

# HERA MECETES MEETING

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# Working Paper 1: “MEDIA as the glue of European Cinema?”

# Research Question

- “The European Connection”: Do the audiovisual support systems MEDIA and Eurimages empower the cross border circulation of national film productions?
  - How did the MEDIA / Eurimages programs support cross border circulation?
  - Did the support systems actually empower the cross border circulation of these films?
  - What was the most effective form of European support?

Today: only the MEDIA2007 program, data on DK

# Methodology

- Policy analysis
  - MEDIA & Eurimages policy texts and associated policy texts on European audiovisual policy
  - Year reports, studies commissioned by the EU (e.g. interim report)
- Data analysis
  - Data provided by Mediadesks
  - European Audiovisual Observatory / Lumière/ Box Office Mojo
- Expert interviews
- Desk research

# Setting the scene

- “Distribution of supported projects appeared much less international than had been anticipated” (Bizern & Autissier, 1998)
  - 72,3% released in country of first producer
  - 40,4% and 38 % for second and third producer
- “Where even domestic films, reflecting the cultural particularities of a country, can hardly compete with the American multi-million dollar productions, it is not surprising that interest in their neighbours’ cinematic works is extremely low in European countries” (Henning & Alpar, 2005)

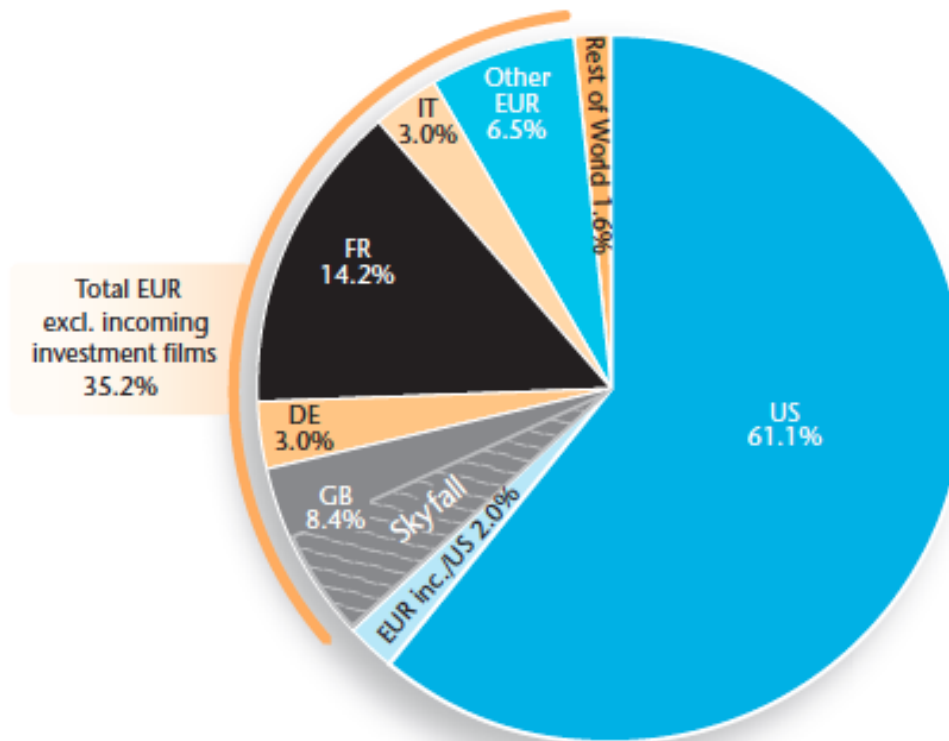
**TABLE 1**  
**Share of US, NNE and domestic films in five European countries**

<b>Country</b>	<b>Share of US films (%)</b>	<b>Share of NNE films (%)</b>	<b>Share of domestic films (%)</b>
France	63.7	5.6	28.2
Germany	82.1	6.2	11.6
Italy	69.5	11.5	17.5
Spain	66.5	6.7	24.8
UK	79.0	–	21.0

*Note:* Data aggregated from MEDIA Salles (2002).

“Only 1/5 films produced in Europe is ever exhibited outside its home country (Henning & Alpar, 2005, report on MEDIA Plus)

## Breakdown of European Union admissions by nationality of films | 2012 prov.



Focus 2013-World Film market trends

# MEDIA 2007 : Global objectives

- To preserve and enhance European cultural diversity and its cinematographic and audiovisual heritage, guarantee accessibility to this for Europeans and promote intercultural dialogue
- **To increase the circulation of European audiovisual works inside and outside the European Union**
- To strengthen the competitiveness of the European audiovisual sector in the framework of an open and competitive market.



# Downstream of AV production (art.5.)

- Strengthen European distribution by encouraging distributors to invest in the co-production, acquisition and promotion of non-national European films...
- Improve the circulation of European audiovisual works by ensuring that the European audiovisual sector has access to European and international professional markets
- Promote the transnational dissemination of European audiovisual works...
- ...

# Promotion (art.6.)

- Improve the circulation of European AV works by ensuring that the EU AV sector has access to European and international professional markets
- Improve the European and international public's access to European AV works
- ...

(in detail described in the annex of the policy document e.g. support cinema owners to screen NN EU films: “European Cinema”)

# Division of the budget

- MEDIA 2007= 755 milion euro

<b>Budget line</b>	<b>%</b>
<b>Distribution</b>	<b>55</b>
<b>Development</b>	<b>20</b>
<b>Promotion</b>	<b>9</b>
<b>Training</b>	<b>7</b>
<b>Horizontal actions/ Pilot projects</b>	<b>5 4</b>

MEDIA2007 General Fact Sheet 61

Did the support systems actually empower the cross border circulation of these films?

Case study: Denmark

# Preliminary results

- Danish film supported by MEDIA since 2005
  - 49 Fiction
    - 27 Drama
    - 5 Comedy
    - Other: thriller, Family, Action, Love Story
  - 6 Animation
  - 16 Documentary
  - 9 Interactive Works
  - 5 TV series

# Preliminary results

- 36 films with cross border circulation (Lumière database)
- 27 films supported with Distribution Selective and/or Distribution Automatic
- Only 7 feature films that received any type of MEDIA supported did not succeed in cross border circulation (fiction + animation)
- Documentary much less cross border circulation, little to no distribution support (exception The Act of Killing)

# Preliminary results

- Most cross border circulation:

A Royal Affair, Dark Horse, Trigger, Superclassico, Submarino, Storm, Easy Money, Niko 2, Melancholia, Manderlay, Mammoth, Jagten, In A better world, Fighter, A Soap, The Boss of it all, Love is all you need, Antichrist, Nymphomaniac

= films with MEDIA support for group of distributors  
+ additional countries that released the films

= nominations at Berlin, Cannes, Academy Awards

= international reknowned directors (e.g. Von Trier)

# Preliminary results

- Most distributed countries: Austria, Belgium, Czech Republic, Germany, Netherlands, Norway, UK, France, Spain, Sweden, Poland, Estonia, Slovenia
- Remarkable: Belgium present with almost every Danish film that travels across borders
- Without support cross border circulation possible but often in less countries (and more in neighbouring countries)



# Preliminary results

- Coproductions supported by MEDIA circulate more than singular production country
- Drama films tend to be distributed more, animation also (e. g Niko 2 with MEDIA, Freddy Frogface without support)
- Comedy less subsidised + less circulation (e.g The Reunion-Klassefesten)
- High local admissions doesn't necessary result in cross border circulation

# Preliminary results

- Countries where most movies travel to are generally the same (e.g BE, NO, CZ)

# Preliminary results: conclusions

## NUANCE !

- Yes the films have cross border circulation
- But they have no extremely high number of admissions e.g A Royal Affair
  - DK: 527 992, FR: 202 995, DE: 52 319, PL: 15 825, CH: 11 805
- MEDIA supported does have in impact: more countries released, without specific distribution support much less circulation
- But the films can also travel without support so not a necessity
- Causality: more contextual factors determine the circulation so there is no definitive answer to the RQ

# Question for HERA team

- Denmark results: Are the results in accordance with the data you are aware of e.g. admissions Melancholia ? Suggestions for data websites?
- Should I include more countries besides the 3 case studies e.g. additional small and large countries
- Should MEDIA and Eurimages be in one article?