

SHOULD WE OPEN THE **RELEASE WINDOWS?**

Context - Legislation - Business models



GLOBALIZATION

Table 3: Top 20 films by admissions in the European Union in 2013 prov

Rank	Original title	Country of origin	Production Year	Director	Admissions prov
1	Despicable Me 2	US	2013	Pierre Coffin, Chris Renaud	25 417 628
2	The Hobbit: The Desolation of Smaug	US / NZ inc	2013	Peter Jackson	23 324 741
3	Iron Man 3	US / CN	2013	Shane Black	19 591 885
4	Frozen	US	2013	Chris Buck, Jennifer Lee	18 594 751
5	The Hunger Games: Catching Fire	US	2013	Francis Lawrence	18 587 831
6	Django Unchained	US	2012	Quentin Tarantino	18 196 588
7	Furious 6	US / ES	2013	Justin Lin	17 602 865
8	The Croods	US	2013	Chris Sanders, Kirk De Micco	16 355 048
9	Monsters University	US	2013	Dan Scanlon	14 609 047
10	The Hangover Part III	US	2013	Todd Phillips	13 819 012
11	Gravity	US / GB inc	2013	Alfonso Cuarón	13 541 742
12	The Smurfs 2	US	2013	Raja Gosnell	12 546 151
13	World War Z	US	2013	Marc Forster	11 204 785
14	Thor: The Dark World	US	2013	Alan Taylor	10 669 475
15	Now You See Me	US	2013	Louis Leterrier	10 453 244
16	Man of Steel	US / CA / GB	2013	Zack Snyder	10 297 252
17	The Hobbit: The Unexpected Journey ⁽¹⁾	US / NZ inc	2012	Peter Jackson	9 439 640
18	Les Misérables ⁽²⁾	GB / US	2012	Tom Hooper	8 971 233
19	The Great Gatsby	AU / US	2013	Baz Luhrmann	8 940 959
20	Turbo	US	2013	David Soren	8 725 307

(1) 24 476 474 admissions in the EU in 2012.

(2) 477 172 admissions in the EU in 2012.

Note: 'inc' refers to films produced with incoming investment from the US.

Source: European Audiovisual Observatory, LUMIERE

Table 4: Top 20 European films by admissions in the European Union in 2013 prov

Rank	Original title	Country of origin	Production Year	Director	Admissions prov
1	Les Misérables ⁽¹⁾	GB / US	2012	Tom Hooper	8 971 233
2	Sole a catinelle	IT	2013	Gennaro Nunziante	8 005 352
3	Fack ju Göhte	<i>SPAIN 90%</i> DE	2013	Bora Dagtekin	5 976 948
4	Rush	GB inc / US / DE	2013	Ron Howard	4 705 321
5	Lo imposible ⁽²⁾	<i>100%</i> ES	2012	Juan Antonio Bayona	4 312 437
6	Les profs	<i>= 3 territories</i> FR	2013	Pierre-François Martin-Laval	3 955 113
7	Kokowääh 2	DE	2013	Torsten Künstler, Til Schweiger	2 962 634
8	Schlussmacher	DE	2013	Matthias Schweighöfer, Torsten Künstler	2 746 290
9	Quartet	GB	2012	Dustin Hoffman	2 526 450
10	I Give It a Year	GB / FR / DE	2013	Dan Mazer	2 451 975
11	Il principe abusivo	IT	2013	Alessandro Siani	2 380 475
12	Philomena	GB / US / FR	2013	Stephen Frears	2 191 371
13	About Time	GB	2013	Richard Curtis	2 177 798
14	La cage dorée	FR	2013	Ruben Alves	2 020 219
15	Boule & Bill	FR / BE / LU	2013	Franck Magnier, Alexandre Charlot	2 013 591
16	9 mois ferme	FR	2013	Albert Dupontel	1 997 074
17	Los amantes pasajeros	ES	2013	Pedro Almodóvar	1 962 962
18	Les garçons et Guillaume, à table!	FR / BE	2013	Guillaume Gallienne	1 944 280
19	Eyjafjallajökull	FR	2013	Alexandre Coffre	1 931 073
20	Jappeloup	FR / CA	2013	Christian Duguay	1 820 340

(1) 477 172 admissions in the EU in 2012.

(2) 6 563 485 admissions in the EU in 2012.

Note: 'inc' refers to films produced with incoming investment from the US.

Source: European Audiovisual Observatory, LUMIERE


Rank Original title

1 Les Misérables ⁽¹⁾

2 Sole a catinelle

3 Fack ju Göhte

4 Rush

5  Lo imposible ⁽²⁾

6 Les profs

7 Kokowääh 2

8 Schlussmacher

9 Quartet

10 I Give It a Year

11 Il principe abusivo



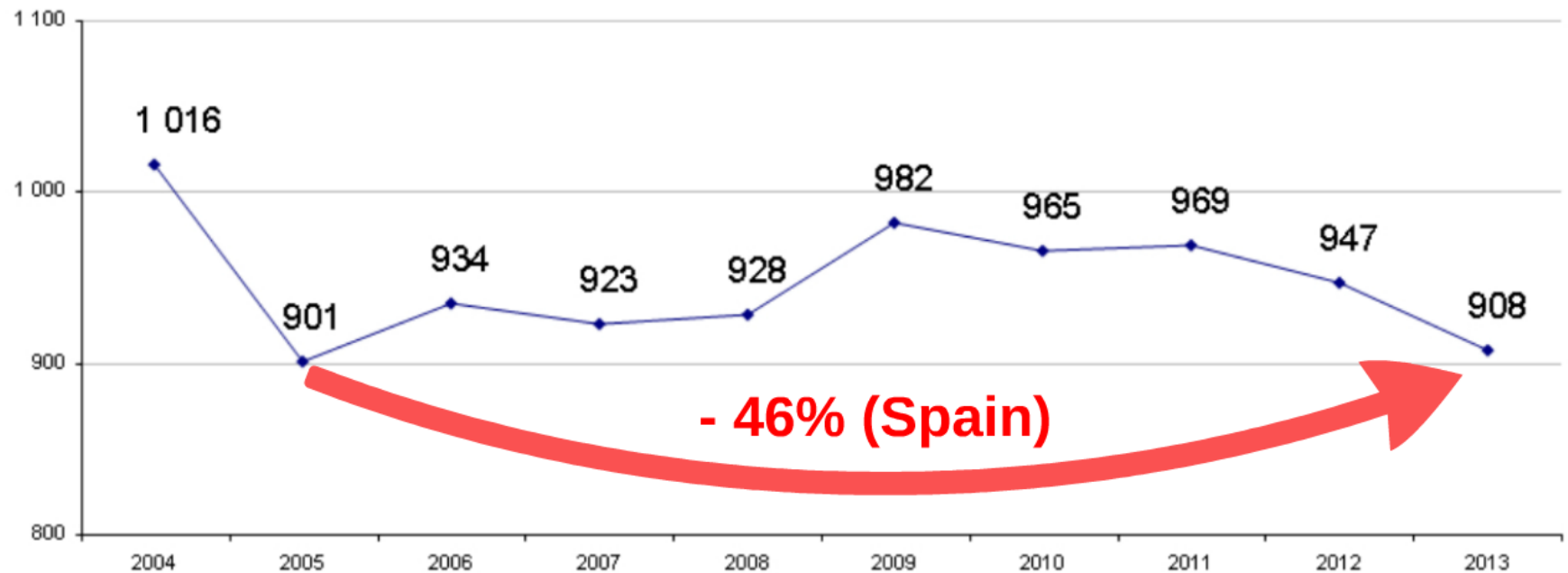
SPAIN 90%

100%

= 3 territories

Cinema attendance in the European Union 2004-2013 provisional

in millions, estimated; pro-forma calculations taking into account new member states



Source: European Audiovisual Observatory

DIGITAL AUDIENCE =

5 **DIGITAL USERS** PROFILES

Last 2 decades

TV sets market

2005 - 2012 = **x2**

Last 2 decades

% Seniors



% 11-24



DIGITAL AUDIENCE =

5 **DIGITAL USERS** PROFILES

1 - DIGITAL **HATER** #Useful

2 - DIGITAL **IMMIGRANT** #Need

3 - DIGITAL **EXPLORER** #Curiosity

4 - DIGITAL **NATIVE** #WTF?

5 DIGITAL USERS PROFILES

- 1 - DIGITAL HATER #Useful
- 2 - DIGITAL IMMIGRANT #Need
- 3 - DIGITAL EXPLORER #Curiosity
- 4 - DIGITAL NATIVE #WTF?
- 5 - DIGITAL LEADER #Competition

Movie release 2004 - 2014

More than 500 screens **7-10%**

American movies 269
French movies 131

Less than 50 screens **+ 33%**

3 to 4 X French movies = 1 american film

Fewer than **10** copies

35 to 40% in the UK

500

American movies

269

French movies

131

Movie release 2004 - 2014

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Less than 50 screens **+ 33%**

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Fewer than **10** copies

35 to 40% in the UK

50

3 to 4 X French movies = 1 american film

Movie release 2004 - 2014

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Fewer than **10** copies

35 to 40% in the UK

10

35 to 40% in the UK

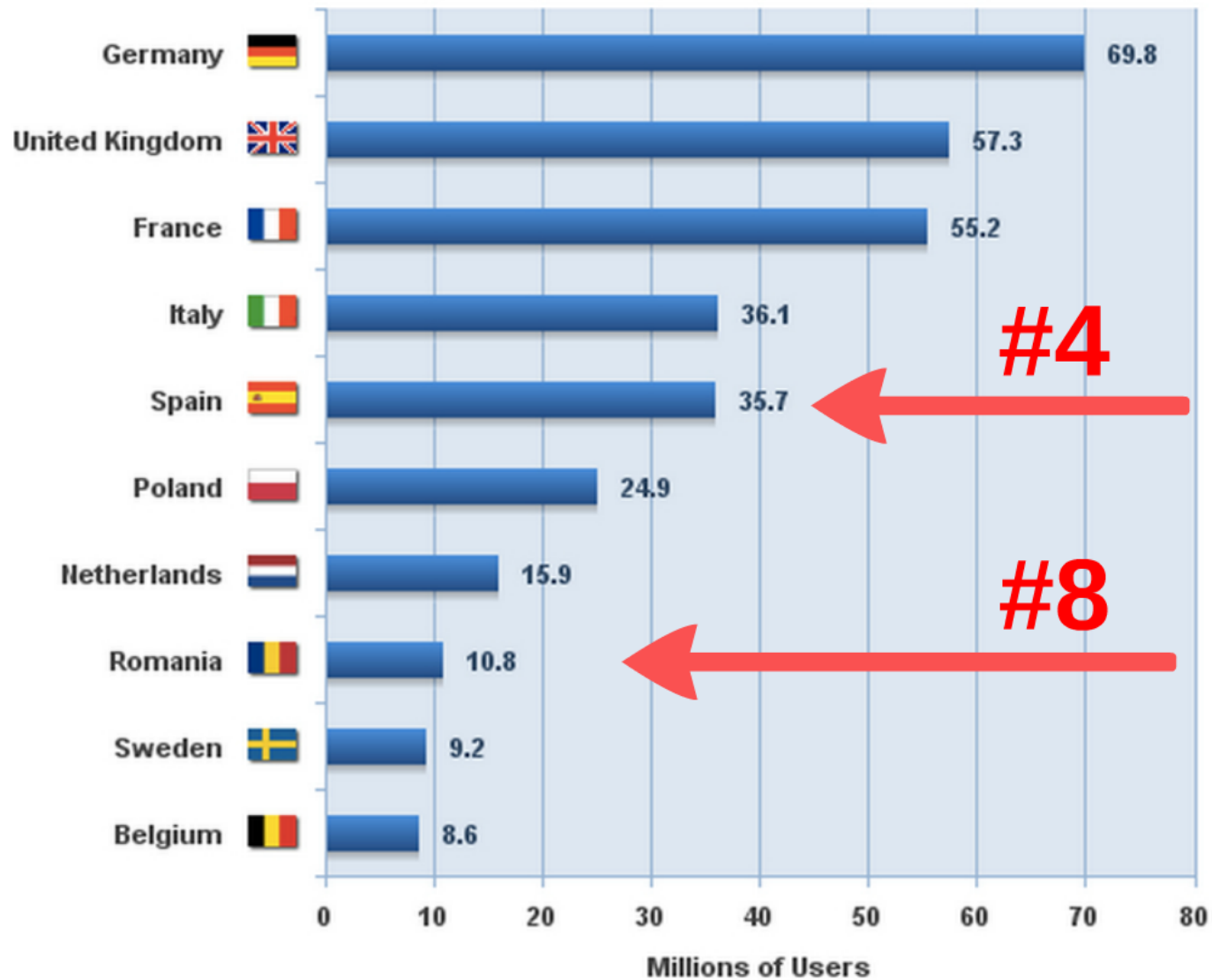
**14% of EU population
has no cinema within
30 minutes from home**

INTERNET PENETRATION RATE

76,5% (EU)

39% (WORLD)

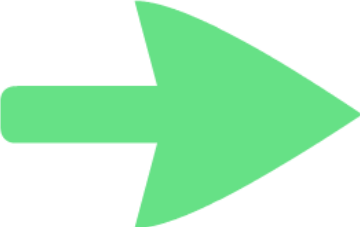
European Union - Top 10 Internet Countries December 31, 2013



Source: Internet World Stats - www.internetworldstats.com/stats9.htm
391,395,602 estimated EU Internet users for 2013Q4
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TV sets market

2005 - 2012 = **x2**

58 cm  94 cm

2012 EU **DISTRIBUTION**

1299 EU films

200 USA films

*AVERAGE NATIONAL MARKET SHARES IN
TERMS OF ADMISSIONS IN THE EU (2012)*

USA **63,1%**

NON-NATIONAL EU FILMS **12,5%**

1299 EU films

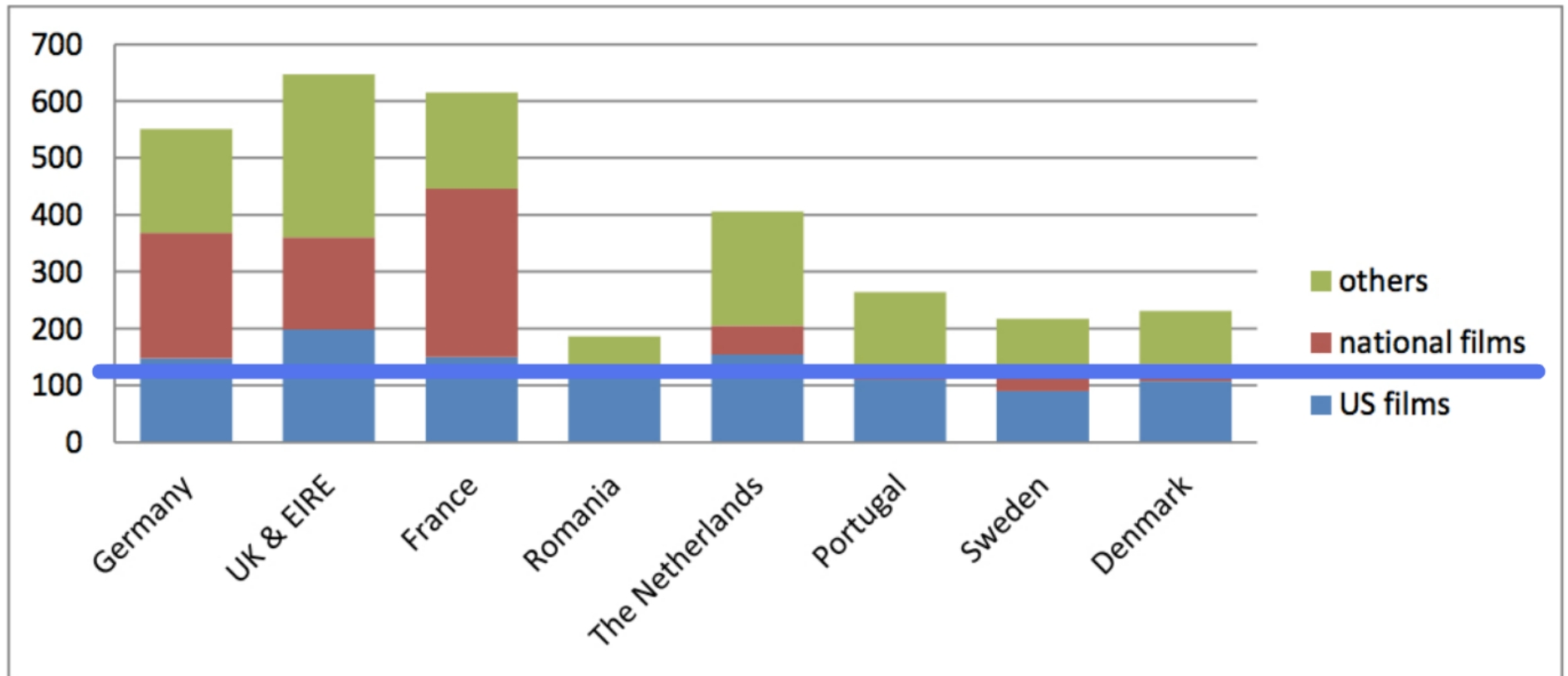
200 USA films

***AVERAGE NATIONAL MARKET SHARES IN
TERMS OF ADMISSIONS IN THE EU (2012)***

USA 63,1%

NON-NATIONAL EU FILMS 12,5%

FIGURE 4: NUMBER OF FILMS DISTRIBUTED IN 2012, BY NATIONALITY, IN SOME EUROPEAN TERRITORIES¹⁵



Only 8% of European films are released in a cinema in a country outside the EU.

Movie consumption

56% DVD

87% computers

87% cinemas

90% TV

CROSS-MEDIA HABITS

CROSS-MEDIA MARKETING

The best marketing you get for your film will be the word of mouth from people who have seen it.

Why would you want to delay that free marketing?

SHOULD WE OPEN THE **RELEASE WINDOWS?**

Context - Legislation - Business models

EXPERIMENTS

2003 - 2013 = 438

77% USA

92 = FU (50% UK)

EXPERIMENTS

2003 - 2013 = 438

77% USA

92 = EU (50% UK)

1 - Day-and-Date

VOD + CINEMA + DVD

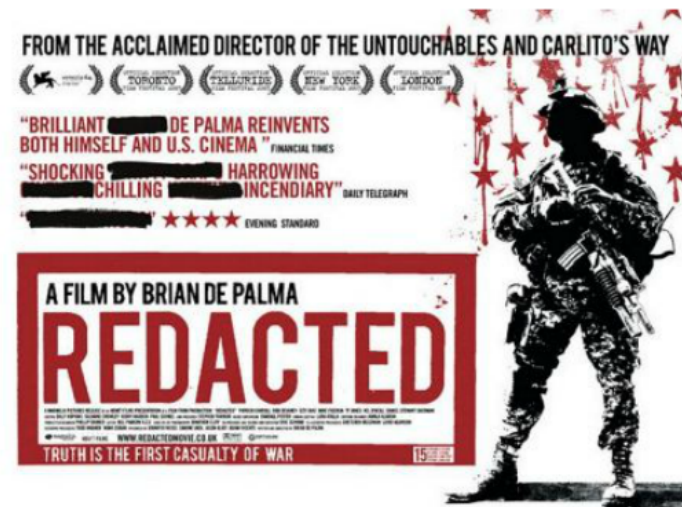
2005 - EMR (UK)

2006 - Bubble (USA)

2 - Ultra VOD

VOD > CINEMA + DVD

2007



- 3 - Post VOD**
- 4 - VOD previews**
- 5 - TV premieres**
- 6 - Festival - TV**
- 7 - Festival - VOD**
- 8 - Direct to VOD**

CHOICE OF FILMS

ECONOMICAL RISK

POLITICAL RISK

CHOICE

CASE STUDIES

PREPARATORY ACTION

"CIRCULATION OF EUROPEAN FILMS IN THE DIGITAL ERA"

(EUROPEAN PARLIAMENT & EUROPEAN COMMISSION)

EDAD

(coordinated by Curzon Film World)

SPEED BUNCH

(coordinated by Wild Bunch)

TIDE

(coordinated by L'ARP, Société des Auteurs-Réalisateurs-Producteurs.)



the
tide
experiment



The TIDE Experiment Team

The coordinator



The release team



THEFILMAGENCY

The sales agents



wide

urban 
distribution int.

Reporting and presentation

IPEDA

HOW DOES IT WORK?

4 films in 5 territories (D&D)

- 1 - The **sales agents** propose films.
The **distributors** choose 1 film per sales agent.
- 2 - Each film has a **release team**
(5 distributors, 1 sales agent + members of The TIDE Experiment team)
- 3 - Release team define a **common** Distribution & marketing strategy, calendar & budget
- 4 - Local distributors hold local VOD and theatrical **rights** for 3 years.
No MG + 100% supported P&A.
Sales agents are **recouping from the first Euro.**
- 5 - **Transversal marketing** (80% of the budget)

CHOICE OF FILMS

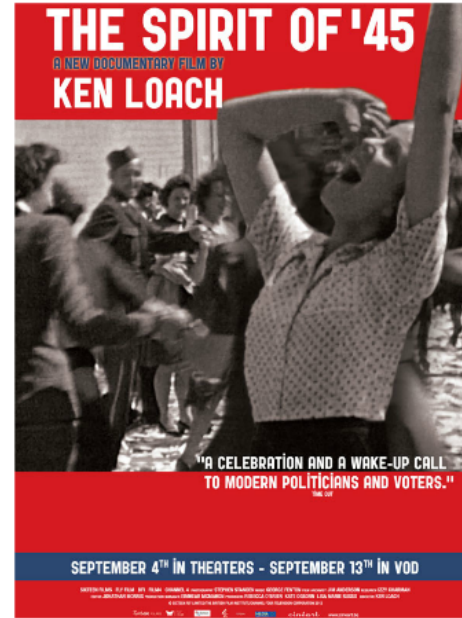
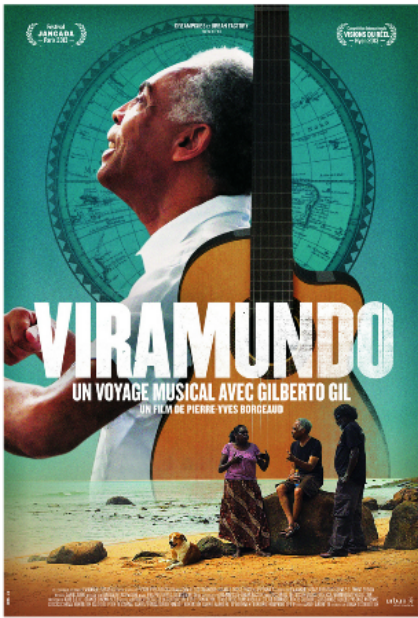


TABLE 16: ADDITIONAL AUDIENCES GENERATED BY VOD⁴⁵

Film	Territory	Theatre admissions	Digital transactions ⁴⁶	Additional audience generated
<i>Viramundo</i>	France	3 583	277	7,7 %
	Italy	343	251	73 %
	Lithuania	659	170	26 %
	Poland	924	28	3.0 %
	Portugal	451	207	46 %
	Belgium	555	141	25 %
	Netherlands	413	134	32 %
	Luxemburg	170	0	0 %
	UK + Ireland	118	48	41 %
<i>Magnifica Presenza</i>	Austria	982	197	20 %
	France	10 397	1 383	13 %
	UK + Ireland	535	400	75 %
<i>The Spirit of '45</i>	Belgium + Luxemburg	1 249	346	28 %
	France	14 062 ⁴⁷	664	4.7 %
	Italy	9 948	654	6.6 %
	Spain	10 765	1 523	14 %
	Germany	-	132	
<i>For those in peril</i>	France	2013	848	42 %
	Poland	503	228	45 %
	Netherlands	1 095	820	75 %
	Italy	488	881	181 %

EDAD

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Réalisateurs-Producteurs.)

€2 million

3 projects - 9 films - 15 territories

86 releases (39 cinema - 45 VOD - 1 DVD)

39 Day & Date releases

15,000 admissions



A FIELD IN ENGLAND

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A FILM BY BEN WHEATLEY

First feature to be developed and fully financed through Film4's innovation hub Film4.0.

It is also among the first to receive funding from the BFI Distribution Fund New Models strand, which supports experimental release models.

Budget: £300, 000

Funding: Film Four (Film 4.0), Rook Films, BFI (British Film Institute)

Released simultaneously through cinemas, DVD/Bluray, download, VOD and the Film Four channel (TV)

Shot entirely in black and white with a small cast in just 12 days

Unconventional mixture of narrative / setting / themes / genre

OPENING WEEKEND

17 cinema screens

2213 admissions (£21,000)

360,000 TV viewers

1000 VOD

1500 DVD/BLURAY

SUCCESS REASONS

Choice of the movie

Choice of the director

Choice of the partners

Involvement of the director

Involvement of cinemas

Extra content

77% of paid cinema goers knew the film was broadcasted free on television

"we have taken a film that might have gone out on 5 screens and debuted it on 17 sites, generating mainstream coverage. It has shown that taking critical and multi-platform buzz can create a perfect storm."

Anna Higgs, Film4.0 commissioning editor

GÉRARD
DEPARDIEU

JACQUELINE
BISSET

VOUS SAVEZ QUI JE SUIS ?

WELCOME TO NEW YORK

UN FILM DE
ABEL FERRARA

WILD BUNCH et FORBES présentent en association avec BELLADONNA PRODUCTIONS GÉRARD DEPARDIEU, JACQUELINE BISSET, MARIE MOÛTÉ, PAUL CALDERON, PAUL HIPP, PAMELA AYESI, CHRIS ZIUS, SHAWN LEIGH, CARMINE SIG DE MIGUEL et STEPHEN VINCENTI avec assistance THOMASO GOTTINO, scénariste ANTHONY REDMAN A.C.E.
DIRECTEUR DE LA PHOTOGRAPHIE: KEVIN KESLER A.S.C. COSTUMES: CHERA WELLS. MONTAGE: BOB REIL, BENEZRA. PRODUCTEUR ASSOCIÉ: GED BUCKENSON.
PRODUCTEURS DÉVELOPPEURS: ANTHONY GUDAS, MICHAEL CORSO. PRÉSENTÉ PAR ADAM FOLK. SCÉNARIO: ABEL FERRARA ET CHRIS ZIUS. RÉALISÉ PAR ABEL FERRARA.

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May 17, 2014 (Cannes)

140,000 views (12 days)

7€ tickets

1,000,000€ marketing

"The film was neither acquired by pay TV group nor free-to-air TV networks. As a result it was not submitted to release windows laws."

Vincent Maraval, Wild Bunch

Welcome to NY used the pre-buzz and Cannes Film Market context to pre-sell in many countries along with its exclusive VOD model.

So should cinema move online?

I say cinema should move where the audience is

How many of you people are online right now?

#ThankYou

CONTACT:

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