

## DISSEMINATION OF EUROPEAN CINEMA IN THE EUROPEAN UNION AND THE INTERNATIONAL MARKET

Extract from:

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### PREAMBLE

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“Film does not only project pictures, it reflects the very picture of our society, with its values, habits, hopes and fears” – this quote from Wim Wenders underlines the importance of European cinema with regard to the way societies position themselves within and among individual European countries in order to promote mutual understanding and a common identity. Outside Europe, European cinema reflects the diversity of Europe in terms of current social issues. In this way, European cinema lays down a foundation for intercultural dialogue, both inside and outside Europe.

And yet the dissemination of national European film productions beyond the country's physical and language borders is severely limited, both within and outside Europe. Although the number of films produced in Europe has been growing for many years, this has not been matched by the market share of European cinema in other markets in Europe and around the globe. Every year, dwindling numbers of films are selling the lion's share of cinema tickets. This “blockbuster mentality” has also started to affect the art house sector, as is highlighted by the author of this report, Josef Wutz. At the same time, very few European productions are achieving success in other countries.

This report examines four European countries – France, Germany, Italy, and Spain – and involves a wide range of stakeholders in the film industry: producers, distributors and operators as well as video content providers and public film support institutions. Josef Wutz pulls together a wide range of statistics from the four countries in order to give a descriptive analysis of trends in cinema and screen numbers, along with production and sales figures. Based on this comprehensive analysis, the second part of the report includes recommendations and suggestions by Valentin Pérez on what needs to be done to improve the future dissemination of European cinema.

Digitisation offers undeniable advantages when it comes to simplifying the distribution process and ensuring the reproduction quality of European films, but at the moment many smaller cinemas cannot afford the necessary investment. This is especially important in light of the fact that it is generally smaller cinemas rather than multiplexes that show a higher percentage of European films. In the countries studied, with the exception of Germany, the cinema is still the location of choice when it comes to watching films.

What are the latest challenges facing European cinema? What is the market share of European films in the countries examined? Are there differences between countries in terms of exploiting films in multiplexes and art house cinemas? Which European films are breaking records in export markets?

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European cinema helps to make individual societies more understandable and accessible. In this study we have tried to make the mass of figures and statistics manageable and easy to understand in order to aid the development of strategies for strengthening the future dissemination of European cinema and the important cultural role that it has to play.

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