

A REPORT FOR CURZON

Foreign Arthouse Film Distribution and Exhibition in China and Potential Opportunities for Curzon

This is part of a research project funded by the Arts and Humanities Research Council



DR HIU MAN CHAN
Cardiff University

JULY 2019

Table of Content

Executive Summary	3
Introduction	6
I. Overview of the General Cinema and VOD Market in China	8
II. Foreign Film Distribution and Exhibition Mechanism in China	14
III. Detailed Reception of Curzon Titles in China	25
IV. Summary of Research Trip to Shanghai in April	48
V. Summary of Recommendation to Curzon	50

Executive Summary

- Despite an unexpected tension between the UK and Chinese governments due to recent protests in Hong Kong, trade between the two countries has been increasing. As Grant Thornton reports, exports from the UK (both products and services) have tripled since 2008 and UK investment into China has more than doubled. This figure will continue to grow as the UK is to leave the EU, and China will become a more important trading partner. The recent launched London-Shanghai Stock Connect demonstrates a positive step forward.
- With the government's supports via the British Council, DIT, DCMS and the BFI, including signing a co-production Treaty in 2015 with China, UK film businesses have been trying different strategies to enter the Chinese film market. However, so far the export result for film or film related businesses is not as active as the TV sector. For a UK distribution and exhibition brand to enter the Chinese market is a completely new concept and the observation of its potentials began in 2014.
- On June 30, the National Development and Reform Commission and the Ministry of Commerce of China have announced the authorisation for a list of solely foreign investments in which it includes cinema exhibition. This is a sign and action for China to further open up its market to international businesses. This new policy will be active from July 30.
- To date, China is the second biggest market for film exhibition. The total box-office taken in 2018 was £6.9 billion, from 10,463 cinema sites, 43 cinema chains. According to the first half-year report for 2019 by Maoyan Professional, the total number of cinema goers was 0.8 billion across 64.8k screens in the country.

- Apart from cinemas, there are three major entertainment subscription based VOD platforms in China, iQiyi (Beijing), Tencent Video (Shenzhen) and Youku (Beijing). By the 1st quarter of 2019, iQiyi has over 0.1 billion users and 98% of them are subscribers, paying approximately £20/year. Tencent currently has 89m monthly active users. Youku's user stat has not been updated but it is likely to be much less than the former two. In addition, it has been reported that Youku has been in serious debts for several years. At the moment, Tencent is the most UK friendly platform as it has signed multiple deals with DCMS and the BBC for both content co-production and local distribution for TV series.
- China currently has an import film quota system for theatrical distribution. The official annual figure is: 1) 34 shared-revenue films (20 2D and 14 specialised 3D/IMAX films), this quota is mostly taken by Hollywood through the US's previous WTO negotiations; 2) 30 buy-out films and 3) 10 arthouse films via the shared-revenue model. The official import quota for foreign film is therefore 74 annually, but this figure is not always fixed and it can be flexible. The quota works as a reference rather than an actual cap. According to the first half-year report for 2019, local films accounted for 50.5% of the box-office while foreign films for 49.5%.
- There is a growing market for foreign arthouse/specialised films, both in cinema and on VOD. The number of potential customers/audience is not less than the UK. Such high demand can be exemplified by the recent Shanghai International Film Festival (June 15 – 24). About 500 films are selected for this year's programme, with over 1,000 screenings took place across the city.
- Majority (95%+) of the Curzon films are known in China among cinephiles, according to data found on Douban.com, the most active forum for film discussion and database. Out of all Curzon titles, **121** of these are currently available on one or more VOD platforms for viewing, but the distribution of these titles is inconsistent. Two of the Curzon films have been released theatrically so far. There is certainly enough interest

for Curzon's portfolio but the main problem faced at the moment is a lack of accessibility.

- Current national policies support the development of both making and exhibition of arthouse films, to counter an over commercialised culture. This was announced and emphasized at this year's Beijing (April) as well as Shanghai Film Festival (June). While the policies are initiated by the government, there still lacks a market energy generate a momentum. A true independent arthouse cinema/chain does not exist in China still. It is rare to see a cinema designed as an 'intellectual space' in the Chinese context while most of them are entertainment driven. Instead, there are two alliance networks (Beijing & Shanghai) in operation to exhibit/curate one-off screening seasons for foreign arthouse films, both led by local governmental bodies.
- China currently does not have a rating system. This is one of the main challenges for Curzon's portfolio to be exhibited. But pushing more foreign arthouse films to be available in China can encourage a new policy to be introduced. The next step to be included in this project is to work with BBFC and to investigate potentials in commercialising their service/consultancy for the Chinese market.
- Owing to the ongoing trade war between China and the US, in the coming years, there will be a decline of Hollywood films to be imported to China, which will provide greater space for foreign films from other countries, including the UK and EU. It is evident that the Chinese government has been testing the water, to let more EU films to be released at cinemas recently. In 2019 for instance, films from the UK, Spain, France and the Netherlands have been included for a national release. But some of these release choices are random, without a curation neither proper marketing.
- While the BFI focuses its connections around Beijing, Shanghai is a better location to intervene for Curzon, given its political and geographical advantages and being the most open, international and metropolitan city in China. It is also known to be the most

'cultured' city. Pompidou art centre is due to open an overseas site in Shanghai which will also include a cinema. This will be the first ever solely foreign cinema brand.

- There is scope for Curzon's internationalisation in China for different businesses. These may include a physical cinema (solely investment/co-investment/franchise), Chinese right segregation for EU/UK films, VOD (partnering up with existing platform), international acquisition service/consultancy on integrated film businesses for Chinese companies to invest in the UK or EU.

Introduction

This is the first stage of a larger project, shortly known as UK-China Film Collaboration, funded by the Arts & Humanities Research Council's ["UK-China Creative Industries Partnership Development Grants 2019"](#). The six-month project (between February and August 2019) has been awarded 25K from the council with an additional 22K contribution from partners in China, to support research-industry partnership development regarding film distribution mechanism between the two countries. There will be a second stage of funding opportunity for 500K, to extend the current project for three more years.

Unlike traditional academic research, this particular funding scheme is industry oriented with an ambition to bring tangible economic benefits to UK businesses. The funding from the UK side is part of the government's [Industrial Strategy](#) (2018), more specifically, within the [Creative Sector Deal](#) (2018). Current industry project partners from the UK include Trinity Film's Cine Asia, Chinese Visual Festival and Curzon. The former two businesses specialise in distributing Chinese-language films in the UK. Curzon is the only one of its kind among all UK industry partners and it will remain this way.

According to the funder's policy, this project targets Shanghai as a potential market destination for UK companies. As the report will show, this is also the case realistically based on various figures.

Despite regular negative media reports on the Chinese film industry and the myth of its censorship, China in fact has some exciting opportunities for international film distribution and exhibition businesses. The market has its constraints but also its unique openness, though only for those who are imaginative. Nothing is predictable for this market. Anything can happen and there have been miracles that are only possible in this country. For example, multiple award winning film *Capernaum* (2018) has achieved the highest box-office in China worldwide this year, with a box-office of \$53m which is 292 times greater

than its UK box-office (\$0.18m).¹ This figure gives a perspective of how large the market is or could become for specialised films. The excitement for entrepreneurs, therefore, is to create the next miracle and to take part in a new adventure.

This project hopes to be part of this entrepreneurship – supporting a UK cinema and film distribution brand to enter one of the most challenging but exciting markets in the world. I have been admiring Curzon’s spirit particularly for its disruption in traditional cinema business. This is not only a standard market research project but also a personal ambition. As a Hong Kong citizen growing up in Southern mainland China, I spent most of my youth hunting down fake DVD9s from the black market. It was the only way for curious teenagers to watch foreign films at that time. On reflection, many of those films were Artificial Eye titles. The demand for foreign art films in China has always been high and it continues to grow. The only problem is that people in the country still do not have enough specific channels to see both the latest and classic titles.

Similar to what Curzon has done in its home market, I am ambitious to disrupt the current situation in China, to invent new possibilities and an environment with a network of partners, in order for more foreign arthouse films to be available IN cinema and ON demand.

¹ 2019, Variety, [China Box Office: ‘Capernaum’ Makes Surprise Breakthrough but ‘Endgame’ Still Reigns](#)
2019, Indiewire, [While Arthouse Films Struggle in America, in China They Thrive](#)

1. Overview of the General Cinema and VOD Market in China

General Cinema Market in China

China is one of few successful examples where a country can resist Hollywood's capital influence, with which its highest box-office film has been a local one in the past ten years (apart 2011 and 2014). It adapted strategies such as the quota system, learning from both the UK and France to protect its local market.

In 2018, the total box-office taken in China was ¥60.976 billion (approx. £6.9 billion, 5 times of the UK), including both local and foreign import films. It was the highest record in history with an increase of 9.06% from the previous year. The number of audience was 1.716 billion for 0.1 billion times of screening. The box-office for local films was ¥37.897 billion (approx. £4.3 billion), 62.15% of the total. That leaves about 48% of £6.9 billion box-office taken from foreign films, currently with Hollywood production as the main component. The Chinese government will continue to maintain this 6:4 ratio in order to protect the local film exhibition market.

To look at how this box-office is distributed across the country, below is a figure which presents box-office taken by regions/cities in ranking.

Figure 1. Box-office by Regions/Cities, top 10 (2018)²

Ranking	Regions/Cities	Box-office (in ¥ billion)	Box-office (in £ million)
1	Guangdong (Canton) Province	8.346	947
2	Jiangsu Province	5.535	628
3	Zhejiang Province	4.806	545
4	Shanghai	3.606	409
5	Sichuan Province	3.435	389
6	Beijing	3.430	389
7	Hubei Province	2.742	311
8	Shandong Province	2.549	289
9	Henan Province	2.298	261
10	Fujian Province	1.977	224

While each Chinese province is composed by 10+ cities, if we look at this list, Shanghai therefore ranks the top across the country as a single city.

According to the statistics in 2018, there were 10,463 cinema sites and 43 chains. China has taken over the US and it currently has the highest cinema screen number worldwide. Although some of these cinemas showed foreign arthouse films via special screening seasons, none of these are strictly speaking 'arthouse cinema'. Currently, there is no arthouse cinema brand in China that is similar to Curzon's business model. Most cinemas in China are located on the top floor of a shopping mall.

² Data gathered from <https://www.chinafilm.com/hygc/7220.jhtml>

Although there is a decline of box-office for the first six-month in 2019 comparing to the previous year, there is a total of 64.9k screens in China, 4,865 more than the previous year. The main reason for the box-office decline does not reflect on a decline of demand, but rather a lack of good quality films, both local and import.

Below is a list of the top cinema chains in China, by ranking.

Figure 2. Top 10 Cinema Chains in China (2018)³

Ranking	Cinema Chain	Box-office (¥ billion)	Box-office (£ million)	Average Ticket Price (¥) for £ = /8
1	Wanda Cinemas (604 sites)	7.7	88.3	32.9
2	Dadi Cinemas (1158 sites, 6602 screens)	5.6	64.2	38.3
3	Shanghai United Circuit (664 sites, 1800 screens)	4.484	51.4	31.3
4	Zhujiang Film Group (902 sites, 4090 screens)	4.1	47	34.7
5	China Film Digital Circuit (865 sites)	3.991	45.7	32.4
6	Stellar Megamedia Group (637 sites, 1750 screens)	3.627	41.5	31.6
7	G.Z. Jinyi Zhujiang Movie Circuit (340 sites, 2010 screens)	2.751	31.5	33.3
8	Hengdian Group	2.461	28.2	33.4
9	Huaxia Film Union Cinema Circuit	2.044	23.4	31.0

³ Data gathered from Maoyan Professional

10	OMNIJOI (150 cites, 1,000 screens)	1.957	22.4	32.4
----	------------------------------------	-------	------	-------------

Figure 3. Top 10 Box-Office 2019, To-date⁴

Ranking	Film	Country	Box-office (billion)
1	The Wandering Earth	China	¥46.5 £5.4
2	Avengers: Endgame	USA	¥42.4 £4.9
3	Crazy Alien	China	¥22 £2.5
4	Pegasus	China	¥17.1 £1.9
5	Bumblebee	USA	¥11.4 £1.3
6	Captain Marvel	USA	¥10.3 £1.1
7	More than Blues	Taiwan	¥0.95 £110m
8	Spider-Man: Far From Home	USA	¥0.93 £108m
9	Godzilla: King of the Monsters	USA	¥0.93 £107m
10	Alita: Battle Angel	USA	¥0.89 £103m

Figure 4. Top 10 Non-Hollywood Foreign Film Box-Office 2019, to-date⁵

Ranking	Film	Country	Box-office
---------	------	---------	------------

⁴ Data gathered from Maoyan Professional

⁵ Data gathered from Maoyan Professional

1	Dangal	India	¥1.299b £0.149b
2	Secret Superstar	India	¥747m £86.6m
3	Your Name	Japan	¥577m £66.95m
4	Doraemon Stand by Me	Japan	¥530m £61.52m
5	Spirited Away	Japan	¥390m £45.27m
6	Capharnaum	Lebanon/France	¥373m £43.29m
7	Andhadhun	India	¥325m £37.72m
8	Bajrangi Bhaijaan	India	¥285m £33m
9	Bad Genius	Thailand	¥271m £31.4m
10	Hindi Medium	India	¥210m £24.3m

Figure 5. Top 10 Box-Office 2018⁶

Ranking	Film	Country	Box-office (billion)
1	Operation Red Sea	China	¥36.5 £4.2
2	Detective Chinatown 2	China	¥33.9 £3.9
3	Dying to Survive	China	¥31 £3.5
4	Hello Mr. Billionaire	China	¥25.4 £2.9
5	Avengers: Infinity War	USA	¥23.9 £2.7
6	Monster Hunt 2	China/Hong Kong	¥22.3 £2.7
7	Venom	USA	¥18.7 £2.2
8	Aquaman	USA	¥18.5 £2.1
9	Jurassic World 2	USA	¥16.9 £1.9
10	The Ex-file	China	¥16.4 £1.9

⁶ Data gathered from Maoyan Professional

VOD Platforms in China

The VOD/SVOD industry in China is booming, the revenue for 2019 is expected to be \$25.61b. It is set to have a growth rate at 3.8% between 2019 and 2023 with an expected revenue of \$29.73b by 2023. To date, there are 724.1m active users in total in the country. The three main players in this sector are Tencent Video, iQiyi and Youku, with many others are also slowly catching up. However, currently these three platforms have the largest film libraries for the service that they offer.

Most Chinese VODs are like a combination of YouTube and Netflix. While there is a library for films and TV series, but also different channels for celebrity news, commentaries, short films, video, podcasts and vlogs. TV series and entertainments are more popular than films for streaming. These major VOD players also invest in their own original content (both TV series and films).

According to Tencent Video's 2018 Annual report, the platform adds several hundred new films and several thousand old films annually. Users who watch films can use the OTT model for viewing. In 2018, 2,858 films were added to Tencent Video's database, 338 of which were theatrical releases, 2,410 were old films and 120 were high quality internet films (films made for internet distribution only). 64% of Tencent Video's users is male and 36% female. The highest percentage user is in the age group between 18 – 24 (35%), followed by 25-29 (24%) and 30-34 (14%). It was reported that Tencent will likely to become more influential than Netflix in Asia, mainly due to its content being closer to neighbour countries culturally.

According to the latest announcement by iQiyi (June 22, 2019), its number of subscribers has just gone over 0.1 billion. In 2018, iQiyi's total revenue was \$0.36 billion. Its business is currently worth \$13.2 billion. It is also announced by the company that iQiyi will further

embrace the per product payment (rental) model and it will likely to become one of the first VOD operators globally that is finally in profit.

Youku's annual report has not been consistent/unavailable hence stats in Figure 5 below is gathered from a third party. Although Youku's current film library looks full with many foreign films, many of them are only listed information without viewing access.

These three competitors including some other smaller operators all have similar if not the same pricing strategy for their subscription fee.

Figure 6. A list of Top 3 VODs in China & Stats from 2018

Ranking	Name of VOD	No. of Subscribers	Fee/year
1	Tencent	63,519,000	¥198 £1.46
2	iQiyi	60,258,000	¥198 £1.46
3	Youku	52,092,000	¥198 £1.46

Other competitor VOD platforms also started to build their film library, alongside other entertainment. These brands include Baidu Video, Bilibili, Mango TV, Sohu, 1905 Movie, Tudou, Huanxi and many more. So far, among all, only Huanxi's platform has an exclusive service for film viewing without other types of entertainment. To date, accordingly Huanxi's press release, its VOD platform has just over 1 million subscribers. The company has signed several leading Chinese arthouse film directors for six years for exclusive distribution. Huanxi had a ¥0.5 billion (£57.9m) revenue loss in 2018.

II. Foreign Film Distribution and Exhibition Mechanism in China

Theoretically speaking, there is only one organisation can import foreign films to China, which is the State or the state owned China Film Group Corporation (Import), it also acts as the official import regulator. Because of the nature of China Film Group, this is the main reason why it has been difficult to import more foreign films, not necessarily because of the quota system. The dilemma that it faces currently is that, while it is actively trying to commercialise (up to 50%) its business, it does not have the capacity to offer services that a normal private company is set out to achieve. At the same time, it acts as the official import channel that is responsible for the whole country. It slows down any approval process. This blockage is one of the issues that this project sets out to challenge and interrupt. The proposed direction is to commercialise the censorship process.

Import Quota System (Theatrical) Explained

Any film company can acquire the Chinese right for a foreign film, but not every company is able to distribute the film successfully. Apart from going through China Film Group for the official import, it also needs to work with the official distributors who have been given the right to distribute foreign films in China. One is China Film Group and the other is Huaxia Film Distribution, both are based in Beijing. In short, only two state owned companies are given the licence to distribute foreign films in the country. My prediction is that this will further open up in the coming years, including providing licences to foreign companies. Although the import system seems strictly controlled, as different figures show in this report, it is neither impossible for a foreign film to enjoy a good box-office in China.

China currently has an import film quota system, the official annual figure is: 1) 34 shared-revenue films (20 2D, 14 specialised 3D and IMAX films), this quota is mostly taken by Hollywood/US through its previous WTO negotiations; 2) 30 buy-out films; 3) 10 arthouse films via the shared-revenue model. The official import quota for foreign film is therefore 74 annually, but this figure is not always fixed and it can be flexible by different cases. This

quota currently does not apply for VOD, as there is not a fixed quota cap for VOD yet (see report on Tencent Video's film library earlier).

The standard mechanism for a foreign film to be imported and distributed theatrically in China:

Step 1: A Chinese company to acquire right to a foreign film, directly or via a third party.

Step 2: The right holder to apply for a quota via either China Film Group and Hua Xia Film Distribution. Officially, each company has 20 quota/per year (for other companies/right holders apart from themselves), 5 of which has to be Hollywood films. But as explained before, the figure can also be flexible. A good relationship with these two companies or the right holding companies that work closely with them is therefore essential. How the quota has been distributed is not transparent and there is neither a set of rules. The total number of foreign films distributed theatrically oftentimes does not match with the official quota figure.

Step 3: Once a film has received a quota for distribution, it will be sent for the censorship review. After the review is passed, it will be granted a certificate for national exhibition, as commonly known the dragon label. Due to the lack of rating system in China, films rated as 18 in the UK's context may not pass the review.

Step 4: Scheduling, also where many films did not make it but for foreign arthouse films are currently not as competitive as commercial films. March is known to be a quiet month hence has become a window to release both foreign and local arthouse films. The periods of Chinese new year, May, summer and October long holiday are mainly competitive for both local and commercial films. Majority of movie tickets in China nowadays are purchased via apps. The most popular apps are Maoyan and Tao Piaopiao (Alibaba). This also generates a huge database. Maoyan has its own institute for film industry. The dubbing or translation

task will then be given to a studio (normally state owned too) by China Film Group at a very low rate, as this part has neither been commercialised but still as a governmental exercise.

The longest part of this whole process is the censorship review, as the team that is responsible for this job is small, in comparison to the increasing import film number in the market. Currently I am writing a policy brief with Chinese project partners to propose a commercialisation for the censorship review process so that it will help things to speed up in the future. It is the project's next aim to encourage this process to become more like the BBFC package.

Although a new policy regarding window period went into force on April 16 where the window for a theatrical release has to be double than other forms of distribution, it is a different model than the Hollywood. Normally in China the window period is one month, but it also depends on the films.

In recent years, Beijing registered, Shanghai based Road Pictures has been known at European festivals as an active buyer of Chinese rights. Huanxi is another buyer that has become increasingly active, but they mainly release the content on their own VOD platform while another company, Joy Pictures, focuses more on theatrical release.

Figure 7. A List of Chinese Company with Rights to Foreign Arthouse Film

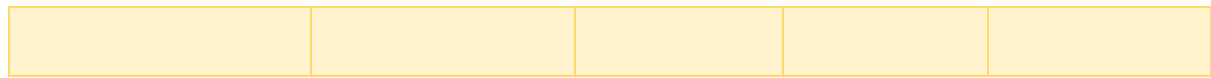
Company Name	Right to Film	Theatrical Release	Box-office	Availability on VOD
Road Pictures	LI traditore (Cannes 2019)	N/A	N/A	N/A
	Dolor y Gloria (Cannes 2019)	N/A	N/A	N/A

	Les plus belles années d'une vie (Cannes 2019)	N/A	N/A	N/A
	Maria by Callas (2017)	Yes 2019	¥0.797m £92,327	N/A
	Capernaum (Cannes 2018)	Yes 2019	¥3.7b £0.4b	Youku Mango TV iQiyi Tencent
	Shoplifters (Cannes 2018)	Yes 2018	¥9.6m £1m	Youku Tencent Bilibili Mango TV iQiyi
Huanxi	Au revoir la-haunt (2017)	Yes 2019	¥2.59m £330,440	Huanxi (rental)
	Hema Hema (2016)	N/A	N/A	Huanxi (rental)
	The Insult (2017)	N/A	N/A	Huanxi (rental)
	Releve (2015)	N/A	N/A	Huanxi (rental)
	Dries (2017)	N/A	N/A	Huanxi (rental)

Bombshell: The Hedy Lamarr Story (2017)	N/A	N/A	Huanxi (rental)
The Departure (2017)	N/A	N/A	Huanxi (rental)
78/62 (2016)	N/A	N/A	Huanxi (rental)
Virus Tropical (2017)	N/A	N/A	Huanxi (rental)
The Casanova Variation (2014)	N/A	N/A	Huanxi (rental)
Les fausses confidences (2016)	N/A	N/A	Huanxi (rental)
Misterios de Lisboa (2010)	N/A	N/A	Huanxi (rental)
Soleil Battant (2017)	N/A	N/A	Huanxi (rental)
Les Beaux Jours d'Aranjuez (2016)	N/A	N/A	Huanxi (rental)
Wajib (2017)	N/A	N/A	Huanxi (rental)

	Arthythimia (2017)	N/A	N/A	Huanxi (rental)
	Different Flowers (2017)	N/A	N/A	Huanxi (rental)
	Winter Ridge (2018)	N/A	N/A	Huanxi (rental)
	Meditation Park (2017)	N/A	N/A	Huanxi (rental)
	Cardboard Boxer (2016)	N/A	N/A	Huanxi (rental)
	Cosmos (2015)	N/A	N/A	Huanxi (rental)
	The Limehouse Golem (2016)	N/A	N/A	Huanxi (rental)
	L'affaire SK1 (2015)	N/A	N/A	Huanxi (rental)
	Swimming with Men (2018)	N/A	N/A	N/A
	The White Crow (2018)	N/A Shanghai Internation al Film Festival 2019	N/A	N/A
Joy Pictures	Les Sisons (2016)	Yes 2016	¥4.69m £543,309	N/A

	La La Land (2017)	Yes 2017	¥0.247b £28.6m	Youku iQiyi
	Lion (2017)	Yes 2017	¥17.168m £1.99m	Youku 1905 Movie Tencent iQiyi (all free apart from 1905)
	I, Tonya (2017)	N/A	N/A	Youku (rental)
	Wonder Wheel (2018)	N/A	N/A	iQiyi
	Wonder (2017)	Yes 2018	¥0.19b £22m	iQiyi
	Miracle of the Namiya General Store (2017)	2018	¥28.76m £3.36m	Tencent iQiyi Youku PP TV (all free)
	Isle of Dogs (2018)	2018	¥43.52m £5m	iQiyi
	Flavors of Youth (2018)	2018	¥2.8m £0.26m	BiliBili iQiyi
	Roma (2018)	2019	¥5m £589,280	Tencent Youku



Two Current Arthouse Film Exhibition Models

Beijing: China Alliance of Arthouse Cinema (NAAC)

The Beijing based, non-profit organisation China Alliance of Arthouse Cinemas (NAAC) was founded in 2016. Initiated by the China Film Archive, it specialises in distribution facilitation and exhibiting arthouse films (both local and foreign). Due to a lack of proper arthouse cinemas in China, most cinema chains in China are only interested in profit hence their programming prioritise big budget films and rarely include independent films. NAAC was therefore established to encourage more cinemas to show independent films via their network. To date, there are over 3,200 cinema sites across the country that have signed up to be part of the alliance and promised to secure screens and time to support arthouse films. NAAC works closely with Road Pictures and Joy Pictures (introduced above) to acquire foreign film rights. Both of these companies are also involved in the more hands on distribution process in this partnership.

Recent years, NAAC has captured attention by international film industry, in particularly through its involvement with the import of Roma, Bohemian Rhapsody and several other arthouse films to China. However, unlike how these cases are reported on Variety or Screen International, NAAC is not THE importer per se through they have a good relationship with China Film Group. As explained, only China Film Group has the right to import films and only China Film Group and Huaxia Film Distribution can officially distribute foreign films in the country (or as the official distributors). NAAC's role therefore is to facilitate the import and to guarantee exhibition windows through its cinema network, which is known as limited release in the UK. NCCA does not have their own resources for distribution but it has the government's support. NCCA's model is still in experiment, in terms of both programming as well as its partnerships with distribution and exhibition companies. The highest grossed movie to date that is exhibited under this model is Bohemian Rhapsody, by taking approx. £11.46m box-office. The main contact for NAAC's operation is Yilan Wang, programmer for

the alliance working closely with China Film Archive’s director. Yilan also spent a year in the UK to study at UCL via FCO’s international scholarship (clearly as a way to gain intelligence from the UK government). Her contact has been passed to Philip. Although based in Beijing, NAAC will continue to be this ongoing research project’s main partner due to its unique position and their existing import network.

Figure 8. Arthouse Films Exhibited via NAAC’s Facilitation (both local and foreign)

Film	Release Date in China	Country	Box-office	Availability on VOD
The Summer is Gone (2016)	2017	China	¥4.37m £0.5m	iQiyi 1905 Movie
Manchester by the Sea (2016)	2017	USA	¥8.18m £0.947	PP TV Leshi (rental)
Love Education (2017)	2017	China	¥18.26m £2.12m	iQiyi
Nice: the Heart of Madness (2015)	2018	Brazil	¥1.2m £0.14m	N/A
Three Billboards Outside Ebbing, Missouri (2017)	2018	UK China	¥64.99m £7.5m	iQiyi
The Third Murder (2017)	2018	Japan	¥4.52m £0.52m	N/A

Walking Past the Future (2018)	2018	China	¥2.54m £0.29m	N/A
Days of Being Wild (1990)	2018	British Hong Kong	¥19.7m £2.28m	Tencent iQiyi
Mirrors and Feathers (2018)	2018	China	¥0.73m £42,920	iQiyi
Flavors of Youth (2018)	2018	Japan China	¥2.828m £0.26m	Bilibili iQiyi
Mr. Big (2018)	2018	China	¥1.3m £150,800	Youku
The Road not Taken (2018)	2018	China	¥7.453m £863,039	Youku 1905 Movie
Red Sorghum (1988)	2018	China	¥0.861m £99,741	Tencent 1905 Movie
Ala Changso (2018)	2018	China	¥2.44m £283,040	Youku 1905 Movie iQiyi Tencent
Blue Amber (2018)	2018	China	¥0.229m £26,564m	iQiyi
Bohemian Rhapsody (2018)	2019	UK USA	¥98.83m £11.46m	iQiyi (rental)
Jinpa (2018)	2019	China	¥10.37m £1.2m	iQiyi
Roma (2018)	2019	Mexico	¥5.08m	Tencent

		USA	£589,280	Youku
Girls Away Happy (2018)	2019	China	¥0.299m £34,673	Youku
Maria by Callas (2017)	2019	France	¥0.797m £92,327	N/A
Jusqu'a la garde (2017)	2019/6/21	France	¥0.842m+ £97,400+ (recent release)	N/A
Better Angels (2018)	2019/7/2	China USA Canada	¥0.094m+ £10,904+ (recent release)	N/A

Shanghai: Shanghai Art Film Federation (SAFF)

Founded in 2013, the Shanghai Art Film Federation (SASS)'s model is different than the Beijing one, but also as non-profit. Operated by the Shanghai Film Distribution and Exhibition Association, the federation is composed by 4 local Shanghai cinema chains and 10 cinema sites. It organises regular foreign film seasons for its local audience. However, SAFF has mainly been working with national film institutes from different countries, by showing

films as a cultural and educational event, with limited screening (1-2). As a result, they only managed to get classic films rather than the latest European/UK titles.

According to Mr Jin Hui, Director of the Association, they pay about 2,000 Euro per film for per screening. Their recent Spanish film season , each screening was sold out for a 1,000-seat auditorium. Below is the screening programme for the Spanish season:

El espiritu de la colmena (1973)

Tesis (1996)

Women on the Nervous Breakdown (1988)

All about my Mother (1999)

Previously, the Federation also organised British film screening season and the most recent one is Germany. All films showed were older titles.

III. Detailed Reception of Curzon Titles in China

This part of the report aims to reveal detailed reception of Curzon films in China and to investigate which are these have been released theatrically/are currently available for streaming on VODs. As the figures show below, positively, majority (95%+) of Curzon's titles are known in China among cinephiles. This conclusion is confirmed via a systematic data gathering from a website titled Douban, which is the most active film forum and database used by Chinese cinephiles. Majority of these Curzon films are rated for more than 6 out of 10.

The visibility of Curzon films on Chinese VOD is much stronger than theatrical. Currently, 121 Curzon titles are available for streaming in China. The pattern of these films' availability is not consistent, however. While most of these platforms have different types of content (vlogs, TV series, podcast, videos etc), at present, arthouse films are only used to fill their content database but are not necessarily presented for specialised viewing, apart from Huanxi. Huanxi adapted the Mubi model via their ongoing collaboration. The payment method for all these 121 films is neither consistent, while some content are free and the others are via subscription. So far, it is not common to see the model of rental, apart from Huanxi (see previous section).

Strong evidence tells us that cinephiles in mainland China are as knowledgeable as Curzon's current customers in the UK. The number of this target audience is also expected to be larger, as the highest no. of comment for a Curzon film that is available for streaming in China is 375,534.

Based on this number, if the rental fee is around ¥7/film as what Huanxi currently charges on their platform, then the potential revenue could be about ¥2.6m /film, which is approx. £304,933/film (this is a result based on if all potential audience is captured).

This number reveals the scope and size of the potential market in China for specialised foreign arthouse films via both cinema exhibition and steaming services.

Figure 9. Curzon Titles That Have Been Released at Cinemas in China

Film	Release Date in China	Right Holder/Main Distributors/Exhibitor	Box-office
See You Up There (2017)	2019	Huanxi China Film Group Huaxia Film Distribution	¥2.59 million £19,037
*Roma (2018)	2019	Joy Pictures China Film Group Huaxia Film Distribution via NAAC's network for a limited release	¥5.03 million £36,971

Figure 9. Curzon Titles Currently Available on Chinese VODs (121 titles)

Film	Year	VOD	Payment Type	Rating	No. of Comments
Cold War	2018	iQiyi	Subscription	7.8	19,639
See you up there	2017	Huanxi	Rental	8.1	21,023
The Workshop	2017	Youku	Rental	7.1	1,339
Dogman	2018	Youku	Rental	6.8	4,131

Faces Places	2017	iQiyi	Subscription	9.1	40,550
The Guardians	2017	Youku	Subscription	7.1	331
Juene femme	2017	Youku BiliBili Tencent	Subscription	7.1	1,709
Lean on Pete	2017	Youku iQiyi Tencent	Free Subscription Free	7.7	4,330
Let the Sunshine In	2017	Tencent	Subscription	6.4	1,408
The Square	2017	Youku iQiyi Tencent PP TV	Free Subscription Subscription Free	7.7	26,894
Last Flag Flying	2017	iQiyi	Free	6.7	1,298
Happy End	2018	iQiyi	Free	7.3	5,891
The Midwife	2017	iQiyi	Free	7.6	1,027
The Other Side of Hope	2017	Tencent	Subscription	7.8	9,774
Graduation	2016	Tencent Youku iQiyi BiliBili	Free	7.7	19,025
The Salesman	2016	iQiyi	Subscription	7.7	22,558
It's Only the End of the World	2016	iQiyi	Subscription	6.9	9,760

Christine	2016	Youku	Rental	6.7	677
Endless Poetry	2016	iQiyi	Subscription	8.0	2,843
The Unknown Girl	2016	iQiyi	Subscription	6.5	2,387
Francofonia	2015	iQiyi	Subscription	7.3	2,406
After Love	2016	Youku Tencent BiliBili	Free Subscription Free	6.9	296
The Clan	2015	Tencent	Subscription	6.2	1,149
Things to Come	2016	iQiyi	Subscription	8.2	28,641
Love & Friendsihp	2016	Tencent PPTV Youku iQiyi Mango TV	Subscription Free Free Free Free	6.7	3,898
Solaris	1972	Youku	Free	8.5	10,021
Mustang	2015	iQiyi	Subscription	7.9	18,773
Son of Saul	2015	iQiyi	Subscription	7.4	12,617
Our Little Sister	2015	iQiyi	Subscription	8.7	205,640
Victoria	2015	Tencent BiliBili	Free Free	7.1	10,746
Anomalisa	2015	Youku Tencent	Subscription Coupon/Rental	7.4	13,132
Ice and the Sky	2015	Tencent	Free	8.1	71

Red Army	2014	Youku	Subscription	8.5	2,367
45 Years	2015	iQiyi	Subscription	7.8	27,652
Manglehorn	2014	Youku	Free	6.9	1,495
		iQiyi	Free		
The Salt of the Earth	2014	Tencent	Subscription	9.2	19,674
Les comabattans	2014	Tencent	Subscription	6.9	680
Cluds of Sils	2014	Youku	Free	7.8	12,363
Maria		Tencent	Subscription		
Wild Tales	2014	Tencent	Subscription	8.8	216,021
		PP TV	Free		
		Mango	Free		
		TV			
Still Alice	2014	iQiyi	Free	7.9	50,443
Still Life	2013	Youku	Subscription	8.8	3,279
		Tencent	Free		
My Old Lady	2014	Youku	Free	6.9	1,192
		Tencent	Subscription		
		iQiyi	Subscription		
		Mango	Free		
		BiliBili	Free		
Venus in Fur	2013	iQiyi	Subscription	8.1	28,213
Frank	2014	Youku	Free	7.9	36,359
		BiliBili	Free		
		Tencent	Subscription		

		iQiyi Mango	Subscription Free		
The Lunchbox	2013	iQiyi	Subscription	8.0	8,631
The Past	2013	Tencent	Subscription	7.3	5,255
The Selfish Giant	2013	Mango TV	Free	7.7	2242
The Great Beauty	2013	Tencent Leshi BiliBili Youku iQiyi	Free Free Free Free Free	8.2	30,779
Breath In	2013	Youku	Free	7.0	977
Therese Desqueyroux	2012	Youku	Free	6.9	1,319
Something in the Air	2012	Tencent Leshi	Subscription Free	7.3	2,471
Beyond the Hills	2012	Tencent	Subscription	7.8	4,146
Amour	2012	iQiyi	Subscription	8.6	58,448
Ginger & Rosa	2012	Youku PP TV	Free Free	6.6	1,162
Berberian Sound Studio	2012	iQiyi	Subscription	6.1	513
The Hunters	2011	Tencent BiliBili	Subscription Free	6.8	1,657

If I Want to Whistle, I Whistle	2010	Tencent	Subscription	7.2	541
Elles	2011	Tencent	Subscription	6.5	4,424
The Deep Blue Sea	2011	Youku BiliBili Tencent	Free Free Subscription	7.1	13,951
A Separation	2011	Tencent BiliBili	Subscription Free	8.7	165,452
Archipelago	2011	Tencent	Subscription	7.1	829
On Tour	2010	Youku	Free	7.1	1,163
Certified Copy	2010	Tencent	Subscription	7.9	10,335
Women Without Men	2009	Youku	Free	7.1	720
Vincere	2009	1905 Movie	Subscription	7.3	1,963
Revanche	2008	Youku Leshi	Free Free	7.5	4,095
Londres	2009	Youku	Free	7.1	918
The White Ribbon	2009	iQiyi	Subscription	8.1	22,522
Birdwatchers	2008	Tencent	Free	7.2	77
Fish Tank	2009	Youku	Free	7.4	26,448
The Class	2008	Tencent	Subscription	7.7	5,308
Waltz with Bashir	2008	iQiyi	Subscription	8.7	14,007

Ashes of Time Redux	2008	Huanxi	Subscription	8.7	118,095
Romance of Astrea and Celadon	2007	Tencent	Subscription	7.0	2,109
Summer Hours	2008	Tencent	Subscription	7.7	4,434
The Secret of the Grain/Couscous	2007	Tencent	Subscription	8.2	4,571
Les chansons d'amour	2007	Youku Tencent	Free Subscription	7.4	14,264
Lights in the Dusk	2007	Tencent	Subscription	7.9	3,138
Shanghai Dreams	2005	Youku BiliBili Tencent	Free Free Subscription	7.0	39,874
Forty Shades of Blue	2005	Tencent BiliBili	Subscription Free	6.5	292
Off Side	2006	Tencent PP TV 1905 Movie	Subscription Free Subscription	7.8	1,195
Hidden/Cache	2005	Tencent iQiyi	Subscription Subscription	7.6	8,110

The Beat That My Heart Skipped	2005	Youku 1905 Movie Tencent	Free Subscription Subscription	7.6	5,062
L;Atalante	1934	Tencent	Subscription	8.1	3,403
71 Fragments of a Chronology of Chance	1994	iQiyi	Subscription	8.0	1,509
Such a Gorgeous Kid Like Me	1972	Youku	Free	7.6	880
A King in New York	1957	1905 Movie	Subscription	7.7	973
ABC Africa	2001	Mango TV Leshi	Free Free		
Ariel	1988	Tencent	Subscription	8.1	1,776
Calamari Union	1985	Tencent	Subscription	7.6	747
City Lights	1931	Tencent 1905 Movie	Subscription Subscription	9.3	63,010
Drifting Clouds	1996	Tencent	Subscription	8.3	3,724
Funny Games	2007	iQiyi	Subscription	6.6	15,604
Hamlet Goes Business	1987	Tencent	Subscription	7.1	398

I Want to Go Home	1989	Youku	Free	6.3	163
Juha	1999	Tencent	Subscription	7.3	548
La vie de boheme	1992	Tencent	Subscription	8.2	2,127
Limelight	1952	Tencent 1905 Movie Sohu	Subscription Subscription Free	8.7	2,965
Modern Times	1936	Tencent BiliBili Leshi 1905 Movie Sohu	Subscription Free Free Subscription Subscription	9.2	142,624
Monsieur Verdoux	1947	Sohu 1905 Movie	Subscription Subscription	8.7	4,235
Melo	1986	Tencent	Subscription	7.5	595
Shadows in Paradise	1986	Tencent	Subscription	8.1	2,073
Take Care of Your Scarf, Tatiana	1994	Tencent	Subscription	7.8	493
Taste of Cherry	1997	Tencent	Subscription	8.0	17,921
400 Blows	1959	Tencent	Subscription	8.7	61,289

		Mango TV Leshi	Free Free		
The Circus	1928	Tencent 1905 Movie	Subscription 1905 Movie	9.1	7,952
The Eagle Shooting Heroes	1993	Huanxi	Subscription	8.7	375,534
The Gold Rush	1925	Tencent 1905 Movie	Subscription Subscription	9.1	23,859
The Great Dictator	1940	Tencent 1905 Movie Sohu	Subscription Subscription Subscription	9.0	38,665
The Kid	1921	Tencent 1905 Movie	Subscription Subscription	9.1	18,844
The Match Factory Girl	1990	Tencent	Subscription	8.3	4,375
The Seventh Continent	1989	iQiyi	Subscription	8.1	2,232
The Silence of Lorna	2008	Youku	Free	7.5	2,876
The Son	2002	Tencent	Subscription	8.1	2,859

The Wind will Carry Us	1999	Tencent	Subscription	8.1	4,996
Time of the Wolf	2003	iQiyi	Subscription	7.2	725

Figure 10. Curzon Titles Currently Not Available on VOD in China

Film	Year	Rating	No. of Comments
In Fabric	2019	N/A	N/A
The Flood	2019	N/A	N/A
Gloria Bell	2018	7.1	1,283
Birds of Passage	2018	6.7	1171
Sunset	2018	6.2	533
Vox Lux	2018	5.7	1,468
Loro	2018	7.1	200
Girl	2018	8.2	14,626
Foxtrot	2017	7.8	4,495
At Eternity's Gate	2018	6.3	1,797
Mektoub, My Love: Canto Uno	2017	6.8	660
An Impossible Love	2018	N/A	N/A
The House that Jack Built	2018	7.3	37,852
Disobedience	2017	6.8	6,232
Leaning into the Wind: Andy Goldsworthy	2017	N/A	N/A

Apostasy	2017	6.3	90
Mary Shelley	2017	6.5	1,487
Vagabond	1985	8.3	3,268
In the Fade	2017	7.4	10,873
L'amant double	2017	6.7	12,275
120 BPM	2017	8.3	31,344
A Fantastic Woman	2017	7.3	9,804
Jupiter's Moon	2017	6.4	2,828
Good Time	2017	7.0	7,775
The Killing of a Sacred Deer	2017	6.8	18,759
I am Not a Witch	2017	6.4	234
Borg Vs McEnroe	2017	7.0	996
Insyriated	2017	7.0	373
Williams	2017	N/A	N/A
The Seasons in Quincy	2016	8.1	826
Berlin Syndrome	2017	6.1	2,371
Frantz	2016	8.3	19,740
Heal the Living	2016	7.3	1,536
The Headmaiden	2016	8.1	165,298
Lost in France	2016	N/A	N/A
Through the Wall	2016	N/A	N/A
Almost Holy	2015	N/A	N/A
The Valley of Love	2015	6.4	560
The Commune	2016	6.2	746

Summertime	2015	7.3	1,360
Notes on Blindness	2016	7.2	80
Tale of Tales	2016	N/A	N/A
Ivan's Childhood	1962	8.6	15,312
Mirror	1975	9.0	13,255
Sacrifice	1986	8.8	5,574
Stalker	1979	8.7	11,248
Nostalgia	1983	9.0	16,504
Andrei Rublev	1966	8.9	5,788
Chronic	2015	7.0	725
Love	2015	6.6	16,006
Mia Madre	2015	7.0	1,863
The Dance of Reality	2013	8.5	1,591
Beyond the Reach	2014	6.3	1,305
The Choir	2014	N/A	N/A
Queen & Country	2014	6.6	510
Timbuktu	2014	7.0	3,284
A Pigeon Sat on a Branch	2014	7.8	14,324
Reflection on Existence			
Home from Home: Chronicle of a Vision	2013	N/A	N/A
Force Majeure	2015	N/A	N/A
The Decent One	2014	8.1	106
The Duke of Burgundy	2014	5.8	2,083
Snow in Paradise	2014	N/A	12

La maison de la radio	2013	7.0	51
Enemy	2013	6.9	21,413
The Green Prince	2014	7.2	74
Citizenfour	2014	8.4	18,168
Jimi: All Is By My Side	2013	7.1	85
Life of Crime	2013	5.5	853
Two days, One Night	2014	7.5	16,438
Lilting	2014	7.2	11,420
Joe	2013	6.5	3,102
Under the Rainbow	2013	6.3	62
Fading Gigolo	2013	7.0	4,110
In Bloom	2013	7.3	167
Exhibition	2013	7.0	62
Cycling with Moilere	2013	8.0	215
Nymphomania	2013	7.8	60,339
Bastards	2013	6.4	212
Age of Uprising	2013	6.6	698
Ida	2013	7.8	11,370
Feel the Void	2012	6.7	284
Scatter My Ashes at Bergdorf's	2013	7.3	126
Blue is the Warmest Colour	2013	8.4	137,754
Le Week-end	2013	7.2	534
Mister John	2013	N/A	10

What Masie Knew	2012	8.2	9,457
Call Girl	2012	5.8	297
Foxfire, Confessions of a Girl Gang	2012	6.8	99
Stories We Tell	2012	8.1	1,275
Shun Li and the Poet	2011	6.7	313
Be Aware of Mr. Baker	2012	N/A	6
Me & You	2012	7.1	1,282
First Position	2011	8.9	2,071
A Late Quartet	2012	7.6	2,195
Neighbouring Sounds	2012	7.3	407
Michael H – Profession: Director	2013	7.6	363
Lore	2012	7.6	3,468
What Richard Did	2012	5.9	74
McCullin	2012	8.5	84
Zaytoun	2012	7.1	69
I, Anna	2012	6.4	194
Alps	2011	6.4	399
Holly Motors	2012	7.7	12,896
360	2011	6.8	2,087
Ai Weiwei: Never Sorry	2012	N/A	N/A
El Bulli: Cooking in Progress	2010	7.3	125
In Your Hands	2011	7.0	142

The Giants	2011	N/A	N/A
Silent Soul	2010	7.7	579
Polisse	2011	7.4	2,079
The Turin Horse	2011	8.3	10,357
Free Men	2011	7.1	172
Faust	2011	6.7	2,685
Goodbye First Love	2011	7.0	2,849
Le Havre	2011	7.9	5,610
Corpo Celeste	2011	7.4	349
The Kid with a Bike	2011	8.1	16,033
Trishna	2012	6.5	128
Michael	2011	6.9	1,607
The Woman in Fifth	2011	6.3	1,364
Wreckers	2011	6.9	1,307
I'm Gonna Explode	2008	7.0	253
Wuthering Heights	2011	6.6	8,865
We Need to Know about Kevin	2011	7.7	16,307
Melancholia	2011	6.9	23,066
Attenberg	2010	6.5	532
The Salt of Life	2011	7.8	32
The Tree	2010	7.4	2,248
The Big Picture	2010	6.9	641
Kaboom	2010	5.7	1,572
Angles of Evil	2010	7.4	1,655

Love Like Poison	2010	6.4	249
13 Assassins	2010	7.7	13,275
Pina	2011	8.7	12,031
Essential Killing	2010	6.7	1,178
Route Irish	2010	6.4	447
Nenette	2010	N/A	13
In Our Name	2010	N/A	1
Of Gods and Men	2010	7.8	2,162
We Are What We Are	2010	5.2	261
The Hunter	2010	6.7	290
Over Your Cities Grass Will Grow	2010	8.4	178
Police, Adjective	2009	7.3	607
Peep Live	2009	8.0	2,162
Winter's Bone	2010	7.3	31,737
The Maid	2009	7.9	1,983
La Refuge	2009	6.9	829
Frontier Blues	2009	7.9	137
Ivul	2009	N/A	1
Rapt	2009	6.7	73
White Material	2009	6.7	1,522
Life During the Wartime	2009	6.6	419
Father of my Children	2009	6.8	517
Takeshi'	2005	7.1	4,406
The Island	2006	7.9	320

My Father My Lord	2007	7.1	56
Katalin Varga	2009	6.3	426
The Beach of Agnes	2008	8.9	4,791
Mid-August Lunch	2008	7.6	250
Antichrist	2008	7.1	16,502
The Last Thakur	2008	N/A	1
Katyn	2007	8.2	13,860
Shadow in the Sun	2009	7.5	52
The Girl Cut in Two	2007	6.5	237
O'Horten	2007	7.6	194
Il Divo	2008	7.6	1,655
Gardens in Autumn	2006	7.2	147
The Man From London	2007	7.6	1,098
Let's Talk about the Rain	2008	N/A	N/A
Alexandra	2007	7.7	284
Times and Winds	2006	N/A	N/A
Lou Reed's Berlin	2007	8.5	251
California Dreamin' (Endless)	2007	8.1	925
Terror's Advocate	2007	8.0	41
The Last Mistress	2007	6.5	1,379
You, Living	2007	8.2	4,252
Under the Bombs	2007	6.8	56
The Edge of Heaven	2007	8.3	6,000

4 Months, 3 Weeks, 2 Days	2007	8.2	23,466
Don't Touch the Axe	2007	7.2	308
In the Memory of Me	2007	8.1	53
The Witnesses	2007	7.2	621
The Singer	2006	6.3	94
Yella	2007	7.0	433
Lady Chatterley	2006	6.5	2,945
12:08 East of Bucharest	2006	8.0	1,665
Private Fears in Public Place	2006	7.4	562
Sketches of Frank Gehry	2005	7.8	522
Not Here to be Loved	2005	7.4	105
Dans Paris	2006	7.1	799
My Family Friend	2006	7.2	238
Bamako	2006	7.2	116
Climates	2006	7.5	3,035
It's Winter	2006	6.8	43
Gabrielle	2005	7.3	323
The Page Turner	2006	7.3	2,392
I Saw Ben Barka Get Killed	2005	N/A	N/A
Zidane: A 21 st Century Portrait	2006	7.7	990
Eros	2004	7.5	24,853
Stray Dogs	2004	7.8	504

Three Times	2005	7.6	73,080
Regular Lovers	2005	7.5	1,305
Time to Leave	2005	8.1	12,842
Lemming	2005	7.1	660
The Double Life of Veronique	1991	8.3	58,930
The Child	2005	7.9	5,271
The Piano Turner of Earthquakes	2005	6.9	646
Tickets	2005	7.9	799
Familia Rodante	2004	7.1	54
Innocence	2004	7.6	1,002
The Sun	2005	7.7	449
A Summer's Tale	1996	8.3	9,821
Whisky	2004	8.0	330
Kings and Queen	2004	8.0	967
Moonlaade	2004	7.6	309
The Consequences of Love	2004	7.8	1,094
Heimat 3	2004	N/A	N/A
Machuca	2004	8.4	2,479
Pickpocket	1959	8.3	10,423
The Keys to the House	2004	7.8	1,292
Life is a Miracle	2004	8.7	4,684
La Nina Santa	2004	6.9	237

Tribology: The Weeping Meadow	2004	8.9	4,544
Koktebel	2003	8.0	425
Wall	2004	7.3	102
Good morning, Night	2003	7.7	198
Triple Agent	2004	7.2	335
Historie de Marie et Julien	2003	7.2	227
Eternity and a Day	1998	9.0	16,724
Ten on 10	2005	8.1	245
A Propos of Nice	1930	8.0	1,728
A Swedish Story	1970	7.6	1,578
A Woman of Paris: A Drama of Fate	1923	7.9	610
Alexander the Great	1980	7.9	558
Animals	1996	8.2	94
Anne and Muriel	1971	7.7	1,041
Beau travail	1999	7.0	1,468
Bed and Board	1970	7.8	2,554
Benny's Video	1992	7.7	1,952
Boy Meets Girl	1984	7.8	2,623
Breaking the Waves	1996	8.1	11,103
Calendar	1993	7.3	195
Chocolat	1988	7.6	267
Cleo from 5 to 7	1962	8.6	7,728
Code Unknown	2000	7.8	1,852

Days of 36'	1973	7.3	723
Dreams	1955	7.6	539
Elegy of Life: Rostropovich	2006	N/A	14
Exotica	1994	6.9	1,136
Family Viewing	1987	7.7	87
Finally, Sunday	1983	7.1	642
Germany in Autumn	1978	7.5	252
Happy Together	1997	8.9	357,041
In a Year with 13 Moons	1978	8.1	1202
Jacquot de Nantes	1991	9.0	2,646
Jules et Jim	1962	8.4	28,150
L'une chante, l'autre pas	1977	7.9	482
La collectionneuse	1967	7.9	5,037
La pointe-courte	1955	7.5	964
La Ville Louvre	1990	7.5	170
Landscape in the Mist	1988	8.9	23,952
Le bonheur	1965	8.3	2,161
La vie est un roman	1983	7.0	297
Lola	1961	7.8	1,073
Love in the Afternoon	1972	8.4	6,109
Love on the Run	1979	7.9	1,878
Love Undo Death	1984	7.3	282
Martha	1974	7.7	297
Mr. X	2014	8.1	160
My Night at Maud's	1969	8.4	5,471

Next of Kin	1984	7.2	69
Nenette et Boni	1996	7.5	626
One Man Up	2001	6.9	461
Platform	2000	8.3	40,283
Rendezvous in Paris	1995	7.9	2,061
Rosetta	1999	8.1	7,868
Save and Protect	1989	7.1	59
Sawdust and Tinsel	1953	8.0	1,256
Shoot the Pianist	1960	8.0	3,410
Songs from the Second Floor	2000	8.2	4,497
Speaking Parts	1989	7.1	324
Stolen Kisses	1968	7.8	3,037
Suzanne's Carer	1963	7.4	3,275
Ten	2002	7.6	1,531
The Adjuster	1991	6.6	293
The Beekeeper	1986	8.3	3,233
The Big City	1963	8.0	291
The Chaplin Revue	1959	8.9	406
The Dust of Time	2008	8.1	2,973
The Girl at the Monceau Bakery	1963	8.1	8,915
The Gleaners & I	2000	8.9	3,227
Hero	1966	7.6	87
The Hunters	1977	8.1	778

The Last Metro	1980	1980	6,874
The Lonely Wife	1964	7.8	415
The Night is Young	1986	8.1	4,343
The Piano Teacher	2001	7.4	41,893
The Promise	1996	8.3	3,661
The Reconstruction	1970	7.4	1,238
The Second Circle	1990	8.1	316
The Sin of Leo	1962	7.6	1,389
The Soft Skin	1964	7.5	1,351
The Suspended Step of the Stork	1991	8.7	3,035
The Sweet Hereafter	1997	7.3	944
The Third Generation	1979	7.4	208
The Traveling Players	1975	8.7	1,577
The Woman Next Door	1981	7.2	1,536
Ulysses' Gaze	1995	9.0	4,589
Unknown Pleasure	2002	7.8	20,190
Veronika Voss	1982	7.9	1,587
Voyage to Cythera	1984	8.5	2,783
Does Herr R. Run Amok?	1970	7.6	430
Zatoichi	2003	8.0	30,134
Etre et avoir	2002	8.5	1,282

Even if the films are not available in China for streaming, Chinese cinephiles are still enthusiastic about these titles but the question regarding how they had access to the film needs a further investigation.

IV. Summary of Research Trip to Shanghai in April

Selected Meetings:

Shanghai Academy of Social Sciences (SASS)

Through the help with the project's Chinese academic partner, Professor Yueming Rong from the Shanghai Academy of Social Sciences, the delegation had the opportunity to meet with several key stake holders related to the film industry in Shanghai. Professor Rong was an ex-government official at the Publicity Department in Shanghai. He and his team currently conduct the main industry policy and strategy research for the Shanghai government to support the city's ongoing development in the creative industries. In short, Professor Rong is a useful contact as he is very well connected both in the local government and in the film industry. His institution plays a similar role to [BOP](#) in the UK context but with more authority. The main value to have SASS as a project partner is to have necessary access to high level governmental contacts, as most CEOs from state owned media groups are also government officials.

Shanghai Distribution and Exhibition Association (SDEA)

SDEA is a semi-governmental department that "regulates" the distribution and exhibition of film (theatrical) within Shanghai region. The VOD sector is regulated by another department. The association is often visited by consulates or national film office from different countries to arrange screening season of films to promote their culture. As the

current 'quickest' way to achieve impactful exhibition of foreign films, is through the Shanghai Art Film Federation, which is also under the management of SDEA. Apart from regulating the industry, operating the art film federation for foreign art film exhibition in Shanghai regularly, SDEA is also interested in exploring importing foreign films.

In addition, the director of SDEA, Mr. Jin, confirmed that Shanghai will soon welcome further foreign investment in film exhibition businesses. For example, Pompidou is about to open its Shanghai branch and the art centre will include a cinema inside. This will be the first foreign brand cinema to launch in China (excluding [Broadway Theatre Company Ltd.](#), which is a Hong Kong company that currently owns around 43 cinema sites in China).⁷

Our project has been given one quota for a UK cinema brand to enter the Shanghai market by the association.

Shanghai Film Dubbing Studio

Founded in 1949, the Studio is one of the most experienced company for film dubbing and translation. The film dubbing studio is part of the Shanghai Film Group Ltd., which is the largest film enterprise in Shanghai and top 3 within the country. The company provides translation service to import films but the assignment is normally given by China Film Group. At its beginning of commercialisation, SFDS is also looking for further business opportunities, including acquiring foreign film rights. Given its history, this company is ideal to import period or literature based films such as Downton Abbey.

Shanghai Media Group

The second largest media group in China, which previously co-produced a documentary with the BBC, Earth: an Amazing Day (2017). The co-production enabled this half UK film to be counted as a Chinese film, therefore it went pass all the quota issues. The co-production model is also another way to enter the Chinese film market, and the SMG group also has its

⁷ 2018, Art | Trope, [The Centre Pompidou will Open a Branch in Shanghai in Spring 2019](#)

own distribution network for local films. Their second co-produced film with London based company Zephyr Films, *Special Couple* is due to be released this summer.

V. Summary of Recommendation to Curzon

- This is a general first stage report to demonstrate a potential market for Curzon as a branded cinema as well as its specialised arthouse films in China. Further more specific investigations are available on request, if Curzon to continue remain as a partner of the next funding application. These may include individual company's profile, analysis on its market performance, specific case studies of a foreign arthouse film's reception and also issues around piracy.
- Based on figures and evaluation, in theory, the most ideal local VOD partner for Curzon is Tencent, given the company's existing good relation with the UK government. The second best choice is iQiyi, according to their current film library and its healthy growth. Huanxi's platform will take several years to mature as it is a new initiative.
- If Curzon decides to enter the Chinese market, it cannot enter just as VOD but also with a physical cinema site. Curzon will also have to make sure that it will have full control to its programming. Although, the cinema's programming cannot be sustainable by purely exhibiting foreign films due to the import processes explained previously, it can distribute and exhibit local arthouse films, as the current market for arthouse films continues to expand. In short, Curzon's current model in the UK would work in China but its content needs to be localised. These local arthouse films could then also be owned by Curzon for their UK/EU rights. A question can be

raised here is that, how can Curzon maintain its authority on its curation while if the potential business model is a co-investment with a partner or franchise?

- If Curzon is interested in entering the Chinese market, it is also useful to have the initial support from DCMS and the Department for International Trade. The process will become easier with both departments to include Curzon's case in their forthcoming governmental-level trade negotiations with China. Separate reports/evidence can be prepared to support both departments' future negotiation on requests.
- The next step to do is to meet with Shanghai Distribution and Exhibition Association and to ask them to approach selected Shanghai based investors. Each of the potential investors could be asked to present their detailed partnership proposal to Curzon's team during this visit, for Curzon's further evaluation. I am happy to facilitate these meetings. Curzon's current full list of titles has now been translated and passed to the Association's director for his review.
- It is worth for Curzon to launch several Chinese social medias to slowly introduce the brand to the Far East audience, since Twitter and Facebook are still not available in the country but are replaced by Weibo and WeChat.
- As another way to introduce Curzon's brand to the Shanghai audience, is to curate a Curzon Artificial Eye screening season, in collaboration with the Shanghai Art Film Federation through the single screening licence model to have a test of the reception.

