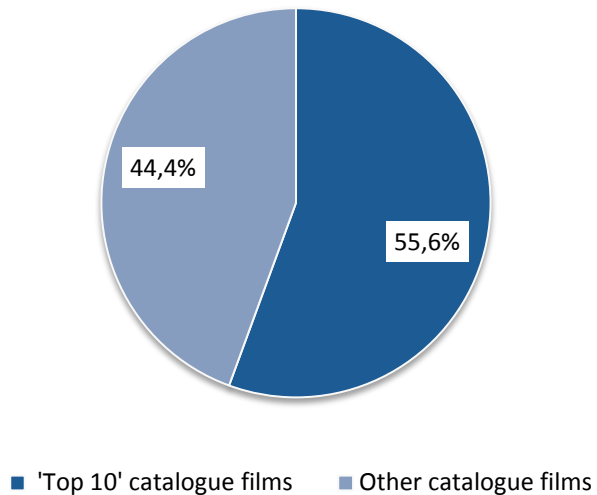


THEATRICAL EXPLOITATION

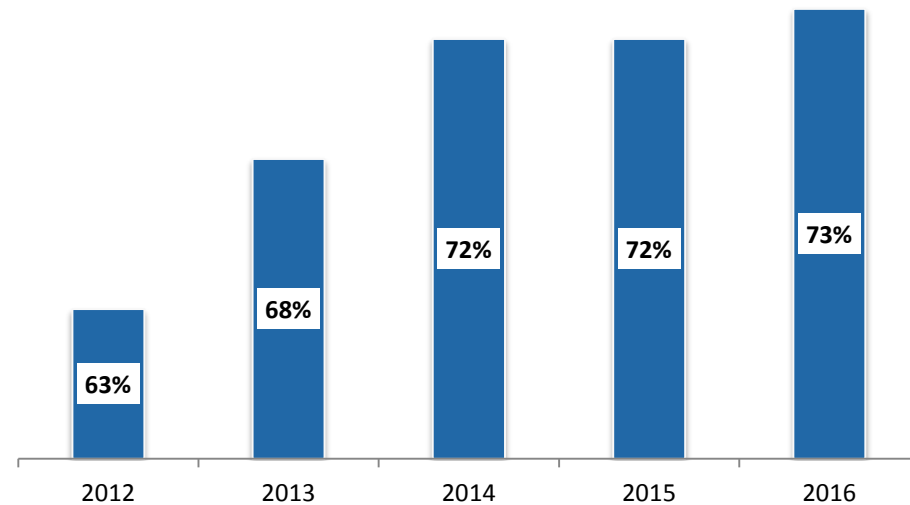
Theatrical exploitation of catalogue films highly concentrated in terms of:

- titles (top 10 accounts for 55% of admissions)
- markets (top 3 markets account for over 70% of admissions)

Admissions to top 10 catalogue films on release in the EU
(AVG 2007-2016)



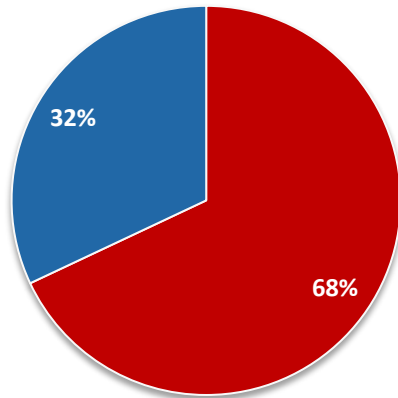
Share of top 3 markets in total EU admissions to catalogue films



THEATRICAL RELEASES

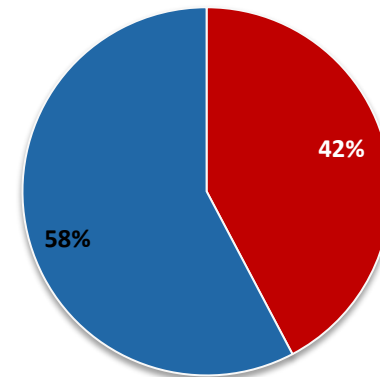
Share of non-national admissions higher for catalogue films than for all films

Admissions to EU films: national vs. non national (AVG 2007-2016)



■ National admissions ■ Non-national admissions

Admissions to EU **catalogue** films: national vs. non national (AVG 2007-2016)



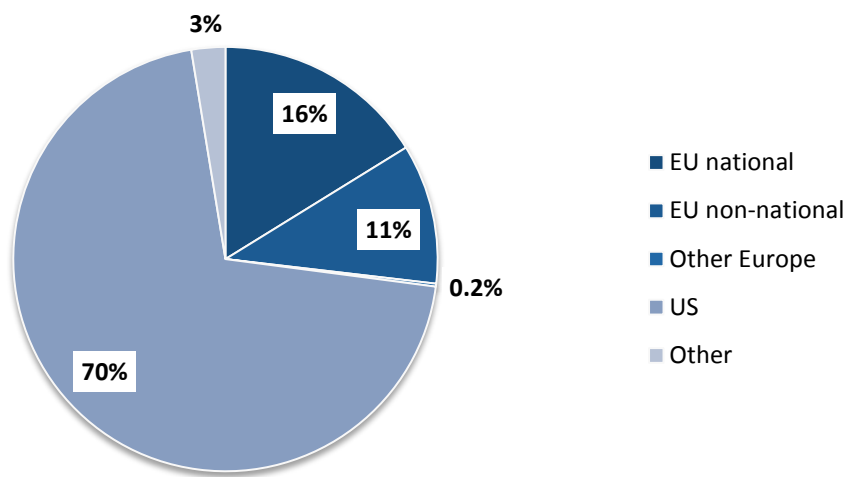
■ National admissions ■ Non-national admissions

TELEVISION

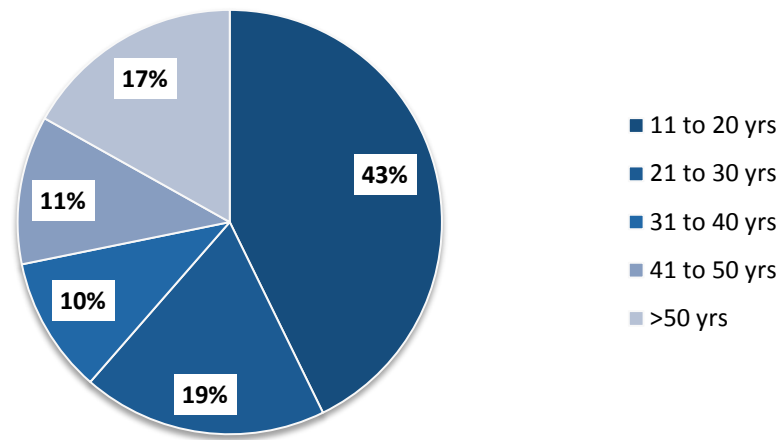
TELEVISION

- The number of repeats of catalogue films tends to increase
- Same weight of European catalogue films than for all films
- Within European films, more national films (60%) than for all films (50%)

Origin of catalogue films on TV channels in the EU (AVG 2011-2016)



Age of catalogue films on TV channels in the EU (AVG 2011-2016)



VOD

VOD: DIVERSITY OF CATALOGUES

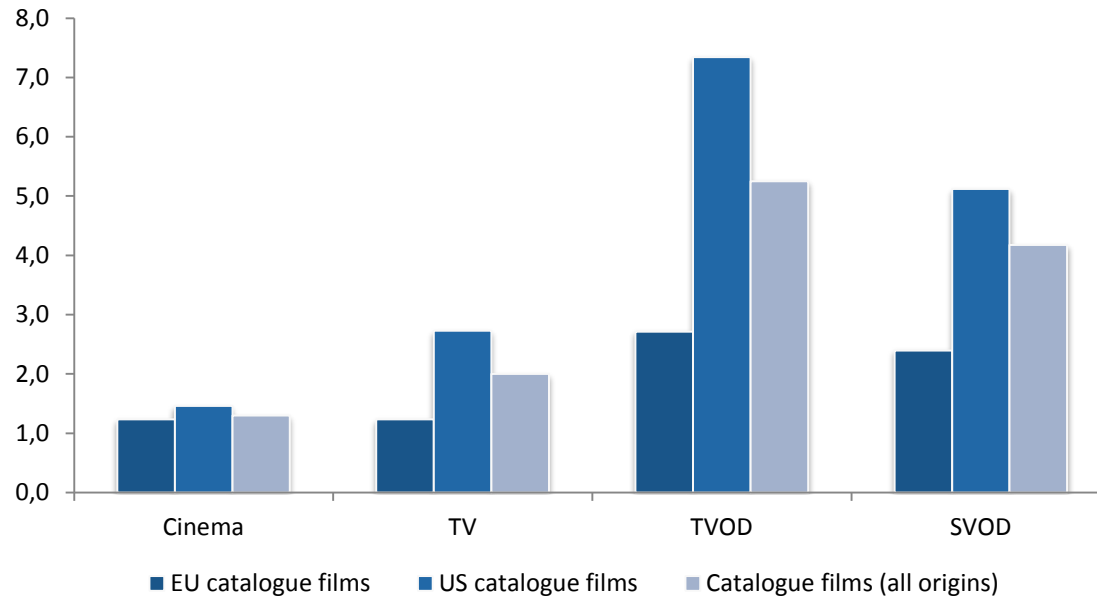
- **Between catalogues of one given country**
 - **Analysis of 5 TVOD catalogues in France: over 50% of catalogue films available in only one catalogue**
- **Between countries**
 - **Analysis of 79 TVOD catalogues in EU28: over 50% of catalogue films available in one country**
- **Within pan-European services**
 - **One given catalogue film available on average in 5,5 out of 28 iTunes catalogues**
 - **One given catalogue film available on average in 6.2 out of 28 Netflix catalogues**

THE CIRCULATION OF CATALOGUE FILMS

THE CIRCULATION OF CATALOGUE FILMS

- Catalogue films “circulate” more on VOD
- On VOD, US catalogue films circulate more than European catalogue films

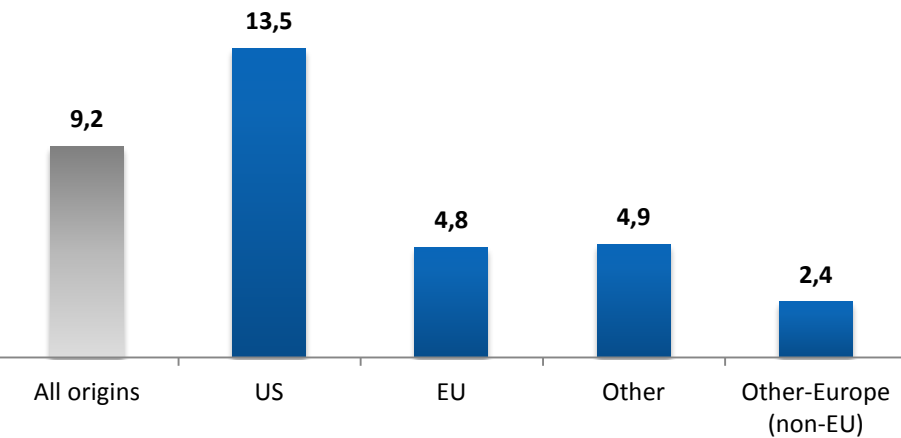
Average number of markets for catalogue films in the EU per distribution windows (2016)



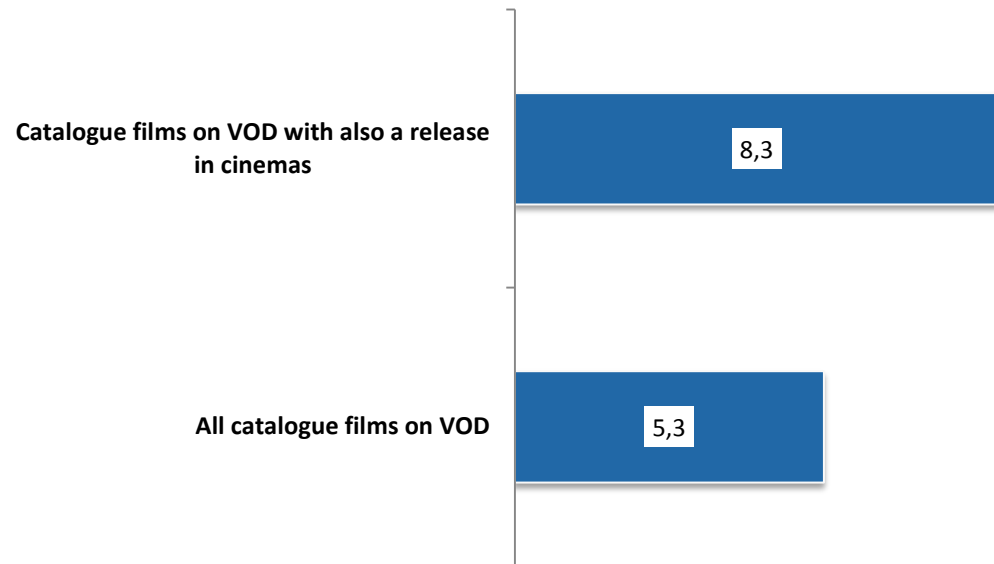
LINKS BETWEEN RELEASE IN CINEMAS AND ON VOD

Catalogue films released in cinemas are available on VOD in more countries

Share of catalogue films on release on cinemas and also available on VOD (2016)



Average number of markets in TVOD (2016)



More information:
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