



THE PRODUCTION AND CIRCULATION OF FILMS FROM THE EU NEW MEMBER STATES (1996-2012)

André Lange

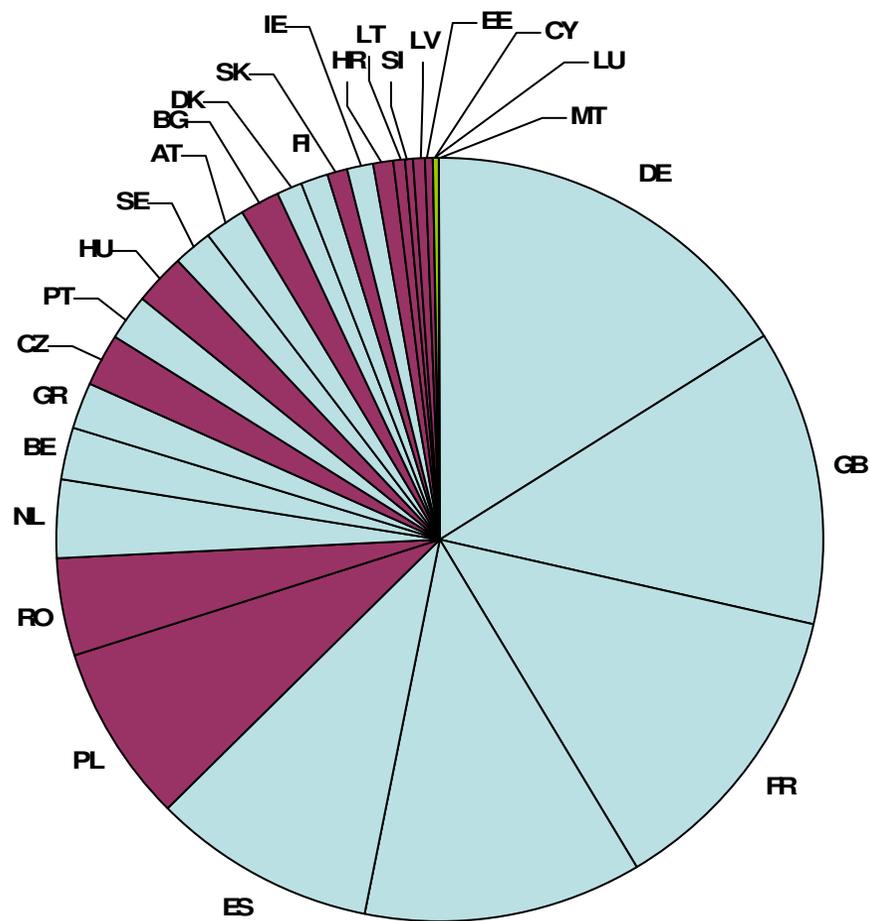
**Audiovisual Summit "From MEDIA to CREATIVE EUROPE.
The experiences of the MEDIA Programme in New Europe countries. Challenges for the Future" organised by
the Media Desk Poland and the Polish Ministry of Culture.
Warsaw (10-12 December 2013)**

**OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
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THE 12 « NEW MEMBER STATES » ACCOUNT FOR 19.1 % OF THE EU POPULATION IN 2013

Source: European Audiovisual Observatory on EUROSTAT data

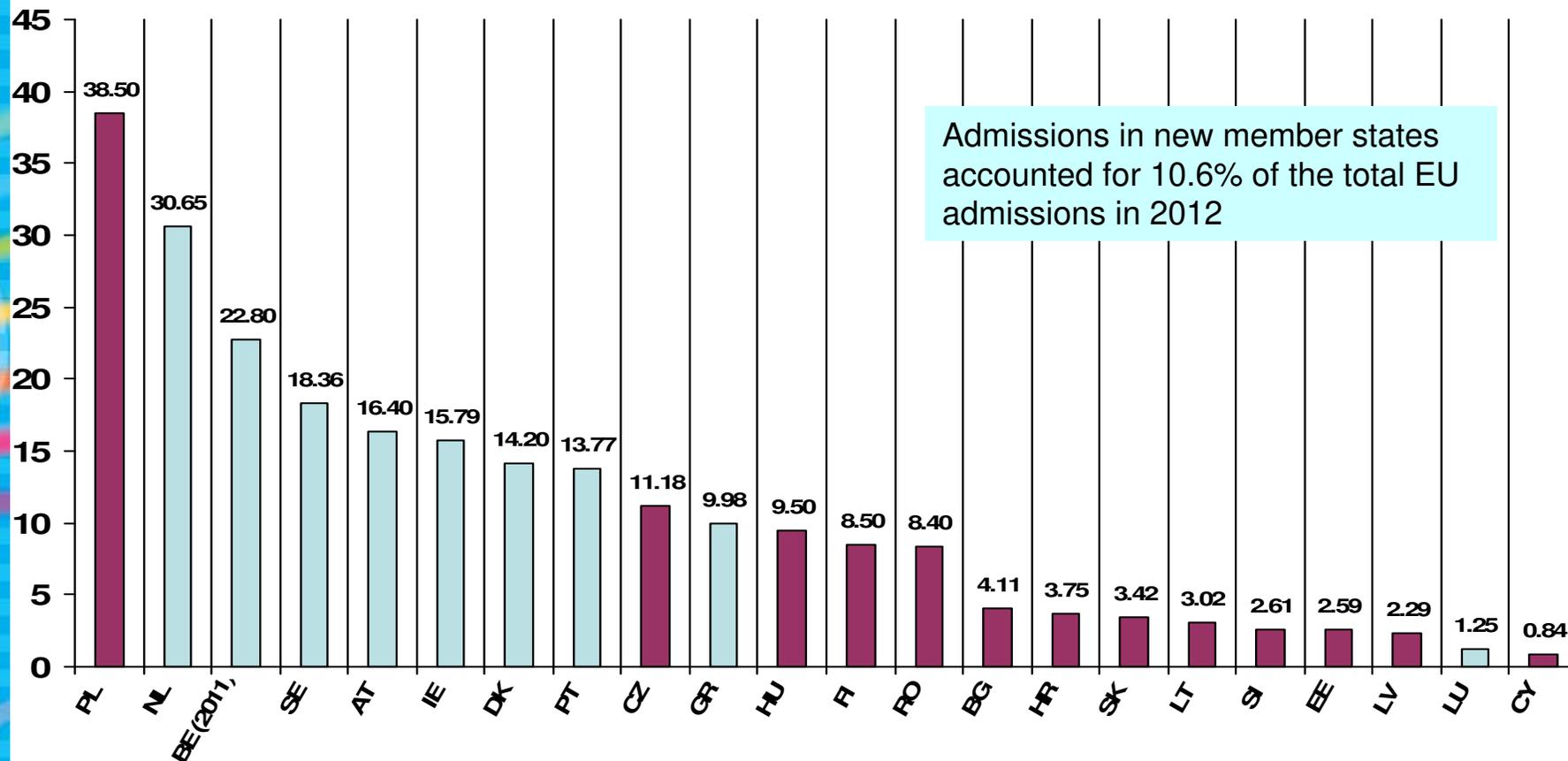


QUESTIONS

- Is the importance of the film market of the new member states equivalent to the relative importance of the population?
- What is the market share of films from the new member states?
- What is the circulation of films of the new member states?

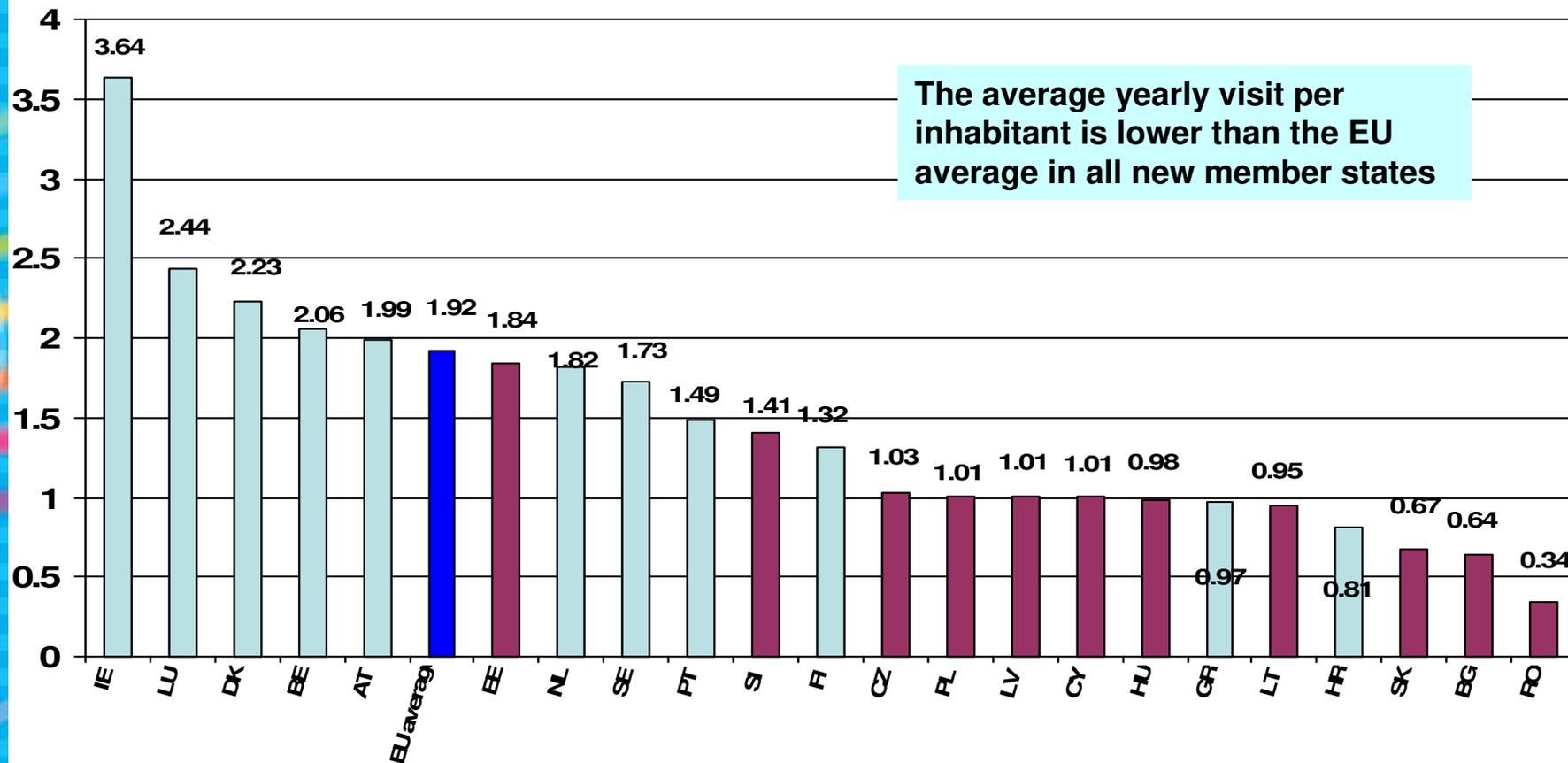
ADMISSIONS IN THE MEDIUM AND SMALL EUROPEAN COUNTRIES (2012)

Source: European Audiovisual Observatory



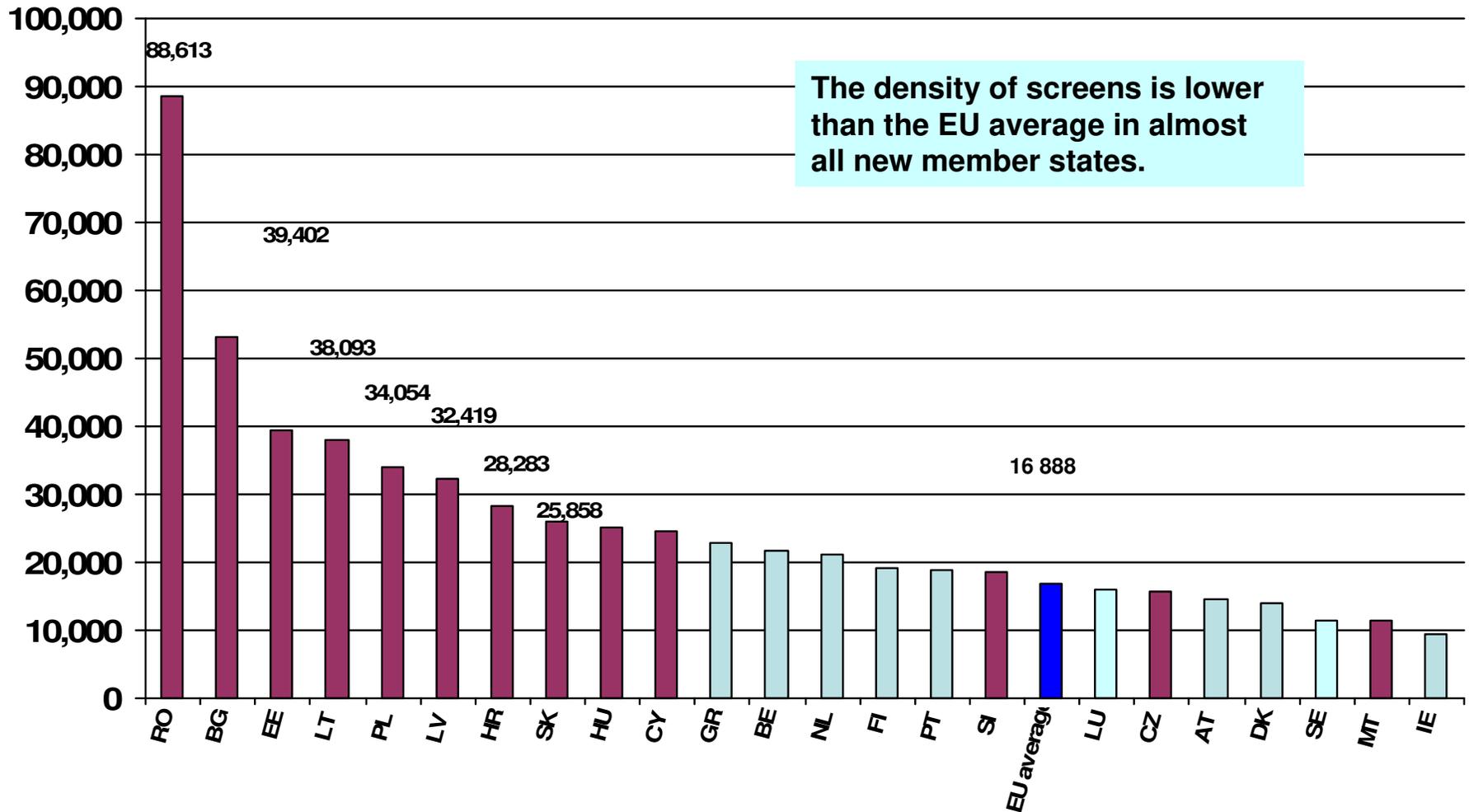
NUMBER OF CINEMA VISITS PER INHABITANT IN 2011 IN MEDIUM AND SMALL EUROPEAN COUNTRIES

Source: European Audiovisual Observatory



NUMBER OF INHABITANTS PER SCREEN IN MEDIUM AND SMALL EUROPEAN COUNTRIES (2011)

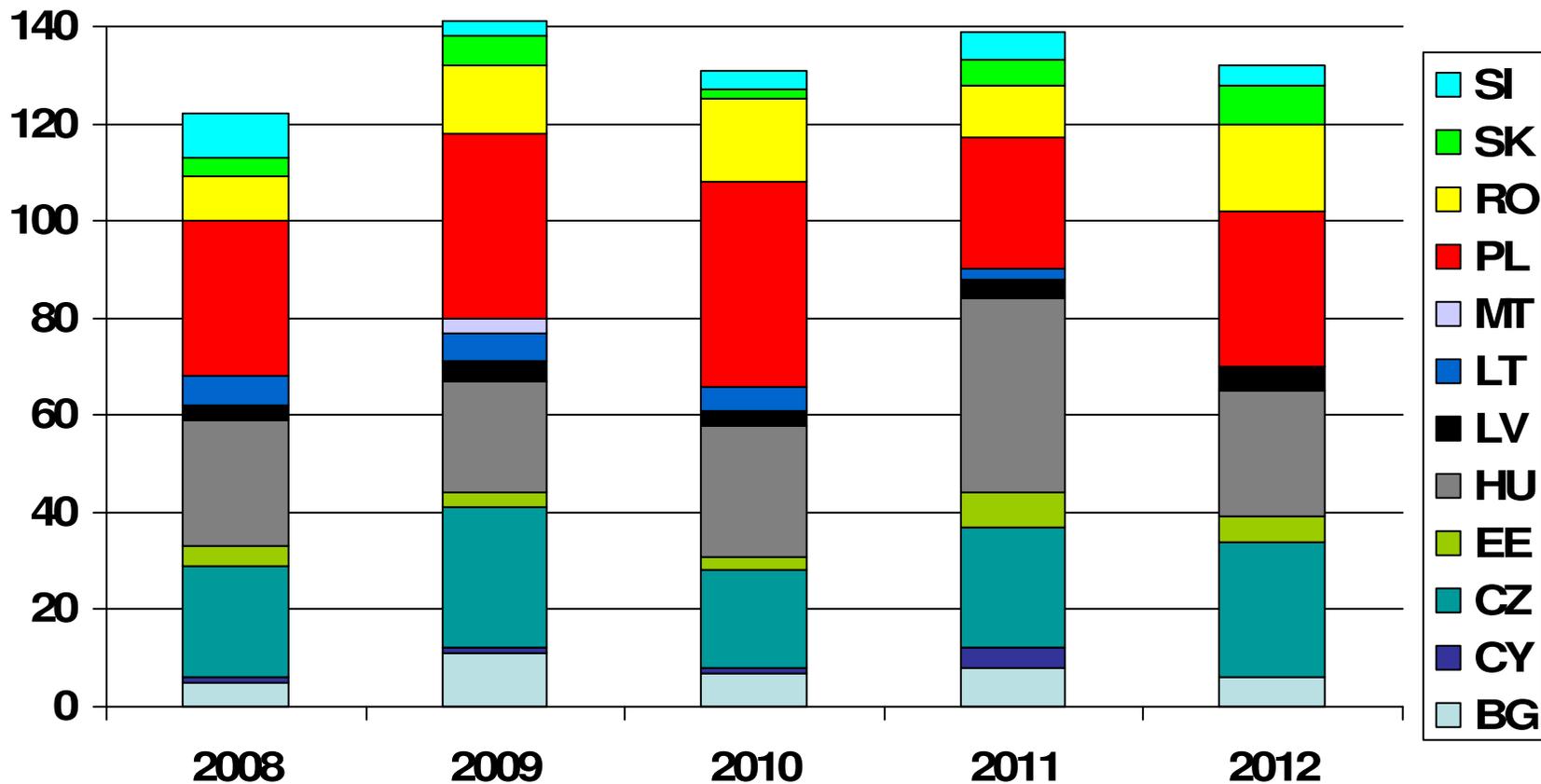
Source: European Audiovisual Observatory



NUMBER OF FILMS PRODUCED IN THE NEW MEMBER STATES (2008-2012)

Documentaries and minority co-productions are not included

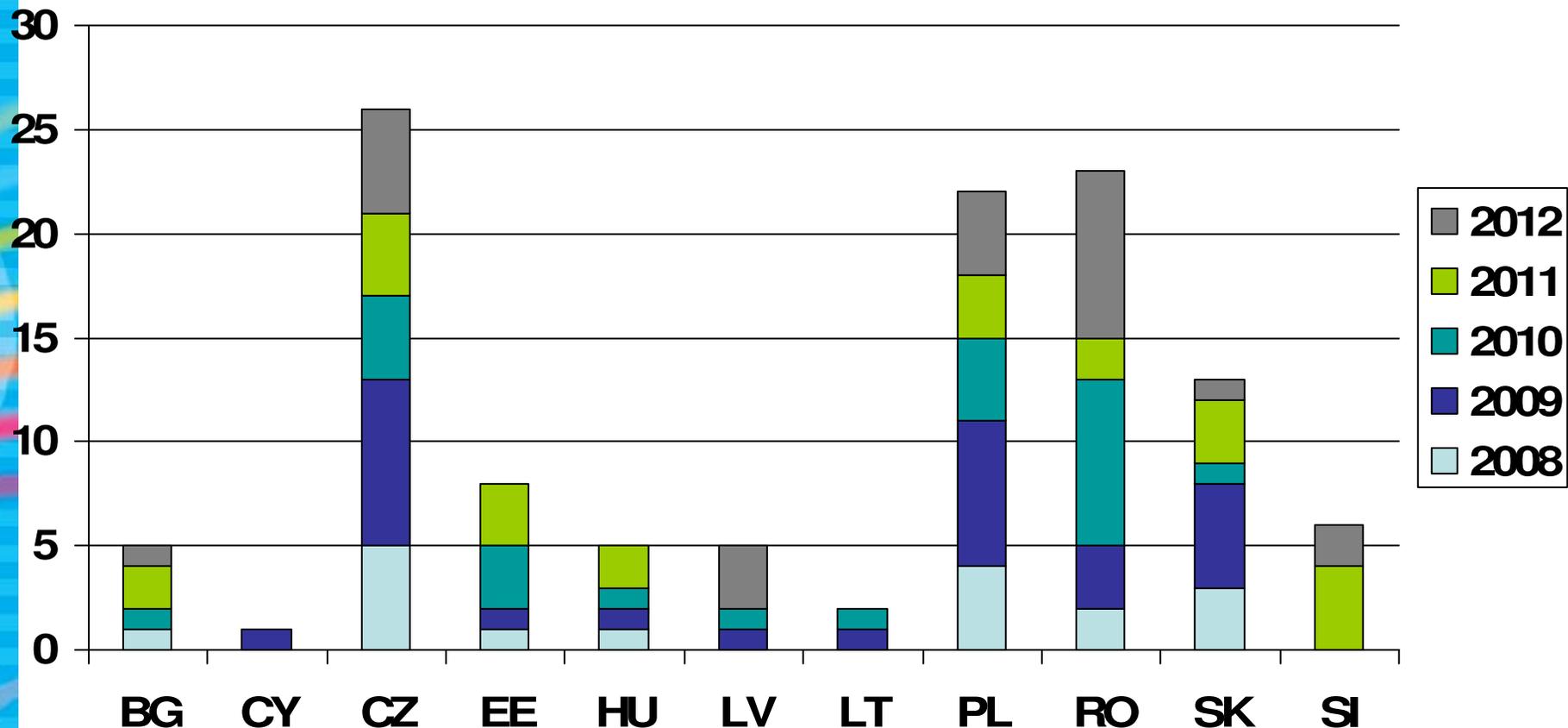
Source: European Audiovisual Observatory from national agencies data



MAJORITY COPRODUCTIONS FROM NEW MEMBER STATES (2008-2012)

Between 17 and 28 majority coproductions by year

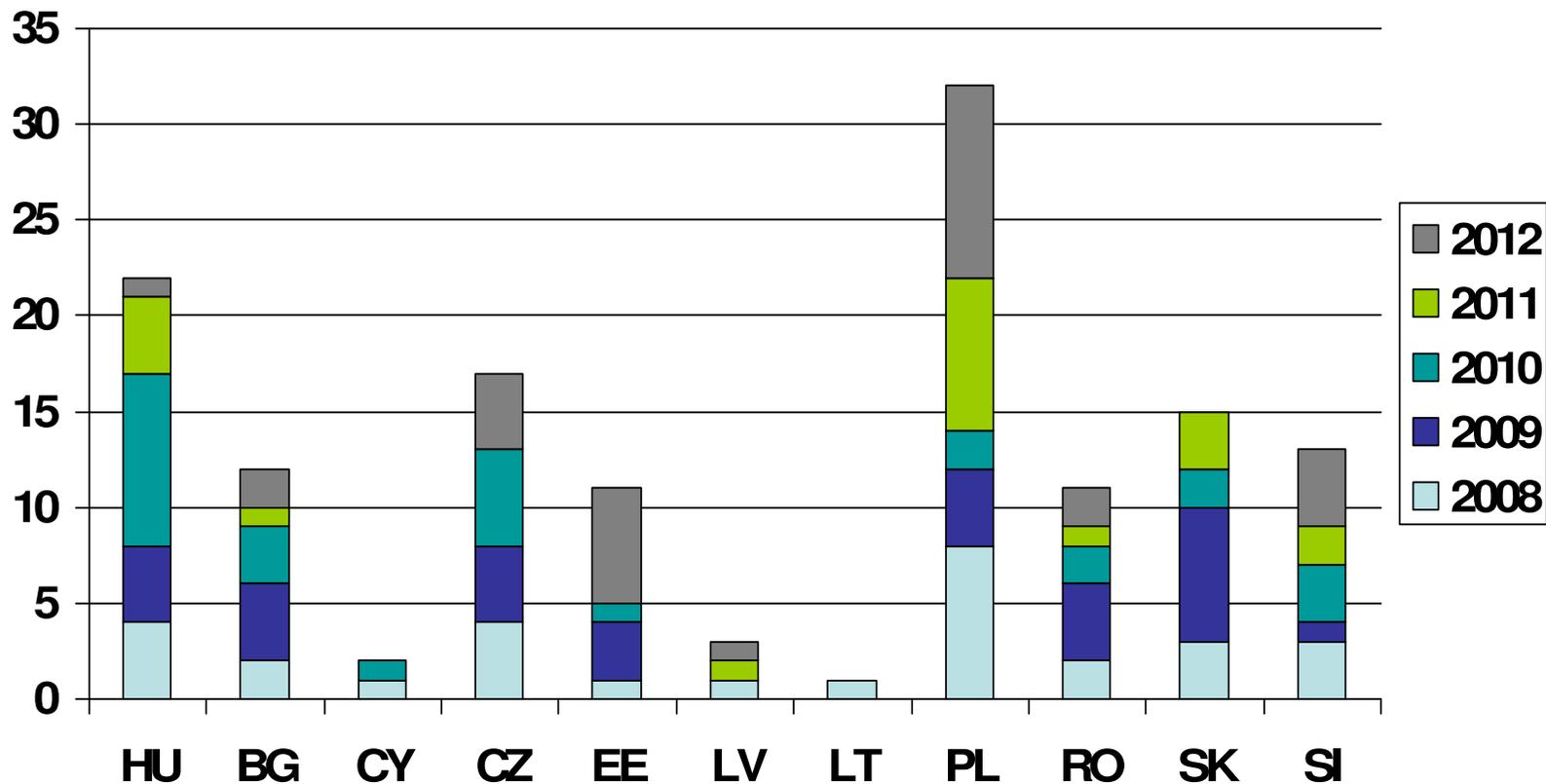
Source: European Audiovisual Observatory from national agencies data



NUMBER OF MINORITY CO-PRODUCTIONS BY NEW MEMBER STATES (2008-2012)

Between 20 to 31 minority co-productions per year

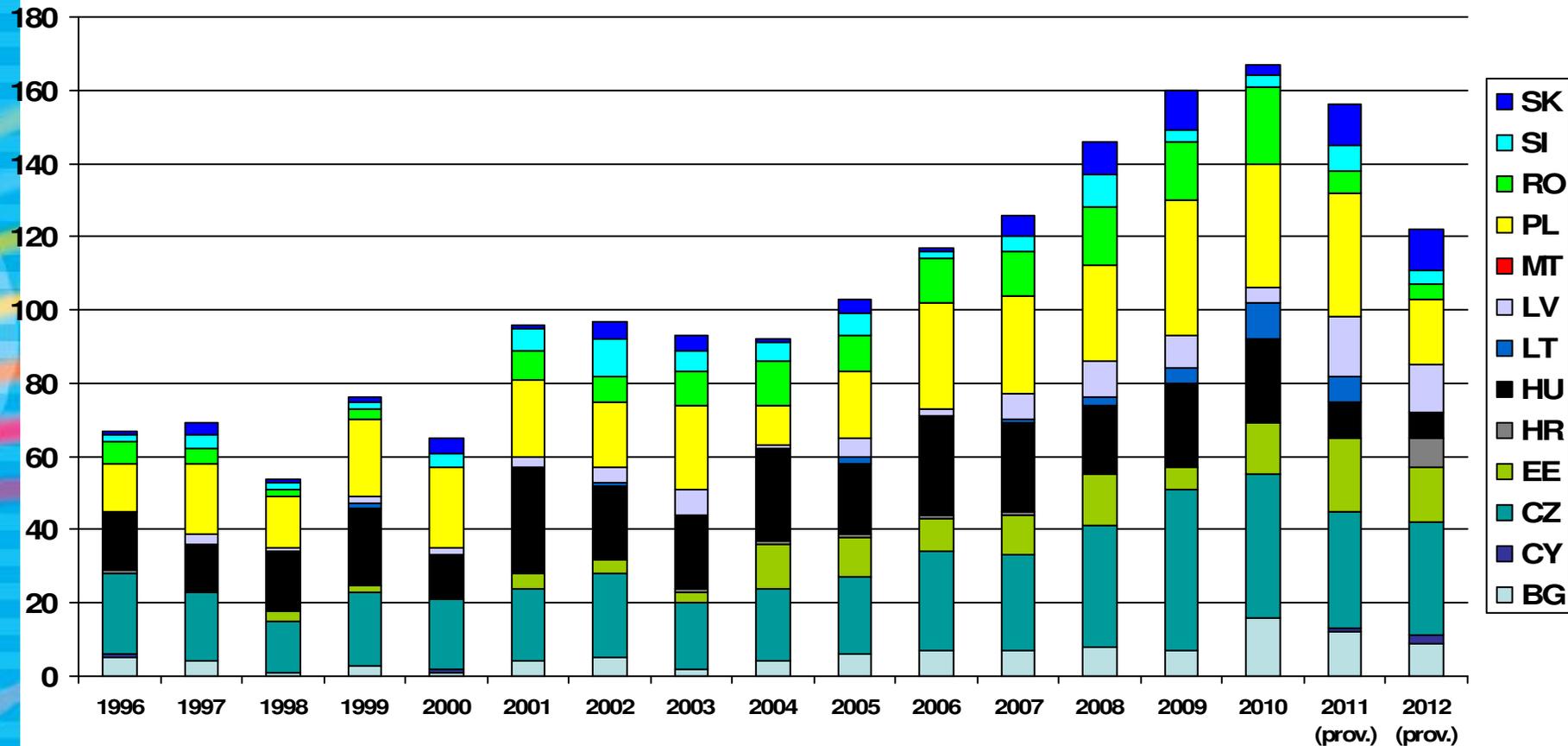
Source: European Audiovisual Observatory from national agencies data



NUMBER OF FILMS FROM NEW MEMBER STATES RELEASED IN AT LEAST ONE COUNTRY OF THE EU (1996-2012) (2011 and 2012 provisory)

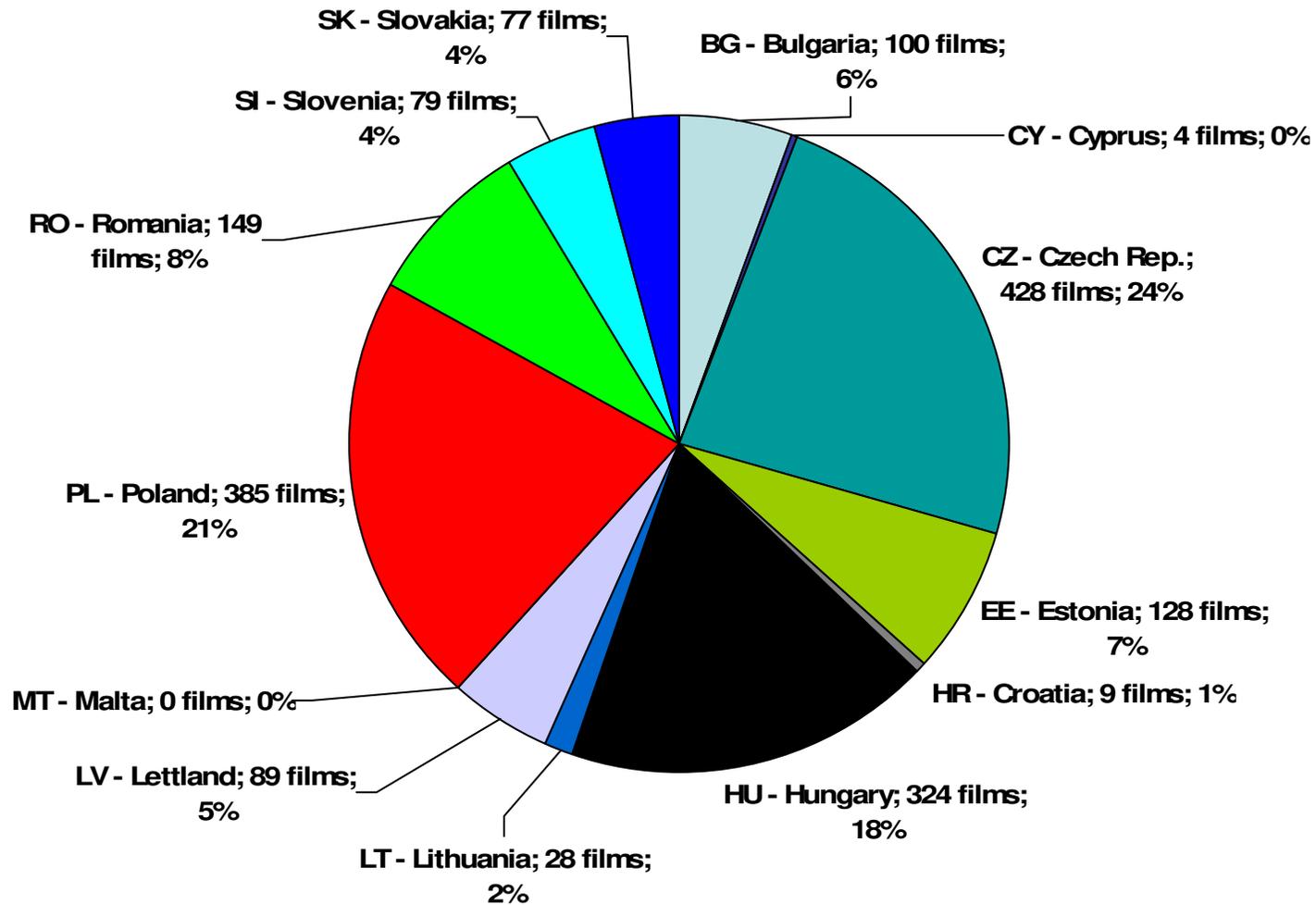
According to the year of production - Documentaries included

Source: European Audiovisual Observatory / LUMIERE database



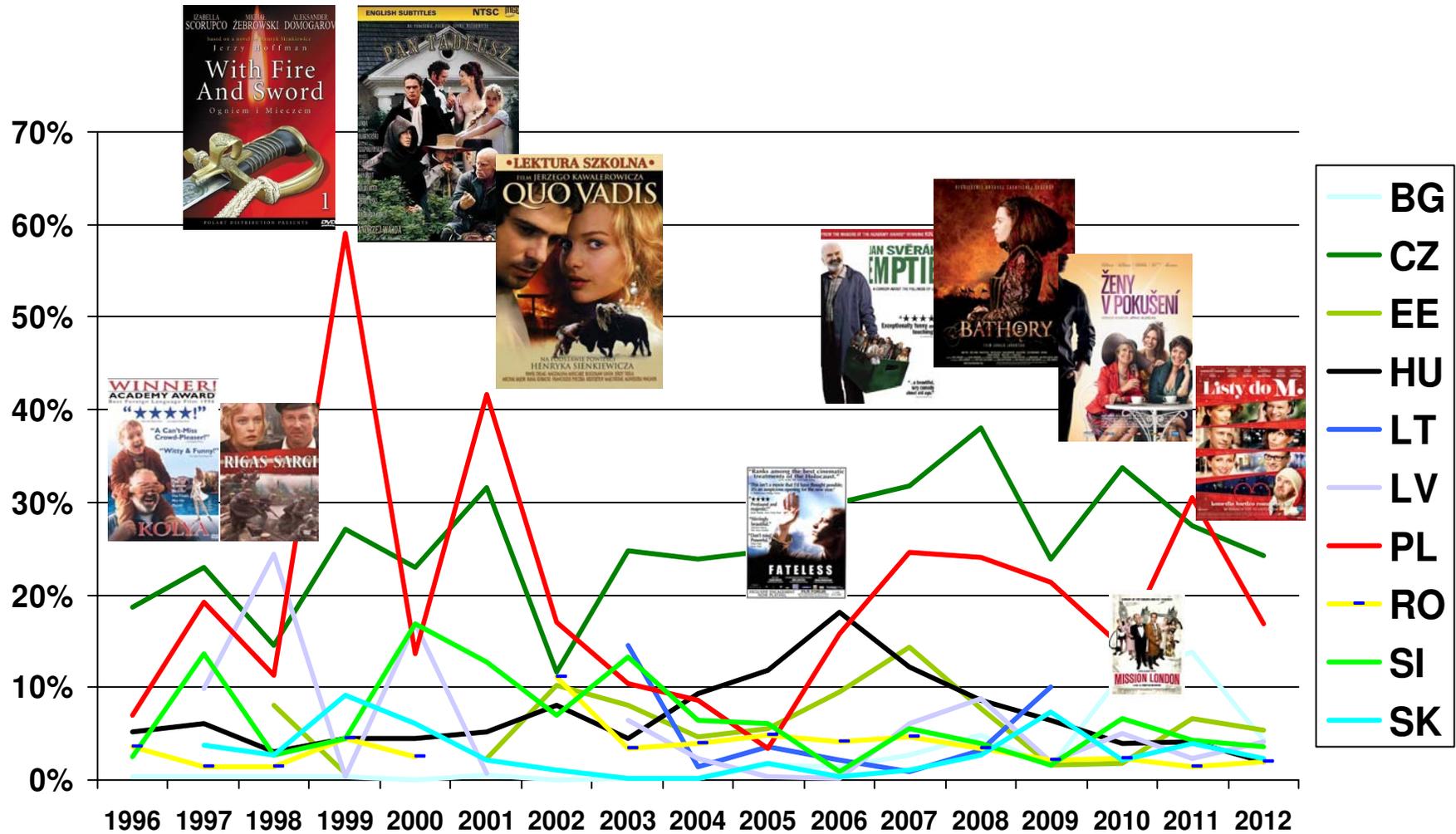
BREAKDOWN OF THE 1800 FILMS FROM THE EU NEW MEMBERS RELEASED IN THE EU BETWEEN 1996 AND 2012

Source: European Audiovisual Observatory / LUMIERE



NATIONAL MARKET SHARE FOR FILMS FROM THE NEW MEMBER STATES (1996-2012)

Source : European Audiovisual Observatory / LUMIERE

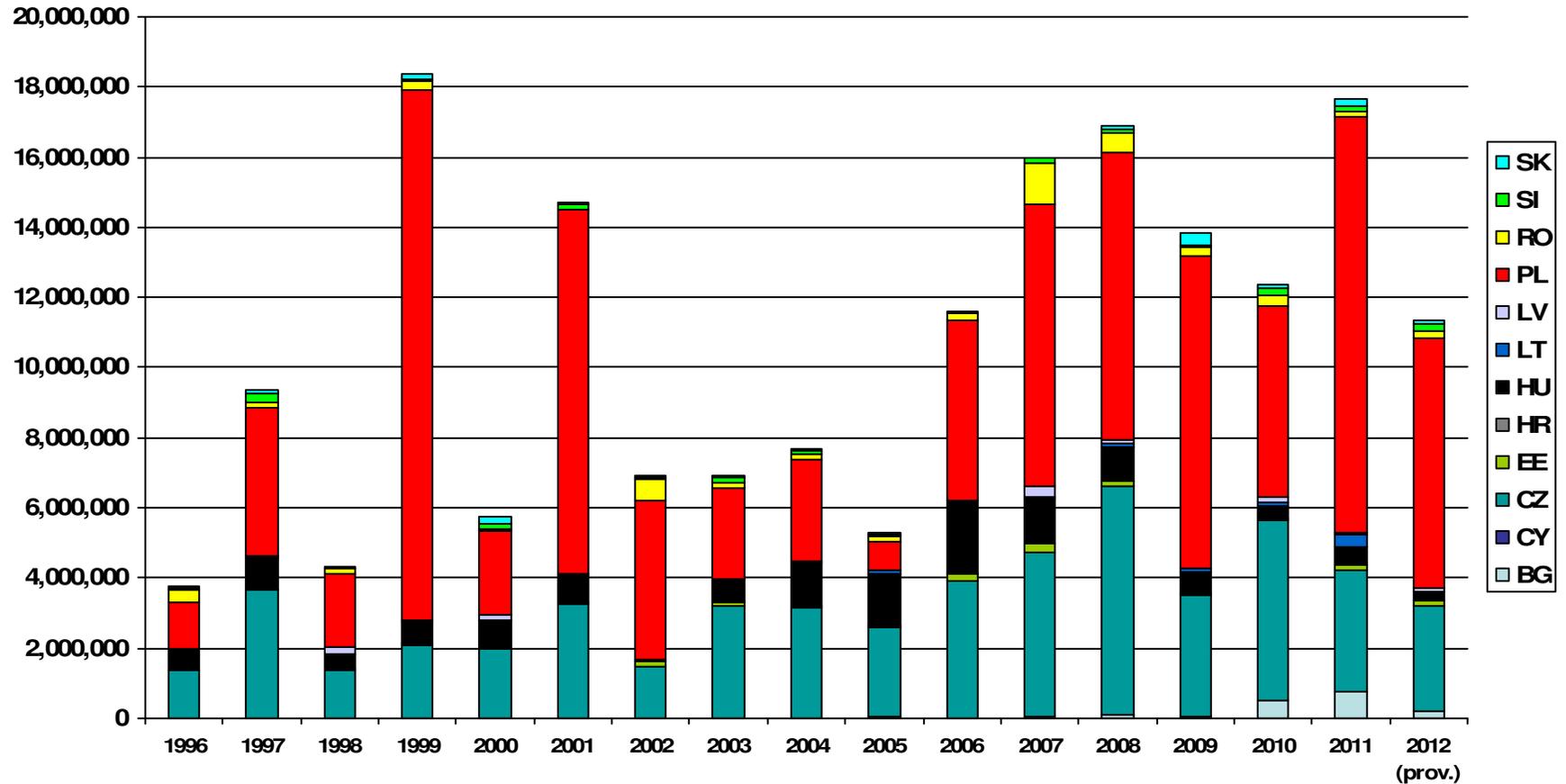


ADMISSIONS FOR FILMS FROM NEW MEMBERS IN THE EU by country of origin (1996-2012)

including admissions for national films

Source: European Audiovisual Observatory / LUMIERE

Average: 10.8 millions / year

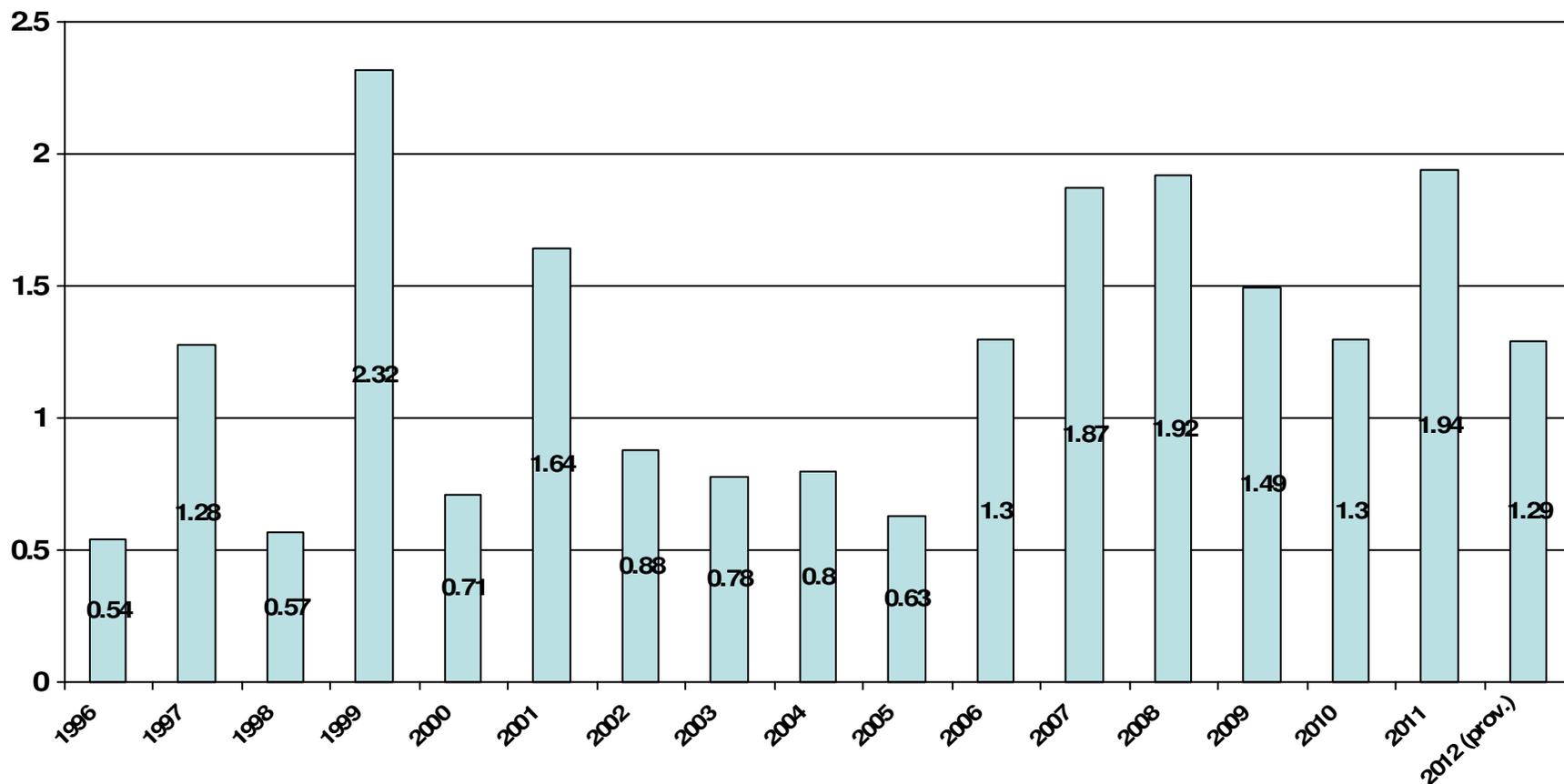


ADMISSION MARKET SHARES FOR THE ALL FILMS FROM NEW MEMBERS STATES IN THE EU (1996-2012)

(in % of total admissions included in the LUMIERE database)
including admissions for national film in their own country

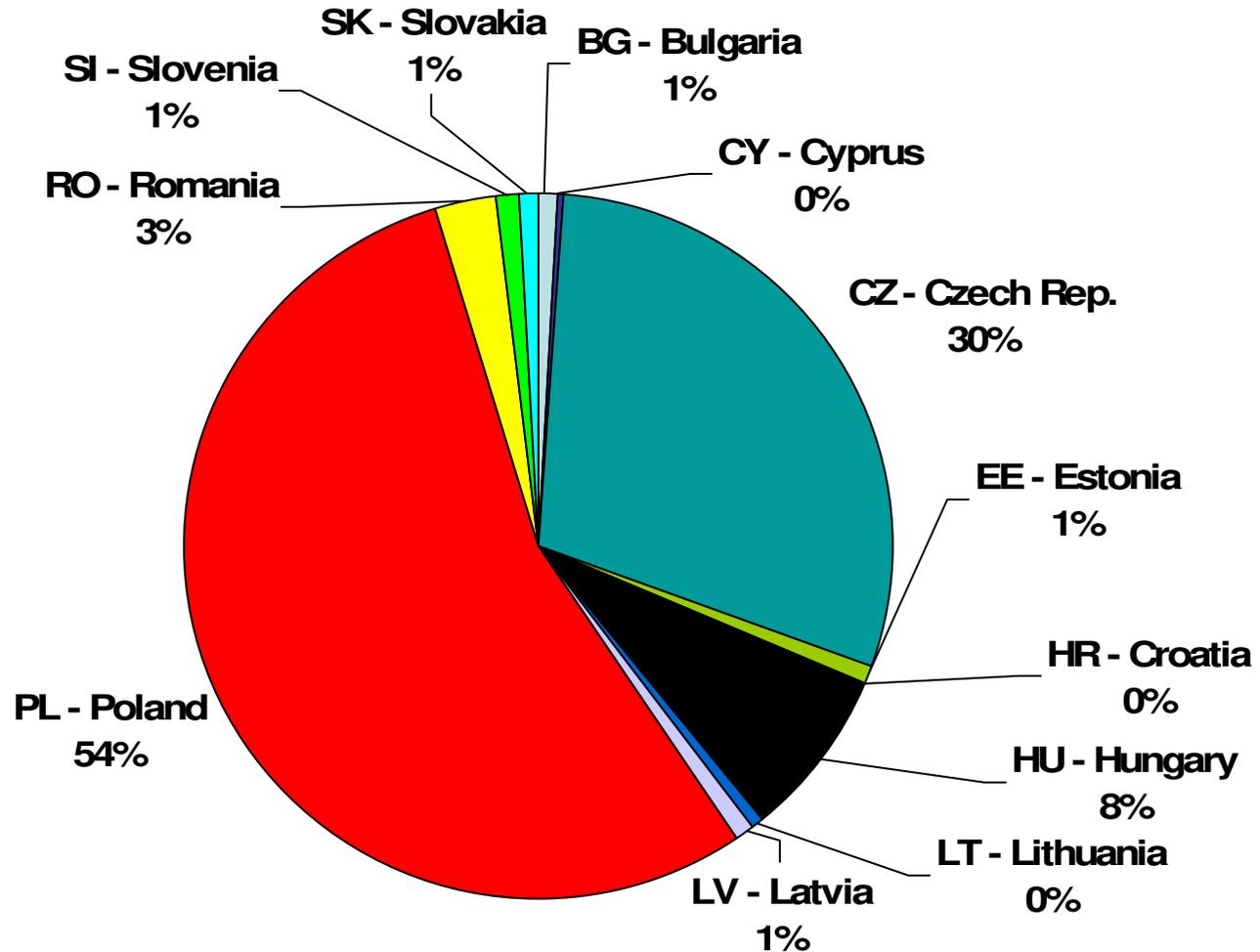
Source: European Audiovisual Observatory / LUMIERE

Yearly average: 1.25 %



BREAKDOWN OF ADMISSIONS FOR FILMS FROM NEW MEMBER STATES ON THE EU MARKET (1996-2012)

Source: European Audiovisual Observatory / LUMIERE



THE TOP 20 FILMS FROM NEW MEMBER STATES BY ADMISSIONS IN THE EU (1996-2012)

Source: European Audiovisual Observatory / LUMIERE

N°	Film	Country of origin	Year	Admissions in the EU
1	Ogniem i mieczem	PL	1999	7 196 368
2	Pan Tadeusz	PL / FR	1999	5 568 706
3	Quo Vadis?	PL / US	2001	4 417 397
4	Katyn	PL	2007	2 968 180
5	Kolya	CZ / FR / GB	1996	2 947 941
6	Listy do M.	PL	2011	2 636 443
7	Lejdis	PL	2008	2 529 122
8	W pustyni i w puszczy	PL	2001	2 226 920
9	Zemsta	PL	2002	1 976 675
10	Vratné lahve	CZ / GB	2007	1 863 674
11	Przedwiosnie	PL / FR	2001	1 738 259
12	Och, Karol 2	PL	2011	1 708 659
13	Tylko mnie kochaj	PL	2006	1 668 224
14	Kiler	PL	1997	1 627 524
15	Nigdy W ?yciu	PL	2004	1 623 935
16	1920 Bitwa Warszawska	PL	2011	1 520 965
17	Jestes Bogiem	PL	2012	1 480 533
18	Nie k?am, kochanie	PL	2008	1 399 677
19	Bathory	CZ / SK / GB / HU	2008	1 362 275
20	Testosteron	PL	2007	1 360 072

TOP 10 FILMS FROM NEW MEMBER STATES BY ADMISSIONS IN THE EU, OUTSIDE OF NATIONAL MARKET (1996-2012)

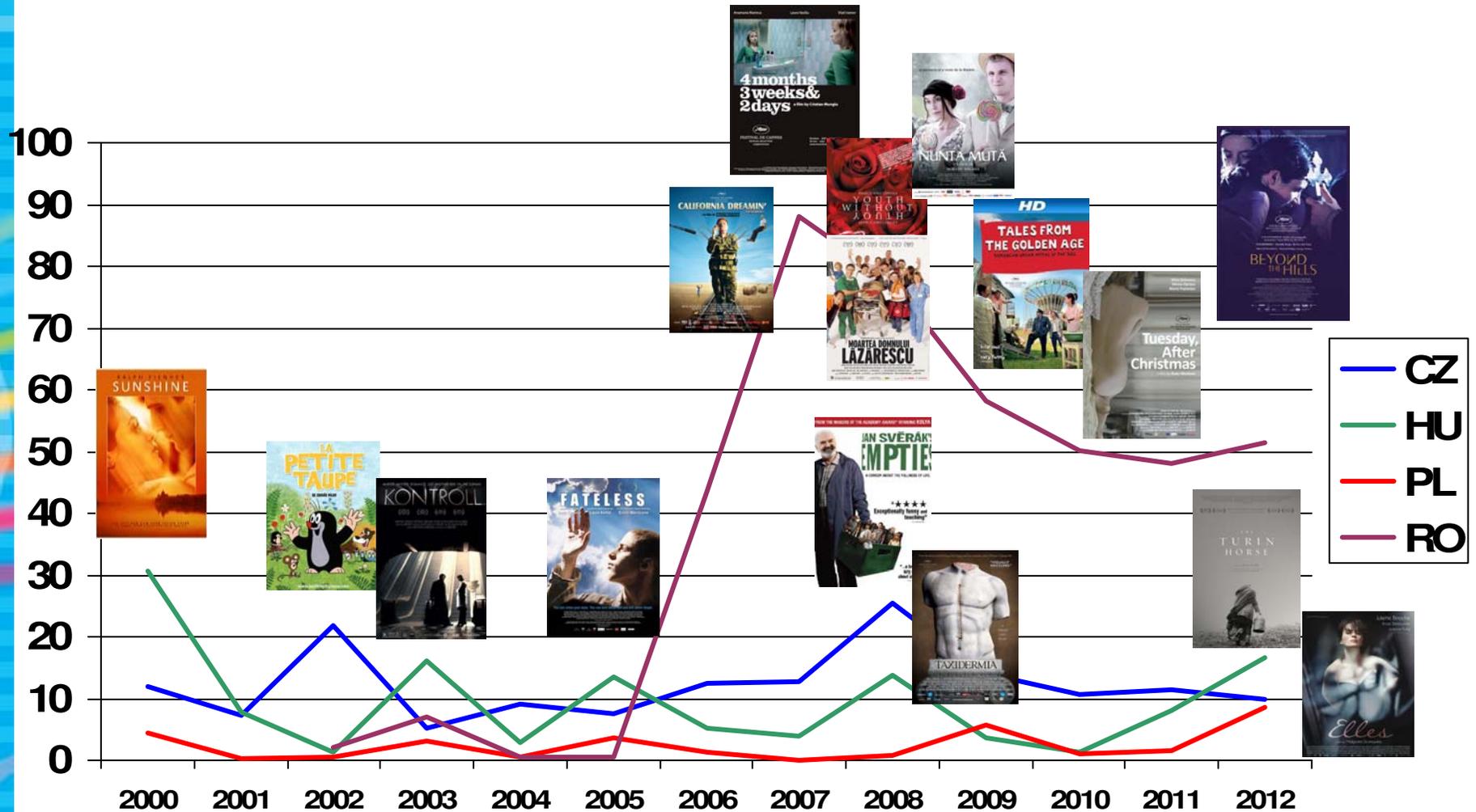
Source: European Audiovisual Observatory / LUMIERE

	Country of origin	Year	Admissions in the EU outside country of origin
Kolya	CZ / FR / GB	1996	1 602 499
4 Months, 3 Weeks si 2 Days	RO	2007	975 158
Vratné lahve	CZ / GB	2007	602 765
Bathory	CZ / SK / GB / HU	2008	432 407
Obsluhoval jsem anglického krále	CZ / SK	2006	408 429
Sunshine	HU / DE / AT / CA	1999	302 046
Youth Without Youth	RO / FR / IT / US / DE	2007	270 988
Elles	PL / DE / FR	2011	266 661
Janosik. Prawdziwa historia	PL / SK / CZ	2009	252 250
Kretk [compilation]	CZ	2002	203 267

EUROPEAN EXPORT RATES OF FILMS OF NEW COUNTRIES

(% of admissions in the EU realised outside the national market) (2000-2012)

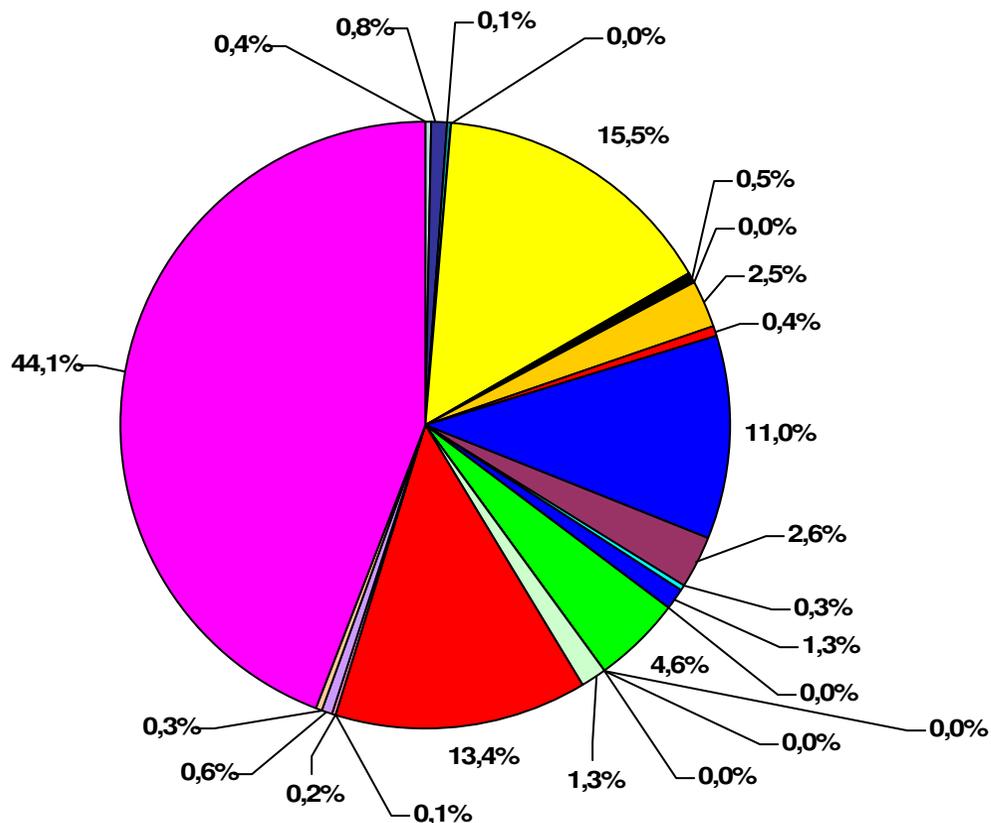
Source: European Audiovisual Observatory / LUMIERE



BREAKDOWN OF EU ADMISSIONS FOR FILMS FROM THE THE CZECH REPUBLIC (outside national market) (1996-2012)

Source: European Audiovisual Observatory / LUMIERE

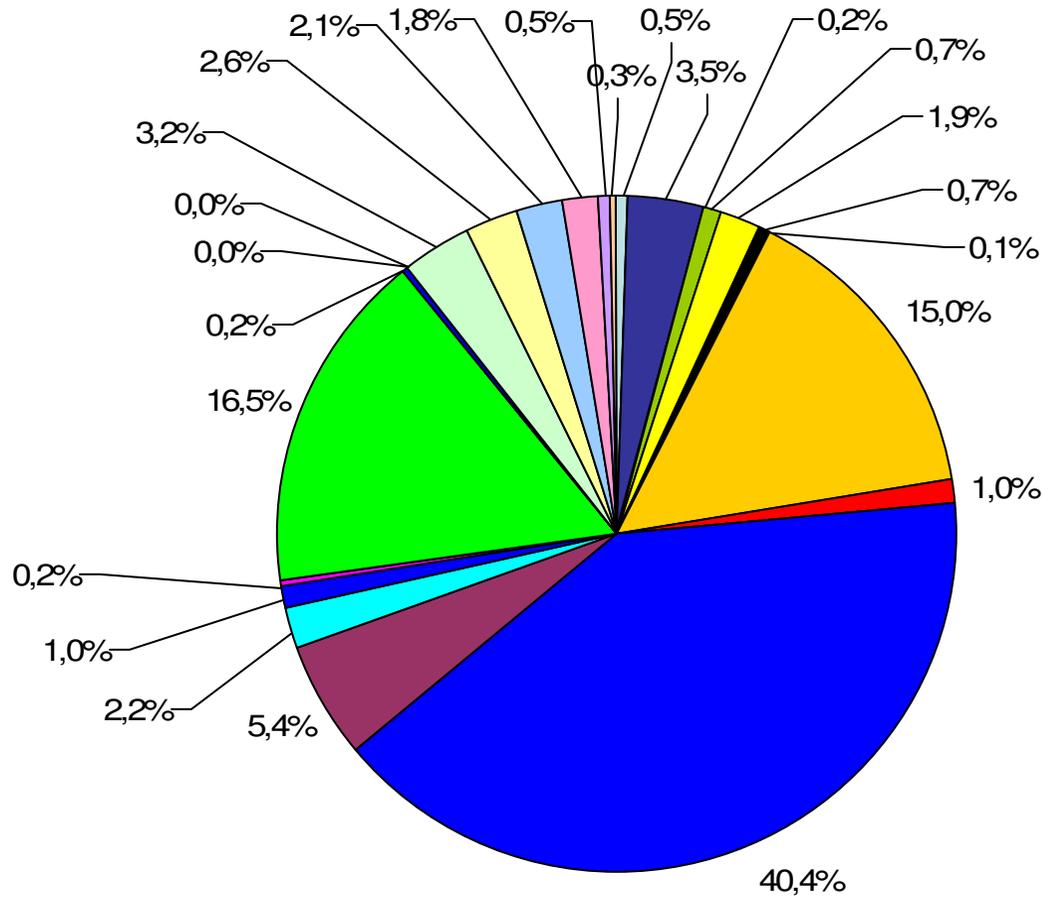
7.9 million admissions



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BREAKDOWN OF EU ADMISSIONS FOR FILMS FROM ROMANIA (outside national market) (1996-2012)

Source: European Audiovisual Observatory / LUMIERE



2.3 millions admissions

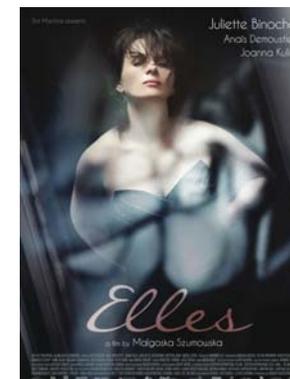
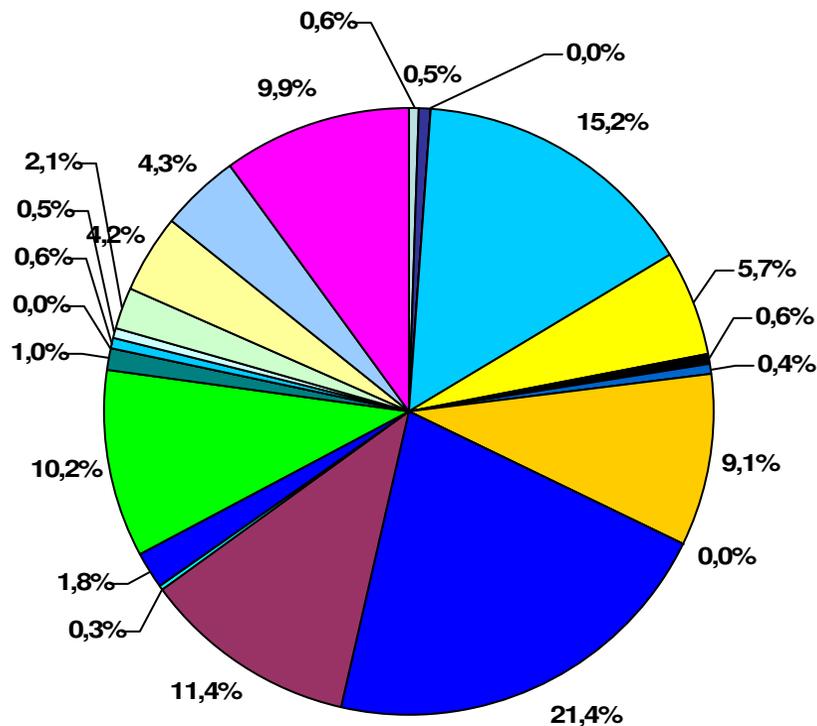


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BREAKDOWN OF EU ADMISSIONS FOR FILMS FROM POLAND (outside national market) (1996-2012)

Source: European Audiovisual Observatory / LUMIERE

1.8 million admissions

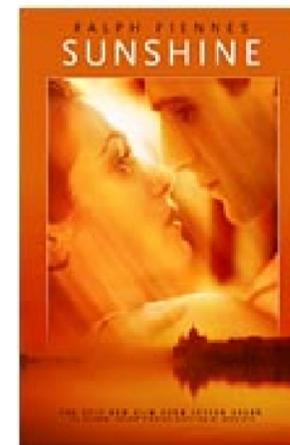
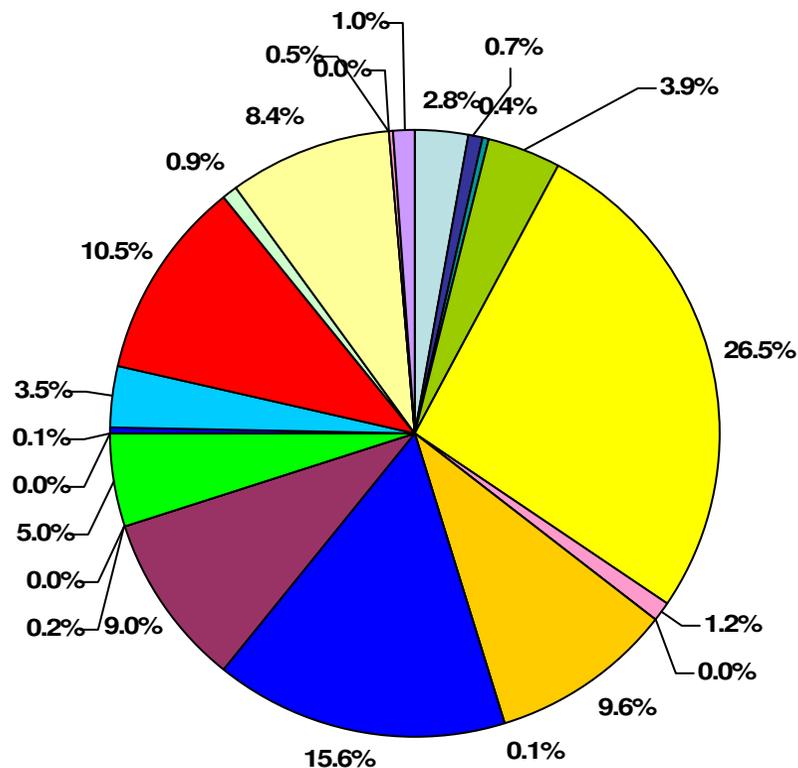


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BREAKDOWN OF EU ADMISSIONS FOR FILMS FROM HUNGARY (outside national market) (1996-2012)

Source: European Audiovisual Observatory / LUMIERE

1.1 million admissions

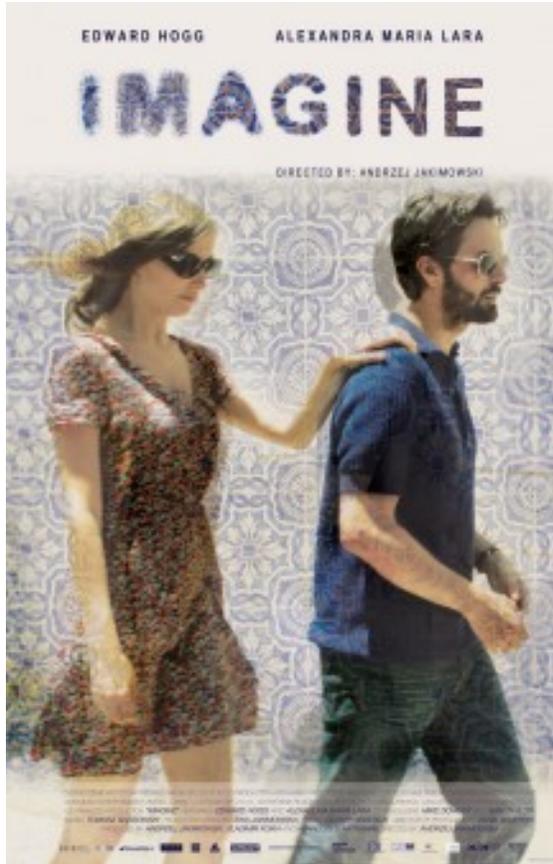


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CONCLUSIONS

- Films from new member States face classical challenges of small countries, with minority language and domination of the national market by big players (mainly US)
- Average admissions by inhabitant is low, which is probably partly due to weakness of the exhibition branch (low density of theaters by inhabitant)
- Market share for national films are relatively weak and unstable (with the exception of the Czech Republic) – Episodic national success (national epics, romantic comedy)
- Success outside national markets were rare in the last years (except Romanian films)
- National cinematographies with high specificities and also different patterns for circulation in Europe
- Exchanges between new Members seem to be weak (with some exceptions : CZ <>SK and PL <> CZ/SK)
- Recognition in international festivals is important to create a national label (e.g. Romania, Denmark, Portugal, Belgium)

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