

Distribution in the times of Digitilization

DPC 2016 LISBOA

filmmakers „supply“



producers



distributors



sublicensors



CINE

DVD

PAY TV

FREE TV

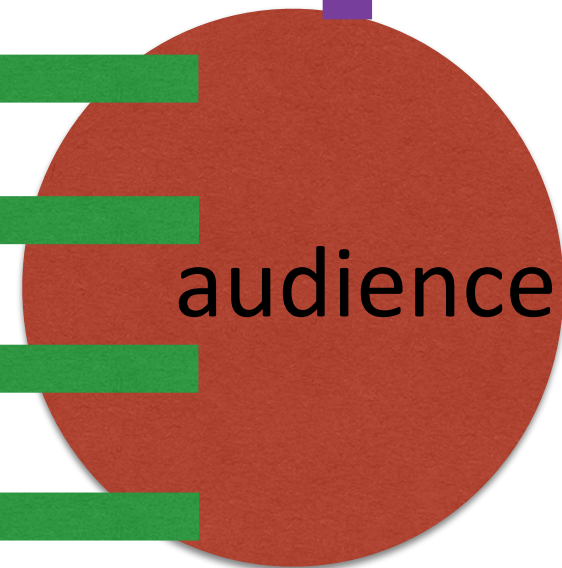


PUBLIC
FUNDING

FUNDING
INSTITUTION
„COMMITTEES“

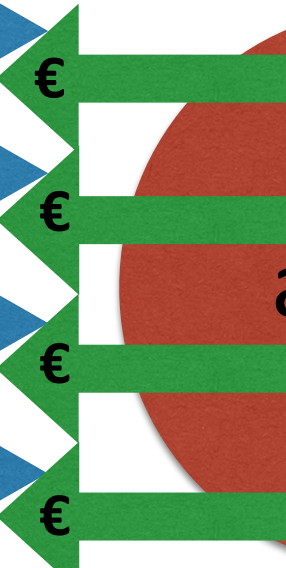
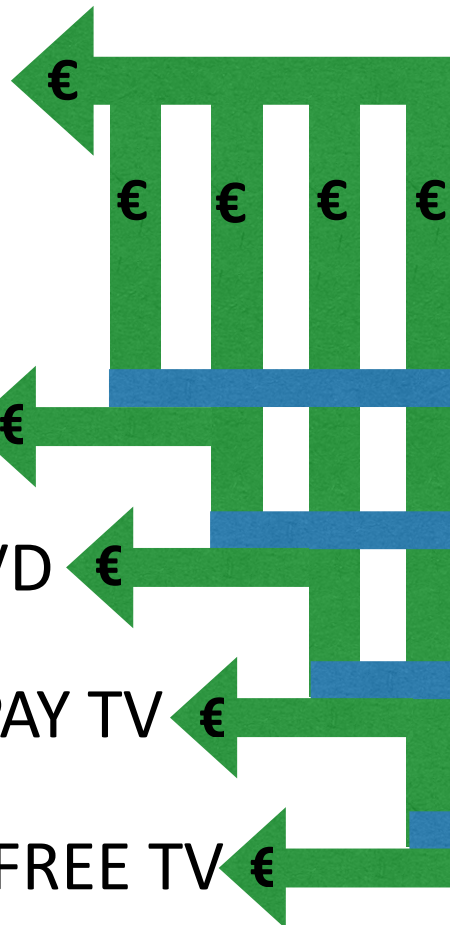


TAXES



audience

1-2 years



filmmakers



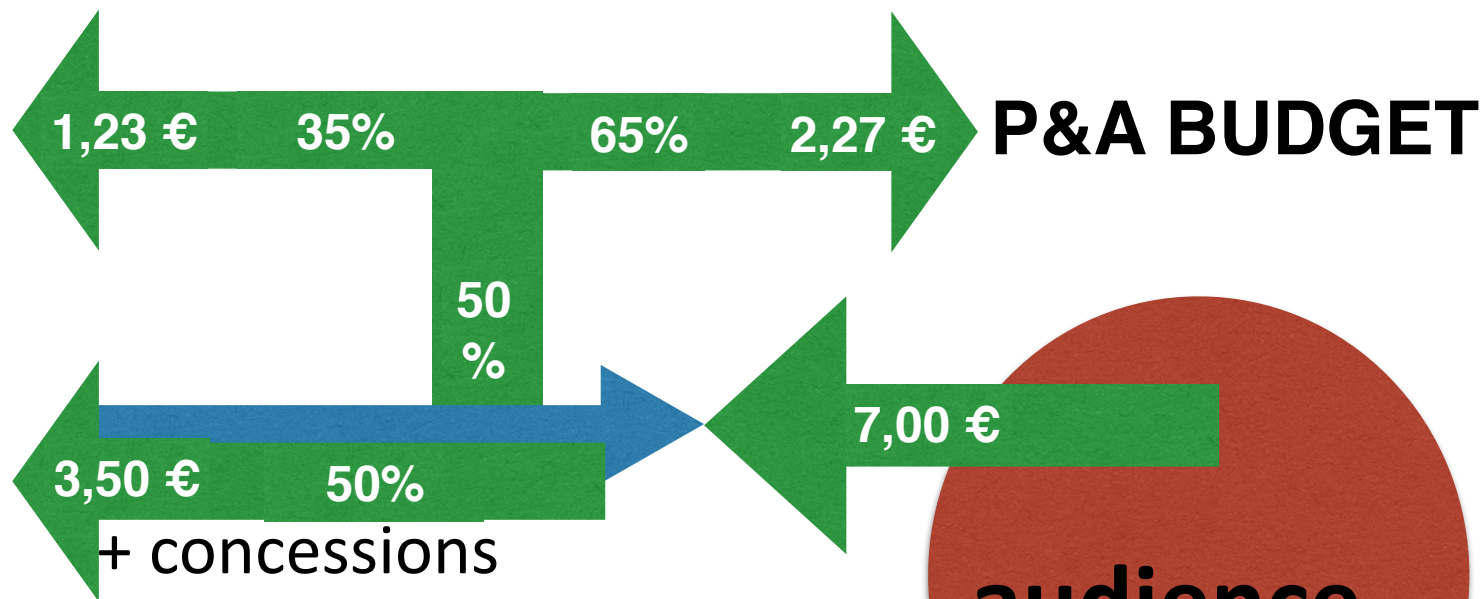
producers



distributor



CINE



BUDGET: 2,5 mio €
P&A: 300 k €

**135.000 tickets
to recoup P&A**

filmmakers



producers



distributor

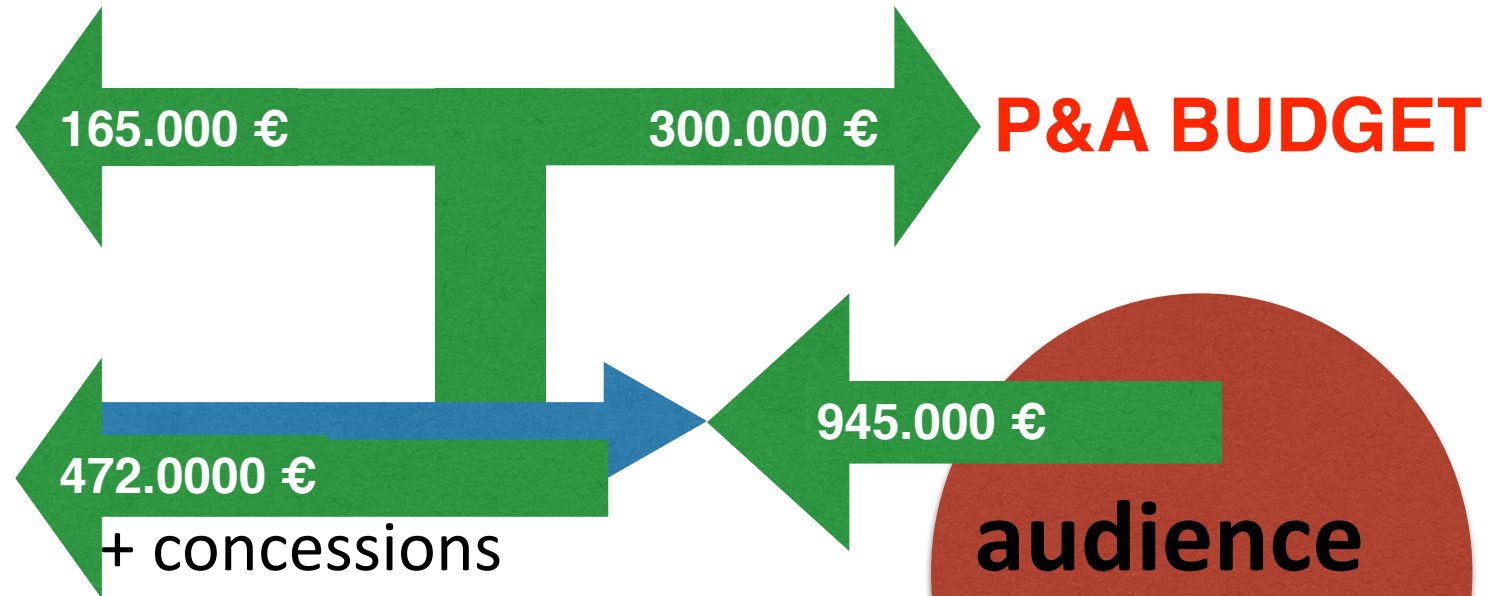


CINE

BUDGET: 2,5 mio €

P&A: 300 k €

**135.000 tickets
to recoup P&A**



**audience
135.000**

to sell 135.000 tickets you need appr. **50 „prints“**

to sell to 10 territories **20 „prints“ / „tapes“**

the **laboratory** printed prints and copied tapes
from **ONE MASTER** (LAB ACCESS LETTER)

the laboratory served as kind of a „control tower“

**when new prints/tapes were ordered, I knew about appr.
screenings, could compare it with distributor's notes etc.**

Today we deliver **MASTERS per cinema, per network.**

How do I control the screenings, the transmissions ?

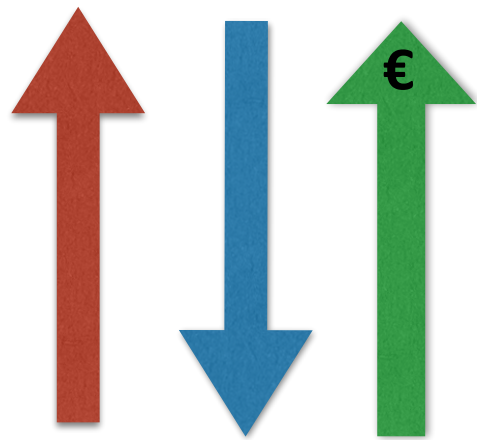
What about the data of my audience ?

Do I need distributors in the future ?

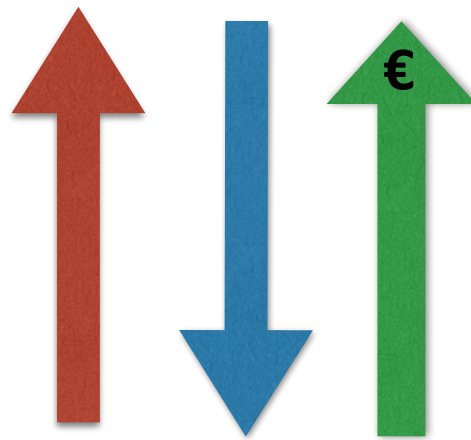
demand led industry

filmmakers——producers——(distributors)

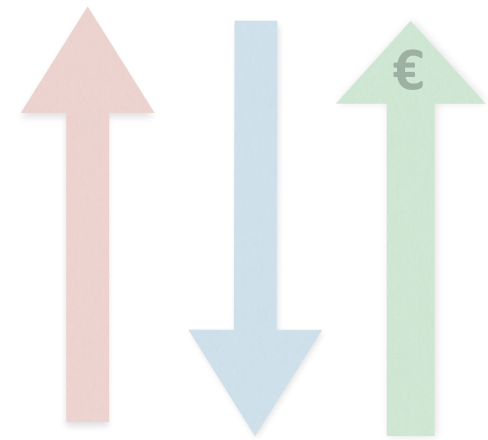
react to a **demand** or create a demand by audience research and audience building, they construct/develop **single strategies**



cinema audience will
communicate local and
analog



platform audience will
communicate digitally



TV audience
will switch to VOD

