



# Co-production: Facts and figures

Fostering European Cooperation through co-production  
Bucharest, 18 March 2018

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**What is an international co-production?**

**Key legal aspects of co-production**

**Key figures of European co-production**

# 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:

**5%**  
Minimum

**80%**  
Maximum

For multilateral co-productions

**10%**  
Minimum

**90%**  
Maximum

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 together
- **Artistic:** collaboration between artists from different backgrounds or cultures
- **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*

# 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**



**Prominence**



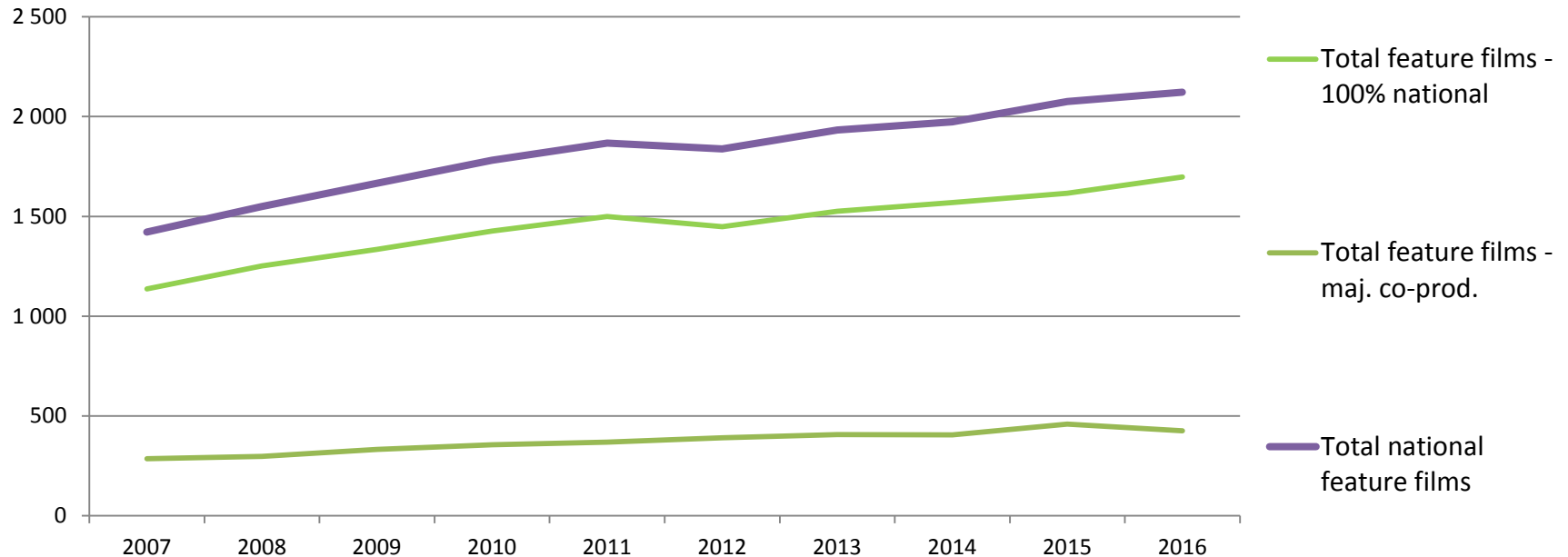
**Financial contribution**  
→ also for targeting services



# Figures on European co-production

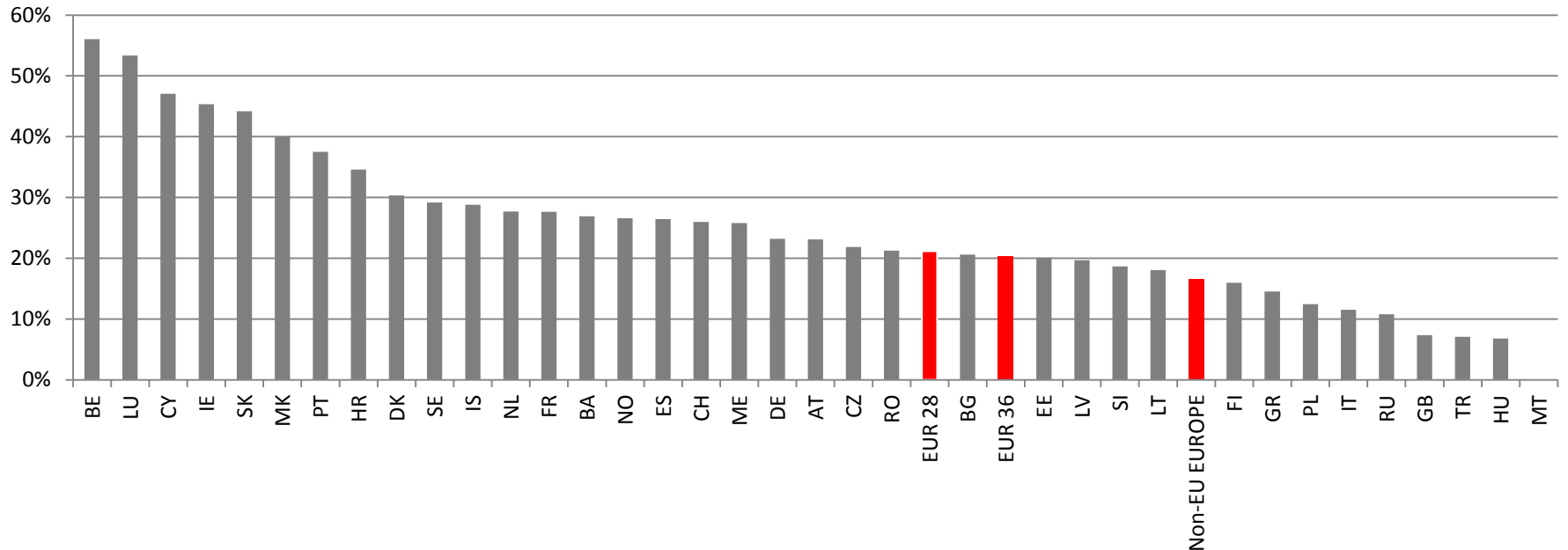
# Production in Europe boomed between 2007 and 2016

Evolution of production volume in Europe by type of production (total, 100% national and majority co-production), 2007-2016



# 20% of European productions are international co-productions

European countries by share of majority co-productions out of the total number of national productions, 2007-2016

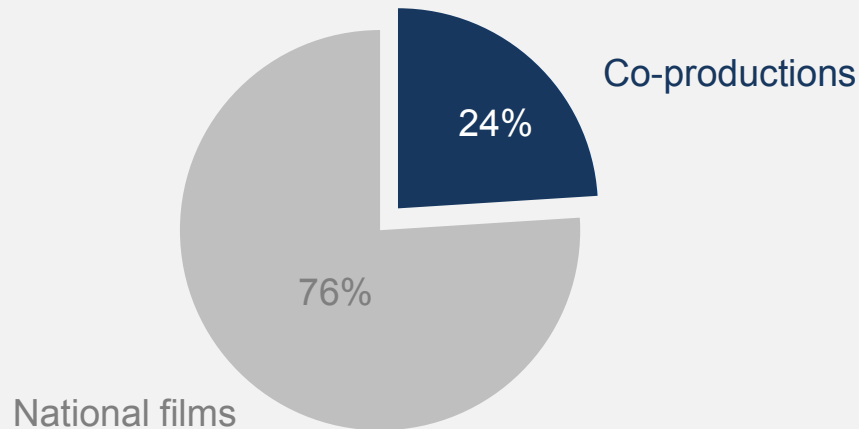


Over the period  
2010-2015, one in  
four European  
films was an  
international  
co-production

compared to 10%  
of TV fiction

## Breakdown of European feature film production volume 2010-2015

Estimated.



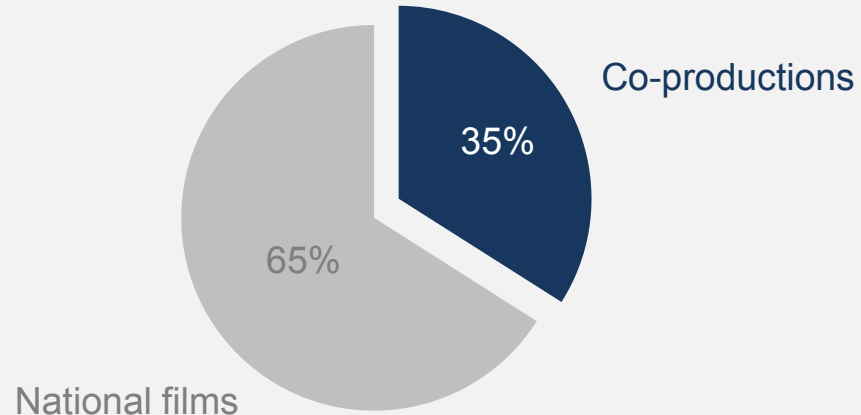
Source: OBS / LUMIERE

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.

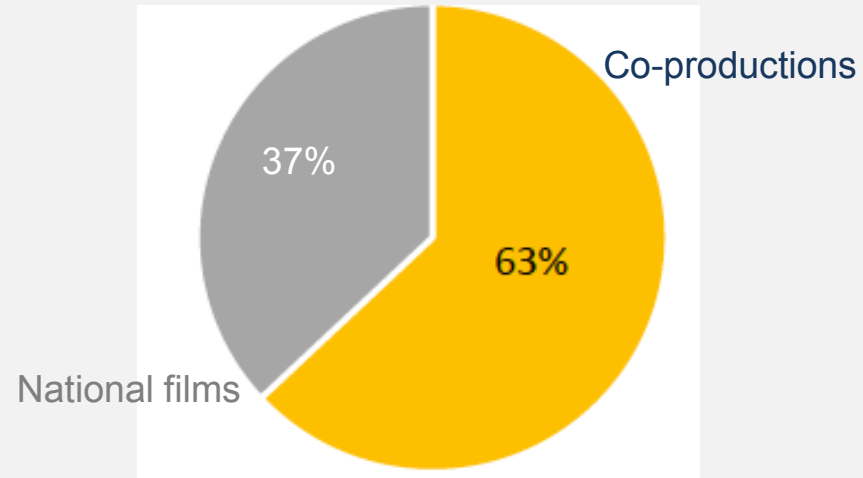


Source: OBS / LUMIERE

Co-productions  
account for  
almost two thirds  
of non-national  
admissions

## Breakdown of worldwide non-national admissions to European films 2010 -2015

Estimated.



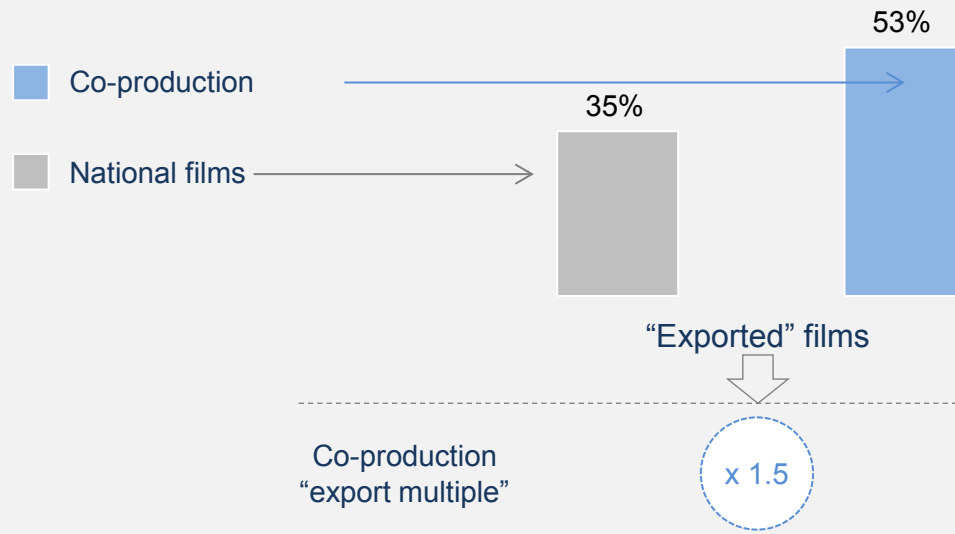
Source: OBS / LUMIERE



Co-productions  
have a higher  
«export ratio»

### “Export ratio” by production type 2010 - 2014

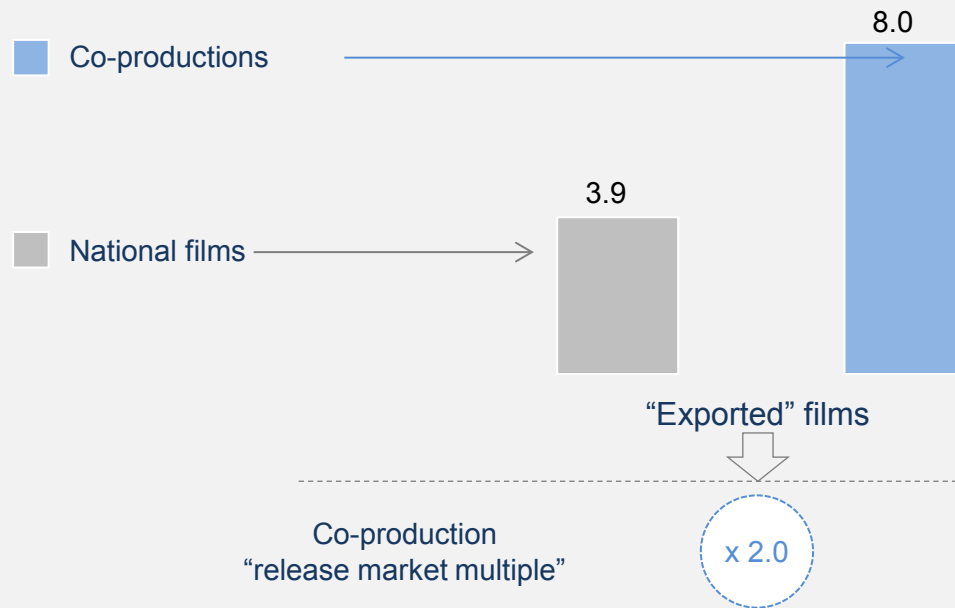
Estimated. Percentage share of national films / co-productions with at least one non-national release.



Co-productions  
get released  
on more export  
markets

## Average number of non-national release markets 2010 - 2014

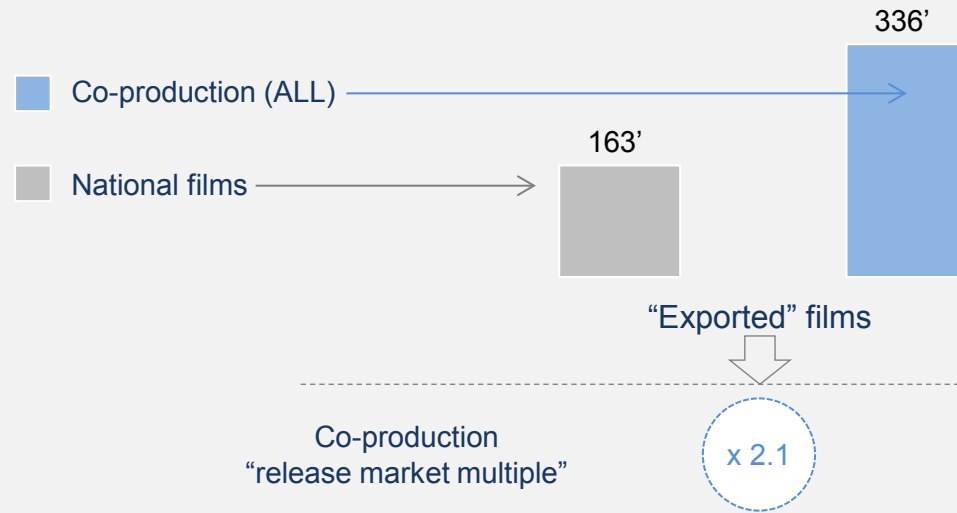
Estimated mean number of non-national release markets of national films and co-productions exported.



Therefore, they  
sell more tickets  
abroad

## Average non-national admissions per film 2010 - 2014

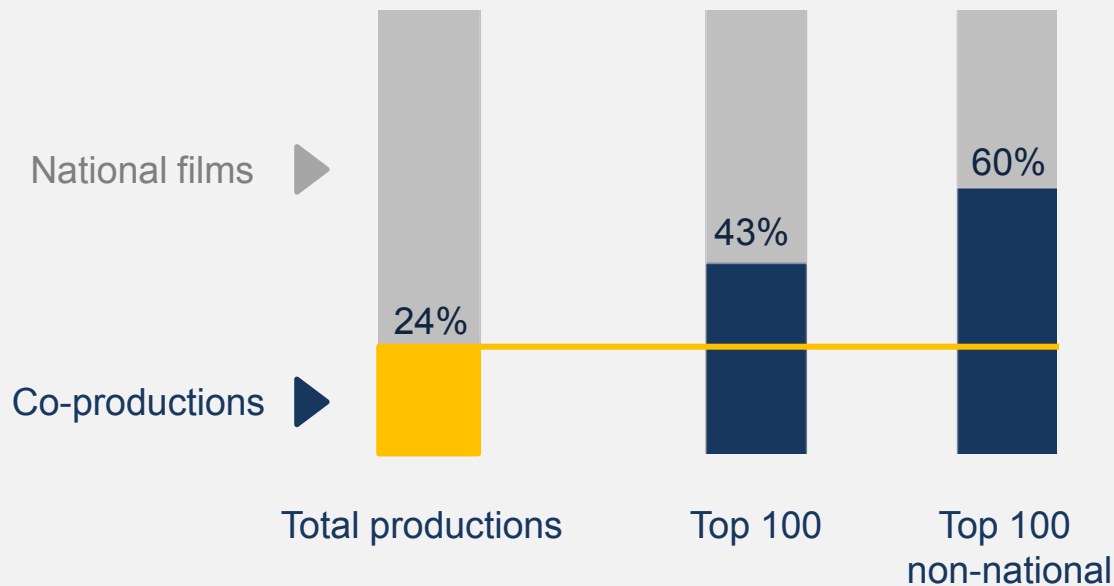
Mean. In thousands.



The majority of top 100 European export films are co-productions

### Share of co-productions at the top 100 films by admissions

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

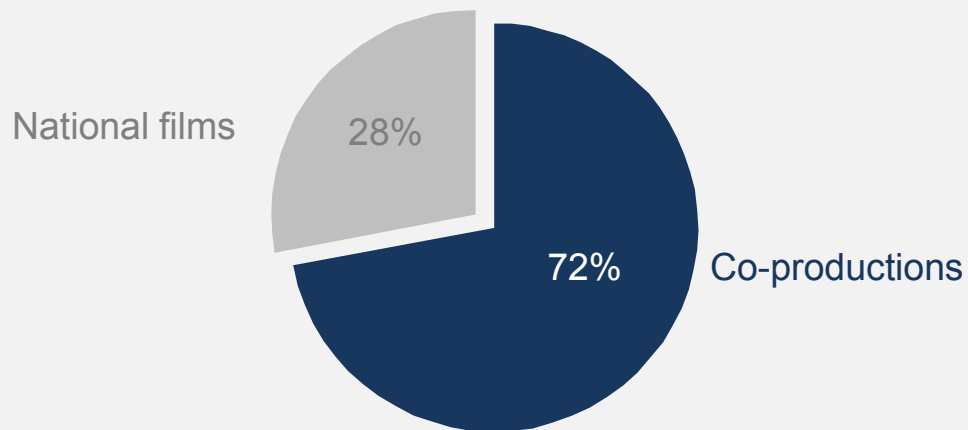


Source: OBS / LUMIERE

Co-productions  
get more  
international  
awards

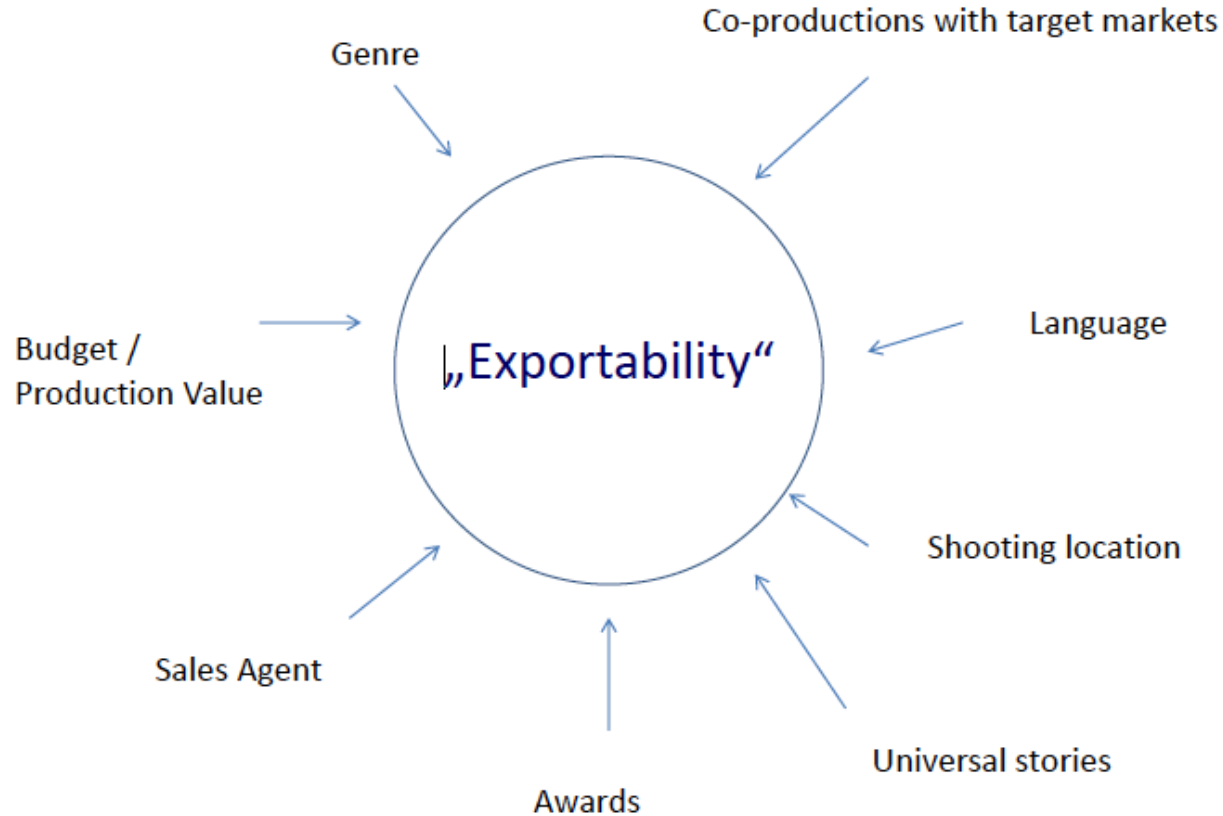
## Breakdown of 29 European major award winning films 2008-2017

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



Source: OBS / LUMIERE

# Variables of exportability



# CAUSALITY?

**Are co-productions more exportable**

**OR**

**is it because they intend to be larger, more exportable films that co-production is needed/desirable to raise the financing required to produce them?**

# Thank you!

# Questions?

For any queries:

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