



Creative
Europe
MEDIA

mipcom®

media-stands.eu

WORKSHOP INTERNATIONAL SALES COMPANIES TYPOLOGY & DISTRIBUTION STRATEGY

WRAP-UP



BELIANE



Monday on 13/10/2025

17.00 - 18.00

Speakers: Pauline Mazenod (Windrose - DE/FR) & Anne Littardi (Beliane - FR)

pmazenod@windrose.fr

anne.littardi@beliane.com

WHY TO QUESTION DISTRIBUTION TODAY?

- Increasing difficulties to raise **financing** -> European producers must ensure optimal int'l sales and dissemination of their works.
- More **multi-production** in terms of the **genres** produced by European producers (documentary, live-fiction, animation). Less and less companies specialized in one single genre.
- Understanding of **diversity of distribution's players and potential strategies** is key for European producers so that they can define the most appropriate international marketing and distribution strategy for each of their projects.
- Also a prerequisite for obtaining **CREATIVE EUROPE MEDIA grants**.
- **Early stage is everything**: European producers must approach targeted sales partners, from the development stage of their work, at the earliest possible stage.

The int'l audiovisual distributor versus the int'l film distributor called "sales agent"

Int'l film distributor = "sales agent":

- Key role of the **festival work**
- "all rights" deals: sells to a distributor for one territory who brings the film 1st to the cinemas and then sells the other rights
- The contract: distribution costs are **real costs** that must be recouped first.

Int'l audiovisual distributor:

- Sells to TV, streamers, inflight, educational market, exploits on its own TVOD, AVOD, FAST etc.
- Festival job not mandatory
- The contract: **distribution costs are a percentage** taken on top of the commission on each sale.

Exceptionally, some companies do both.

THE DISTRIBUTOR

His work is national:

- Feature length
- All rights in his country
- theatrical release followed chronologically by sales to SVOD, TVOD, DVD, TV, the educational market, etc.

THE AGGREGATORS

Additional intermediary specializing in a type of buyer:

- Streamers:
 - SVOD
 - AVOD
 - FAST etc.
- Educational clients
- Transportation companies
- AI content

THE AGENT

Additional intermediary specializing in a territory

Commission on sales

Why?

- You can't work directly with the broadcasters: Example of China
- Access to one continent: Example of LATAM
- They have better connections: some buyers don't travel etc.
- Some buyers don't speak English

How to choose the right sales company for you?

- Where do you see your film being exploited: TV, cinema etc. / on which territory/ies?
- The importance of the seller's editorial line

You can share the promotional activities with your sales company

- Don't forget to forward the gathered preliminary interests to your int'l sales company!

You can always sell your content on your own!

- If you have the know-how and the resources: budget, time, staff etc.

To conclude...

- Some companies may specialize in one hat, while others may combine several.
- Possibility for producers to work with several int'l distributors at the same time, each company working exclusively on another film.
- Benefits of long-term collaborations.