

Factsheet

Export of European films outside Europe

I. European film exports outside Europe: facts and figures

Europe is the natural market for European film releases. The European Audiovisual Observatory's recent report on "The circulation of European Films Outside Europe,"¹ covering **12 territories**,² provides a global picture of European films releases in theatre outside Europe.

European films are performing better worldwide

- In 2015, **599 European films** were released theatrically in at least one of 12 non-European markets, which represent **the largest number of European films released outside Europe in the past five years**. Moreover, the number of releases is growing faster outside Europe (+40%) than in Europe (+32%). This growth is primarily linked to an increasing number of European films screened in the **Latin American** sample countries; 376 in 2015, compared to 318 in 2014 and 205 in 2011.
- These 599 films have cumulatively generated about **108 M admissions** outside Europe, **the second highest level measured in the past five years**. This represents a +54% growth compared to a -6% drop of admissions in Europe.
- **45 films** have been released in **6 non-European territories** or more, which is the highest level observed in the last five years (+125% since 2011).

Room for improvement

- Although these 599 films represent only **10% of the total number of European films on release worldwide**, their admissions accounted for **24% of the total admission for European films** and **21% of their gross box office**. Considering potential audiences available outside Europe (93% of the global population), there is definitely room to increase the number of admissions.

- **71% of total admissions** were generated by **10 films** (2% of the films on release) in 2015. The

most successful European film outside Europe in 2015 was Luc Besson's *Taken 3*, accounting for almost 25% of cumulative admissions (stable trend over the past five years).

- A large number of European films were screened in only one territory: 61% (365 films) opposed to 8% released in six or more non-European territories and which accounted for 81% of total admissions.

★★★★★
Top 3 - market share by non-European countries in terms of admissions (av. 2011-2015)

1. NZ: 9%
2. AR-CO-AU: 6%
3. MX: 5%

★★★★★

★★★★★
Top 3 - number of releases in non-EU countries (av. 2011-2015):

1. US: 196
2. BR: 123
3. CA: 115

★★★★★

★★★★★
Top 3 - number of admissions by non-EU countries (av. 2011-2015):

1. US: 38.3 M
2. CN: 14.2 M
3. MX: 11.1 M

★★★★★

★★★★★
Top 3 - European films outside Europe (in terms of admissions):

1. Taken (FR): 25M
2. Paddington (GB/FR): 13M
3. The Little Prince (FR/IT): 10M

★★★★★

¹ Kanzler, Martin. December 2016. "The Circulation of European Films Outside Europe." European Audiovisual Observatory.

² Canada, the US, Argentina, Brazil, Chile, Colombia, Mexico, Venezuela, Australia, New Zealand, China and South Korea.

Qualitative characteristics of European films released outside Europe

★★★★★
Top 3 - gross box office
(av. 2011-2015):

1. US: 249 M€
2. CN: 67 M€
3. AU: 46 M€

★★★★★

- The growth in the number of European films released is due to an **increase in the number of holdovers and/or re-releases** (+111% since 2011) than to an increase in first releases (+5%).

- **French and UK films** represent the majority of European film exports outside Europe (87% of admissions to European films in 2015).
- The most successful European films are **blockbusters** and **animated movies**, selling more than 5 million tickets.
- The majority (54%) of films released are **recent productions** (produced in 2014 and 2015), representing 95% of admissions. 3 to 5-year-old productions accounted for 32% of the films but only 5% of total admissions.

★★★★★

Top 3 - European countries with the highest rate of admissions generated outside Europe (% of total admissions):

1. ET: 65%
2. GB: 49%
3. FR: 37%

★★★★★

II. European and international support to the promotion of European films outside Europe

National instruments

- International promotion supports can be found in 18 countries, either for national/European films distribution outside Europe³ or to help works access international festivals or markets⁴.
- Seven support the development of subtitles in languages other than their main national language.

European Union initiatives

- The **Creative Europe Programme (2014-2020)** is open to **participation from third countries**⁵, under certain conditions, notably alignment with the Audiovisual Media Services Directive. This includes access to the training, festivals, audience development and market access schemes.
- Between 2011-2013, the MEDIA Mundus programme, supported cooperation between audiovisual professionals in Europe and in the rest of the world with an overall budget of 15 million Euros. These actions have been mainstreamed in Creative Europe under the following schemes:
 - (a) **MEDIA International Co-Production Funds:** Contributes to reaching international markets and audiences by incentivising co-productions with third countries as well as the circulation and distribution of audiovisual works supported at the production stage. The scheme targets the existing international co-production funds. With this support, the selected funds must enlarge the scope of their activities, either by opening the support granted at the production stage to all European countries, or by implementing new activities devoted to the distribution/circulation of international co-productions. Currently, the six selected funds are: Torino Film Lab Distribution, IDFA Bertha Fund Europe, Hubert Bals Fund+Europe, World Cinema Fund Europe, SORFOND+ and ACM-Distribution. The initial results from the first call are in line with the set objectives: 29 films supported (20 at the production stage and 9 at the distribution stage), of which 5 titles were selected in major international festivals (Venice, San Sebastian and 3 in Cannes).

³ [Germany](#), [Finland](#), France ([ACM distribution](#), [grant for cinematographic export](#), [UniFrance](#) support for international distribution), Italy, [Malta](#), [Netherlands](#), [Poland](#)

⁴ [Austria](#) (see 9.3 of guidelines), [Belgium](#), [Bulgaria](#), [Croatia](#), [Czech Republic](#), Denmark, Hungary, Norway, [Spain](#), Sweden, [United Kingdom](#),

⁵ The following countries fully participate in the MEDIA programme: Norway, Iceland, Albania, Bosnia and Herzegovina, Montenegro, the Former Yugoslav Republic of Macedonia, and the Republic of Serbia. In addition, Georgia, Moldova, Ukraine have been granted partial participation to MEDIA. Tunisia signed an agreement of partial participation in the MEDIA programme on 11 May and will participate from 2018.

(b) **MEDIA Training:** Supports training activities to build the expertise, knowledge and capacities of European professionals operating outside of Europe, through networking and collaboration with non-European professionals. Out of 54 proposals selected in 2016, 10% are international actions. Moreover, participants from 37 countries are represented in the EU funded actions. The significant presence of professionals from third countries (in particular Argentina, Korea and Singapore) enhances networking and co-production opportunities. Amongst the training supported, **EAVE** enables producers to get their projects off the ground. In 2016, EAVE had 51 participants from 37 countries. 31 developed their projects during the year, out of which 9 were well developed editorially and reached the financing stage. The high number of applicants (over 200) indicates EAVE's relevance and recognition among professionals.

(c) **MEDIA Access to Markets:** Supports actions taking place outside countries participating in MEDIA such as promotion activities (European Film Promotion (EFP)) and connecting European and foreign industries. In 2016, 10% of applications were international actions, including:

- **European film promotion activities outside EU markets and film sales support** facilitate and enhance the sales of European Films to countries outside of Europe. This is done via dedicated promotional events organised in major film festivals worldwide, and support to marketing campaigns organised by sales companies.
- **Bridging the dragon** helps connect European film professionals, with a focus on producers, to the fast-growing Chinese film market. This is achieved via events held in major film markets and via a permanent liaison office offering consultancy on co-producing with China.
- **Ventana Sur** is the most famous European film market in Latin America. It aims at promoting European films in this market and therefore improves the circulation of European works.

- In addition, the **Online Promotion scheme**, notably with its action 2: Catalogues of European films, supports online distribution in third countries. For example, the on-going project '*Walk this Way*' will release a slate of more than 30 European films also beyond MEDIA participating countries e.g. Japan, Latin America and North America.
- **EU Strategy for International Cultural Relations**⁶: The potential of cinema to communicate about Europe and its creativity is recognised by a number of EU Delegations (EUDs) in third countries. Today 76 of the 139 EUDs in the world organise EU film festivals (EUFFs), being one of the most effective tools to reach out and make Europe and its values and stories known. In June 2016, the Council and European Parliament jointly proposed to boost the visibility of EU films in film festivals organised by the EU Delegations worldwide (1.5M€ budget). To this end, a two-year scheme should be launched to reinforce the capacity of EU delegations to organise EU film festivals through the preparation of a curated repository of high quality European movies for use by EUDs.

Council of Europe instruments

- **Eurimages:** the European cinema support fund⁷ includes 38 European Members States and since 16 March 2017, one non-European country i.e. Canada⁸. As its membership took effect immediately, Canadian producers have already applied to Eurimages' next call for projects. Argentina and Israel also showed their interest to join the Fund soon.

⁶ <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=JOIN:2016:29:FIN&from=EN>

⁷ Eurimages is a support fund for cinema co-production, theatrical distribution and exhibition established by the Council of Europe in 1988.

⁸ Eurimages opened its doors to countries outside the Council of Europe in December 2013. Canada has become the first state outside Europe to take advantage of this opportunity.

- There are three tools through which Eurimages contributes to the promotion of European films outside Europe:
 - (a) **Eurimages Co-Production Fund:** Co-production is a way to promote international films and movies co-produced with European producers as they will at least be released in the co-producing countries.
 - (b) **Eurimages Distribution Fund:**⁹ Productions originating from Eurimages Member States¹⁰ can be promoted outside the EU. This fund supports distribution costs for releases in Eurimages Member States that do not already benefit from the EU Creative Europe distribution programme (Armenia, Canada, Georgia, Russian Federation, Switzerland and Turkey, and maybe soon Argentina and Israel). Selected distributors must have their head office in one of those Member States and eligible (Eurimages) films cannot originate from the country in which the distributor has his head office or residency.
 - (c) **Eurimages Support for Theatres:** Technically operated by Europa Cinemas¹¹, this fund is only open to theatres located in Eurimages Member States that do not have access to support under the Creative Europe MEDIA programme (Armenia, Canada, Georgia, Russian Federation, Switzerland and Turkey - Argentina and Israel). Eligible films must be produced or majority co-produced by one or more companies having its head office in a Eurimages or Council of European Member State, and must have been recognised as national films by Eurimages and the Council of Europe Member States production countries.
- **European Cinematographic Co-Production Convention:** The 1992 convention¹² has lately been revised¹³ in order to, among other things, allow non-Member States of the Council of Europe to accede to the co-production convention and replacing the notion of “official *European* co-production” with “official *international* co-production”. As article 4 ensures the assimilation to national films, it will now have a wider spectrum of official co-productions treated as national works in Member States (effects on national support, quotas, prominence obligations). As some new adhesions to Eurimages are in the pipelines, those new members are very likely to be part of the co-production convention¹⁴.

⁹ http://www.coe.int/t/dg4/eurimages/Source/Regulations/2017_DistributionRegulations_en.pdf

¹⁰ To be eligible, films have to be produced either by one single producer from a Eurimages member State or with more than 50% by co-producers from Eurimages Member States (see article 3.2 or the Regulation : http://www.coe.int/t/dg4/eurimages/Source/Regulations/2017_DistributionRegulations_en.pdf)

¹¹ Europa Cinemas activities are therefore co-financed by the exhibitors, who pay Europa Cinemas 5% (five per cent) of the amount of support granted to the theatre.

¹² [43 States are Parties to the Convention:](http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/147) Albania, Armenia, Austria, Azerbaijan, Belgium, Bosnia & Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Netherlands, Norway, Poland, Portugal, Republic of Moldova, Romania, Russia Federation, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, The former Yugoslav Republic of Macedonia, Turkey, Ukraine and United Kingdom.

<http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/147>

¹³ New text from the 30.01.2017: <http://www.coe.int/en/web/conventions/full-list/-/conventions/rms/090000168069309e>

¹⁴ The convention has entered into force and has been signed by Greece, Italy, Luxembourg, Malta, Netherlands, Norway (also ratification), Portugal, Serbia, Slovak Republic and Slovenia.