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How do films circulate on VOD services and in cinemas in the European Union?

A comparative analysis

Christian Grece

May 2016



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Executive summary

How do films circulate on EU VOD services?

- EU films travel less well on VOD than US films: on average, EU films are available in 2.8 countries, US films in 6.8 countries.
- EU co-productions circulate better than EU films: on average, EU co-productions are available in 3.6 countries.
- Half of EU films are only available on VOD in one country.
- 80% of EU films are available in three countries or less, suggesting a three-country VOD distribution for EU films. 80% of US films were available in 11 countries or fewer.
- The age of a film has an impact on its VOD country availability: the older a film, the smaller the number of countries in which it is available on VOD. This is not valid for US films - for which age does not seem to have an impact on country availability.

How do films circulate in EU cinemas?

- EU films travel less well than US films in cinemas: on average, EU films produced and released between 2005 and 2014 were released in cinemas in 2.6 countries, US films in 9.7 countries.
- Identifying release clusters in cinemas, for most films surpassing three theatrical release markets, remains difficult, except for US films:
- 63% of EU films were only released in one country, mostly their national market.
- 79% of EU films were released in two countries or fewer.
- 80% of US films were released in 20 countries or fewer.
- 82% of international¹ films were released in two countries or fewer.
- 77% of other European films were released in three countries or fewer.
- EU films represented 64% of the total number of films released in EU cinemas between 2005 and 2014 but accounted for only 27.4% of total admissions.

How many theatrical release films make it to VOD?

- 47% of EU films released between 2005 and 2014 in EU cinemas were available on at least one VOD service (5,046 films out of 10,828).
- 87% of US films released between 2005 and 2014 in EU cinemas were available on at least one VOD service (2,404 films out of 2,748).
- 41% of international films released between 2005 and 2014 in EU cinemas were available on at least one VOD service (1,034 films out of 2,506).
- 37% of other European films released between 2005 and 2014 in EU cinemas were available on at least one VOD service (275 films out of 747).

¹ International films are defined as films of non-European, non-US origin.



How does circulation in cinemas and VOD compare?

- Release markets: Only international films had a wider distribution on VOD than in cinemas, on average in two more countries. All other films have a wider distribution in cinemas than on VOD services, although by a short margin (less than one country).
- Release clusters for cinemas and VOD: Data on EU and other European films shows a certain relation between the number of theatrical release markets and the number of VOD release markets. For US and international films, the data suggests that no strong link exists. EU films' later availability on VOD in a given country therefore appears to be influenced by their previous theatrical release.

The impact of film genre:

- Fiction: Largest share of films, with 84% of the 2005-2014 sample. EU and US fiction films circulate more widely in cinemas than on VOD. International fiction films have a better circulation on VOD services than in EU cinemas. For EU, other European and international fiction films, a link between the number of theatrical release markets and the number of VOD release markets appears to exist. For US fiction films, the data suggests that no such link exists.
- Documentaries: The only film genre that had a wider circulation on VOD services than in cinemas. For EU documentaries, the circulation is the same in cinemas as on VOD services. US and international documentaries had a wider circulation on VOD services than in cinemas. For all films, a link between the number of theatrical release markets and the number of VOD release markets appears to exist.
- Animation: Film genre with the widest circulation in cinemas and on VOD services, especially for US animation. For animation films of all origins, there is a higher number of theatrical release markets than the number of VOD countries. For EU and international animation, a certain link between the number of theatrical and VOD release markets appears to exist. For US films, the data suggests that no such link exists.
- Children's fiction: Only films of EU origin were analysed, as they represent 90% of the 2005-2014 sample. They enjoyed wider circulation in cinemas than on VOD. A link appears to exist between the number of theatrical release markets and the number of VOD release markets.

The impact of film admissions:

- The data suggests that a weak link between the theatrical performance of a film and the later number of VOD release markets exists for EU and US films but does not have a strong impact on the number of VOD release markets. For international films, the data suggests that no link exists. Theatrical release markets have a stronger influence on the number of VOD release markets than admissions. As the VOD sample is limited to 75 services and neither exhaustive, nor representative for several countries, this finding should be interpreted with caution.



Introduction

Objectives of the report

This is a follow-up report to the report, “Origin of films in VOD catalogues”, which was published in April 2016 on the European Audiovisual Observatory’s website, and is available to download at this link: [Note 4 – Origin of films in VOD catalogues in the EU](#).

The main finding of the first report on the composition of selected VOD film catalogues in the European Union (EU) was that EU films represent, on average, a 27% share in the 75 VOD catalogues when the cumulative film offering is observed (the “volume” is measured). In total, out of the 158,139 films retrieved from VOD catalogues, 42,725 were of EU origin.

In order to reflect the potential film pool (and not the total number of films in VOD catalogues), the first report also took into account the unique film offering by counting each film title only once, even if it was present in several VOD catalogues or on VOD services in several countries. With this metric, a film title was counted once when it was available on at least one VOD service in the EU. The main result was that out of the 26,483 unique film titles available on at least one VOD service in the EU, 11,349 or 43% were of EU origin. This measurement expresses the variety/diversity of the potential film offering.

An elucidation of the reasons for this gap of 16% between the cumulative film offering of VOD catalogues (with a share of 27% for EU films) and the unique film titles available across VOD catalogues (with a share of 43% for EU films) is the objective of the first section of this report. The section digs further into the available data on VOD catalogues compositions and presents the underlying reasons for the gap between the cumulative film offering and the potential film pool, namely the circulation of films on VOD services in the 28 EU countries.

The report then compares the performance of EU films in terms of country availability on VOD to their actual performance in EU cinemas through examination of data from the Observatory’s LUMIERE database on theatrical films in Europe. This comparison is the subject of Section 2 to Section 4.

The four objectives of this follow-up report are:

- to explore the underlying facts of the gap between the cumulative catalogues offering and the film pool of EU films on VOD services by taking a closer look at film availability on a country level (Section 1) – *VOD dataset; 26,486 unique film titles of films available on 75 VOD services.*
- to compare the results with the circulation of films in EU cinemas and to highlight similarities or differences (Section 2) – *LUMIERE dataset of 16,829 theatrical feature films produced between 2005 and 2014 and released in EU cinemas.*
- to show how many films produced and released in EU cinemas in the period 2005 to 2014 were available on VOD services on a country level (Section 3) – *16,829 theatrical feature films of the LUMIERE dataset checked against the 26,486 films of the VOD dataset.*
- to highlight differences between the circulation of films in cinemas and on VOD for films produced between 2005 and 2014 by comparing the performance of films released in EU cinemas that were available on at least one VOD service and by highlighting the impact of film genre and theatrical admissions on the country availability on VOD services for films (Section 4) – *Reduced dataset of 8,759 theatrical feature films produced between 2005 and 2014 and released in EU cinemas available on VOD in October 2015 on any of the 75 VOD services.*



Analyses in this report are on a country level for film availability on VOD services, meaning that we do not focus on individual VOD services per country but consider a film as available in a given country if it is present on at least one VOD service in that country. The observed variable for films by region of origin is the weighted average country availability which reflects in how many countries, on average, films are released in cinemas or available on VOD services.

Methodology

The data presented in this report originates from a study undertaken by the European Audiovisual Observatory in October 2015 (at the request of DG Connect of the European Commission) in order to measure the share of EU films in VOD film catalogues across the 28 Member States of the EU.

To this end, 75 selected VOD and 16 selected Subscription VOD (SVOD) services and their film catalogues were analysed by the Observatory. The data is a snapshot of the composition of VOD film catalogues in October 2015 and is only valid for that time period.

Furthermore, in this follow-up report only transactional VOD services such as Apple's iTunes, Chili.tv and CanalPlayVOD have been taken into account. Subscription VOD services such as Netflix, CanalPlay or CMORE, which were part of the first report are not part of the datasets presented in this study. This report comprises only the catalogue data available for the 75 transactional VOD services.

All transactional VOD services which were analysed are accessible over the Open Internet (so-called "Over-the-Top" [OTT] VOD services). VOD services only accessible through managed networks of Internet Protocol Television (IPTV) or cable providers are not part of the dataset. To see a list of the 75 VOD services in this report, please refer to the annex.

In order to identify the country of production, age of production, genres and cinema admissions (the four variables observed in this report) of films retrieved from VOD catalogues, we matched the retrieved film titles with film databases. The databases used for identifying films were LUMIERE, IMDb and the Movie Database.

We considered the first listed country as the main country of production in the case of co-productions. Region of origins are split into **European** and **International**. European origin (defined as origination from member states of the European Audiovisual Observatory) is further subdivided into **EU 28** and **National** (in the case of a national film available in a VOD catalogue of a given country). and International origin is subdivided into **US** origin and **Other International** origin.

In this report, the focus is on **EU 28** films (EU in the text), **US** films (US in the text) and other **international** films (international in the text). The low share of other European films for several film genres and in terms of admissions led us to not present an analysis for films of such origin in every section. General statistics on other European films are also provided but have not been subjected to the same analyses as for EU, US and other international films, which represent more than 95% of the samples.

The observed variables are the weighted average number of release markets and the cumulative percentages of films by number of countries, both for the VOD and cinemas analysis. The weighted average number of release markets represents the average number of countries for films of a given region of origin for their theatrical releases (on average, in how many countries films are theatrically released) and their VOD country availability (on average, in how many countries films are available on VOD). The cumulative percentages show the percentages of films released theatrically or on VOD in function of release markets, representing thus the clusters for cinema and VOD release for films of a given region of origin.



For further details on the methodology used and its limits, please refer to the introduction and methodology section of the above-mentioned report that preceded this one, available to download under these links:

- [Note 4 – Origin of films in VOD catalogues in the EU](#).
- [On-demand audiovisual markets in the European Union](#) (chapter 4).

Methodological limits

- Market coverage of VOD services: not comprehensive, only OTT VOD services are included.

The 75 selected VOD services do not necessarily reflect all market leaders in countries. We have tried to be as comprehensive as possible but several VOD services were either not accessible through the Open Internet, or we were unable to retrieve their catalogues. Therefore, the analysis is indicative; films might be available on other VOD services in a given country, especially on VOD services provided by cable or IPTV operators.

- Timing of analysis: a snapshot in October 2015; film catalogues change on a monthly basis.

The data presented here reflect only a snapshot in October 2015. VOD catalogues change from month to month; therefore, films might have been available before or after our retrieval date. Once again, results are for this reason only indicative and do not represent the offering of films in 2015 on VOD services. They simply provide a snapshot of the catalogues of 75 VOD services in October 2015.

- Catalogue retrieval: not 100% of all VOD film catalogues are covered.

During the retrieval, each catalogue was not gathered in its entirety. The median for all catalogues of film titles retrieved and matched is 78%. For details on each catalogue and its coverage, please refer to the above-mentioned previous report.

- Matching of retrieved film titles with databases: small matching errors may have occurred.

The matching of film titles with databases in order to have a unique identifier for each film title is crucial. Film titles are translated and adapted to national languages. In order to identify identical films, we developed a heuristic algorithm which took into account the various AKAs (also known as) of film titles in each national language, the year of production and the director. Small matching errors may have occurred in less than 5% of the cases.

- Limits of the LUMIERE database

The LUMIERE database covers films released in Europe in cinemas since 1996 but offers only 90 to 100% coverage of films released commercially in the EU since 2005. Therefore, for the analyses in sections 2 to 4, only films produced and theatrically released between 2005 and 2014 have been taken into account, as those data are more reliable. Furthermore, LUMIERE does not cover all 28 EU countries (Cyprus and Ireland are not covered). Therefore the maximum number of release markets is 26 and not 28.



1. How do films circulate on EU VOD services?

Average composition of a VOD film catalogue

In this section, the catalogues of the 75 transactional VOD services are analysed in more detail in order to identify patterns that could explain the observed gap between the cumulative catalogue offering (volume - multiple count of films by occurrence) and the film pool (variety/diversity - unique film title count) which was found in the first report on VOD catalogues.

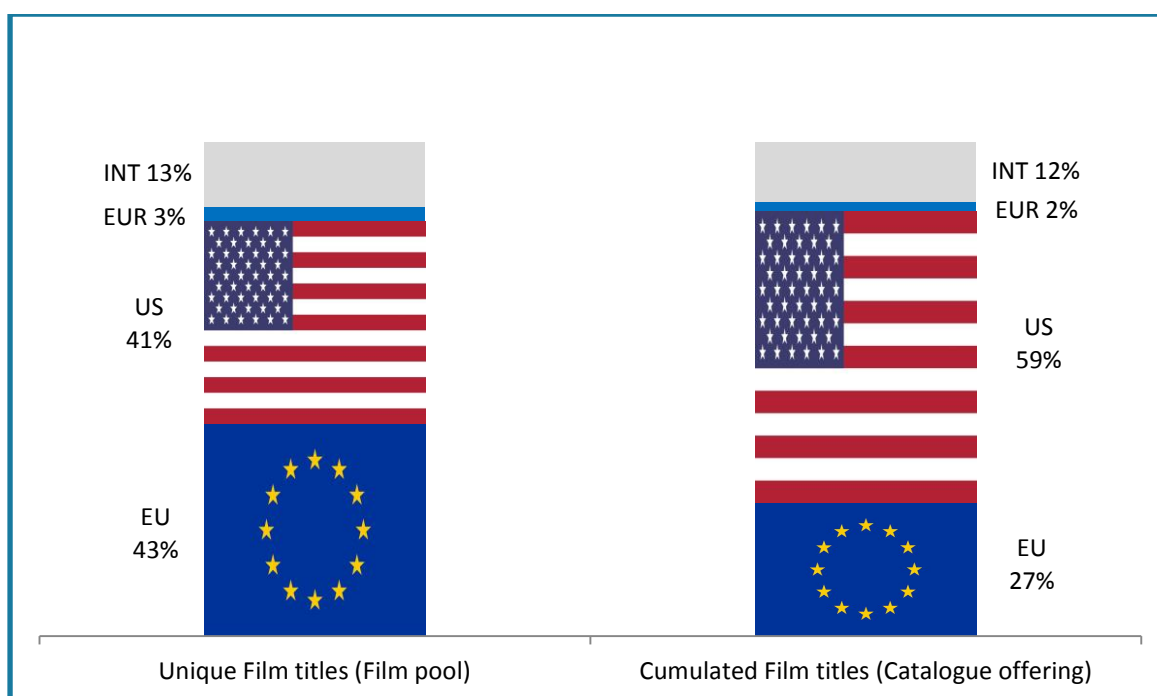
As a reminder, below are the summaries of the findings of the first report which highlights the gap of 16% in the share of EU films between the cumulative film offering of the 75 VOD catalogues and the unique film titles available; two different measures to reflect the variety of films and the total film offering.

The higher share of EU films in the unique film offering indicates that while a broader variety of EU films is available, at least once on a VOD service in the EU, they appear to have a less wide distribution than US films (in terms of availability on VOD services in multiple countries).

Indeed, US films make up only 41% of the unique film offering but represent a cumulative share of 59% of all films that were available on the 75 VOD services. This indicates that while there is a narrower offering of US titles in VOD catalogues than EU titles (11,349 unique EU film titles versus 10,802 US film titles), US films appear to benefit from a wider distribution than EU films (available on a higher number of VOD services and/or in more countries) and represent more than the double of EU films in VOD catalogues of the 75 services.

In order to underline this first indication of EU films ‘circulating less’, this section takes a closer look at country availability of films according to their region of origin.

Unique film titles versus cumulative film offering of the selected 75 VOD film catalogues



Source: OBS report “Origin of films in VOD catalogues in the EU”



Details on the cumulative composition of the 75 VOD film catalogues

VOD Catalogue (total films)																																																																																																																																				
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Source: OBS report "Origin of films in VOD catalogues in the EU"

Details on the unique film title offering of the 75 VOD film catalogues

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Source: OBS report "Origin of films in VOD catalogues in the EU"

Starting point of analysis

The gap between the cumulative film catalogues and the unique film pool is the starting point for our analysis. The 26,483 unique film titles that were available in the catalogues of the 75 VOD services are the reference for the analysis carried out in this section.

The analysis is done on a country level, meaning that we are looking at the availability of a film title in function of the number of EU countries in which it is at least available once on a VOD service.

The analysis does not take into account the different VOD services in a country on which a film is available; only the availability of a film in a given country is noted. This analysis is only performed on the dataset gathered from the 75 transactional VOD services in October 2015; a film might have been available in a given country on another VOD service that was not part of the sample or outside the October 2015 timeframe. Therefore, as noted in the introduction, the analysis is only indicative and was only carried out within the defined perimeter of the dataset (75 transactional OTT VOD services; 26,483 unique film titles and availability by number of countries).



Country availability of films according to their region of origin

Key points

What is observed?

- Question: In how many countries are films available on at least one VOD service, and are there significant differences according to their region of origin (EU, US, International)?
- Perimeter of dataset: A total of 26,483 unique film titles were available on at least one of the 75 VOD services in October 2015 (distribution by region of origin: EU films 42.8%, other European films 3.1%; US films 40.7% and other International films 13.1%).
- Comparability of EU and US films: Datasets on EU and US films are comparable; 11,347 EU films and 10,801 US films (compared to 840 other European films and 3,495 International films).

What are the main findings?

- EU films travel less well than US films on VOD services: On average, EU films in our sample are available in 2.8 countries, whereas US films are available in 6.8 countries (weighted average for all films of the dataset: 4.7 countries).
- Almost 50% of EU films are available in only one country: 48.4% of EU films were available in only one country, whereas for US films the percentage was only 21.1%
- A three-country distribution bottleneck for EU films? An 80% portion of EU films were available in three countries or fewer; 80% of US films were available in 11 countries or fewer.
 - This poses the question: Are there natural markets for EU films in the European Union (mostly countries with the same languages and/or cultural proximity)?
- The age of a film has an impact on its VOD country availability: In general, the older a film, the lower the circulation. However, these findings are not valid for US films, for which no clear trend appears in function of film age, as their average country availability is close to seven countries for each film age category. EU films and other films of the sample tended to be available in fewer countries the older they were.



Weighted average of country availability for films by region of origin

The aim underlying this first indicator is to highlight differences in the number of countries where a film is available (on at least one VOD service of the 75 VOD services) when the region of origin is considered.

The main finding is that, on average (weighted averages), **EU films were available in 2.8 countries** and **US films in 6.8** in the VOD service sample. The average country availability for all films in our sample was 4.7 countries.

The gap between EU films and US films – four countries on average – is significant, showing that EU films circulate less well on VOD services than films of other origins.

The difference highlighted by the first report between the cumulative catalogue offering, and unique film titles available, is partly explained by this lower distribution in terms of country for EU films. EU films are mainly available on their national market and tend to be distributed, on average, in fewer than two other EU markets in our VOD services sample (considering all methodological limits announced in the introduction).

An assumption could be that some EU films have natural markets outside their national market, whereas others will only be released on their home markets. A German film might be released in Germany and Austria, a French film in France, Belgium, Luxembourg and Switzerland (the latter was not part of the sample). A circulation beyond four countries is an exception for EU films on VOD services, with only 20% of EU films being present in four countries or more.

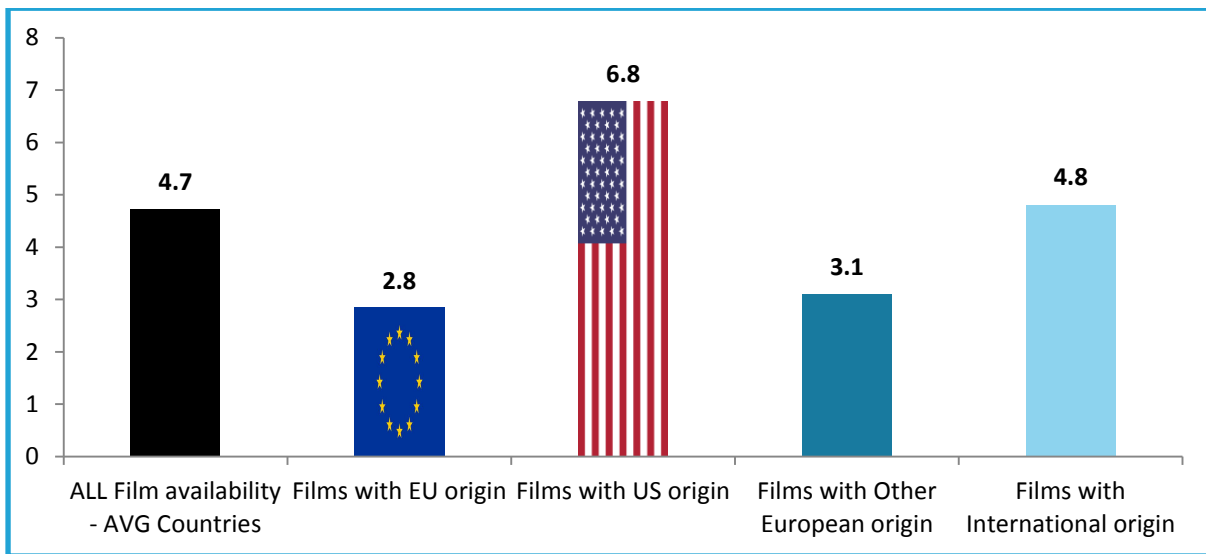
In fact, almost 50% (48.4% or 5,490 films) of EU films of our sample were available in only one country (in almost all cases, their national home market); 20.5% were available in two markets and 10.5% in three markets. The cumulative percentages indicate that 80% of EU films (9,012 films) of the sample were available in three countries or fewer. This shows that for EU films it is a challenge to break out of their home and natural markets and widen their distribution beyond these countries.

The same cumulative percentages of country availability indicate that 80% of US films were available in 11 countries or fewer, a significant difference compared to EU films. Also, only 21.1% of US films (2,275 films) were available in just one country. These figures highlight the stark differences in the circulation of EU films compared to US films.

Not all films in the catalogues of VOD services however were theatrically released. A significant proportion of films can be direct-to-video releases or TV fiction films. For this reason, sections 2 to 4 focus only on theatrically released films in the EU in the period 2005 to 2014.

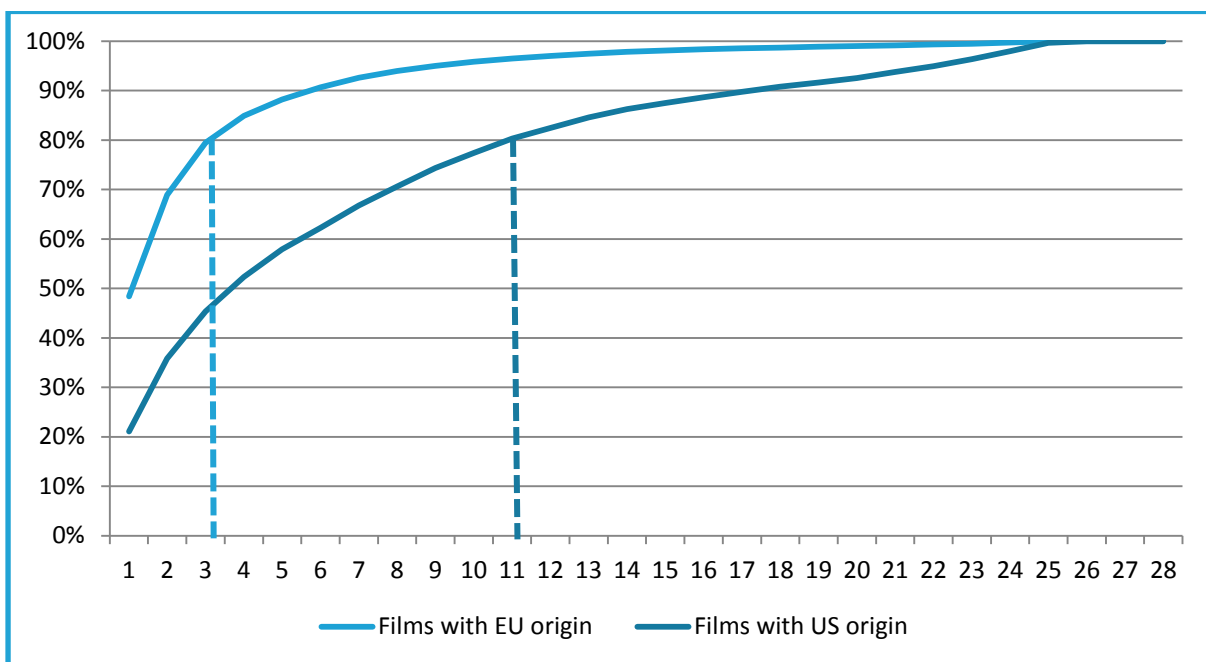


Weighted average of country availability for films on VOD in function of region of origin



Source: OBS report "Origin of films in VOD catalogues in the EU"

Cumulated percentages of film titles available by region of origin in function of number of countries



Source: OBS report "Origin of films in VOD catalogues in the EU"

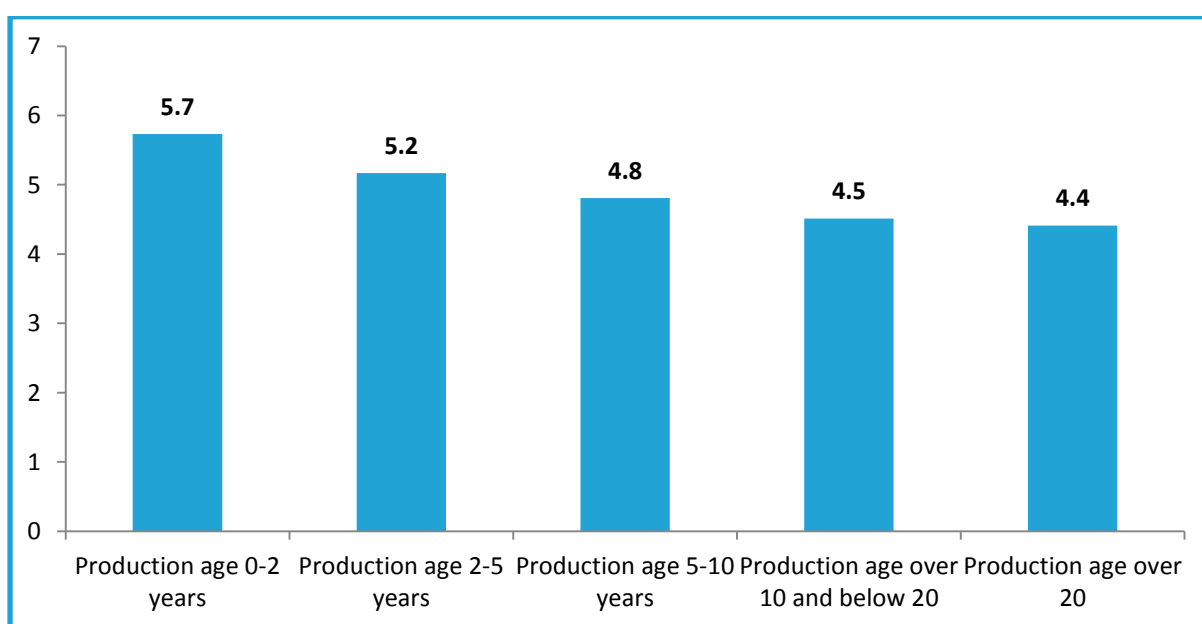


The impact of the age of a film on country availability

The age of a film plays a role when it comes to average country availability on VOD services.

- For all films of the VOD dataset, the data indicates that the older a film is, the lesser the availability will be in EU countries. The average country availability of films declines in an almost linear fashion with the rising age of films.
- For films produced in 2014 and 2015, the weighted average country availability is 5.7 countries. For films whose production dates back 20 years or more (prior to 1996), the weighted average of country availability is 4.4 countries, or one country fewer than for recent films. However, this finding is not true for EU and US films and reflects data on all films of the dataset.

Weighted average release market; all films in VOD dataset; 26,483 film titles

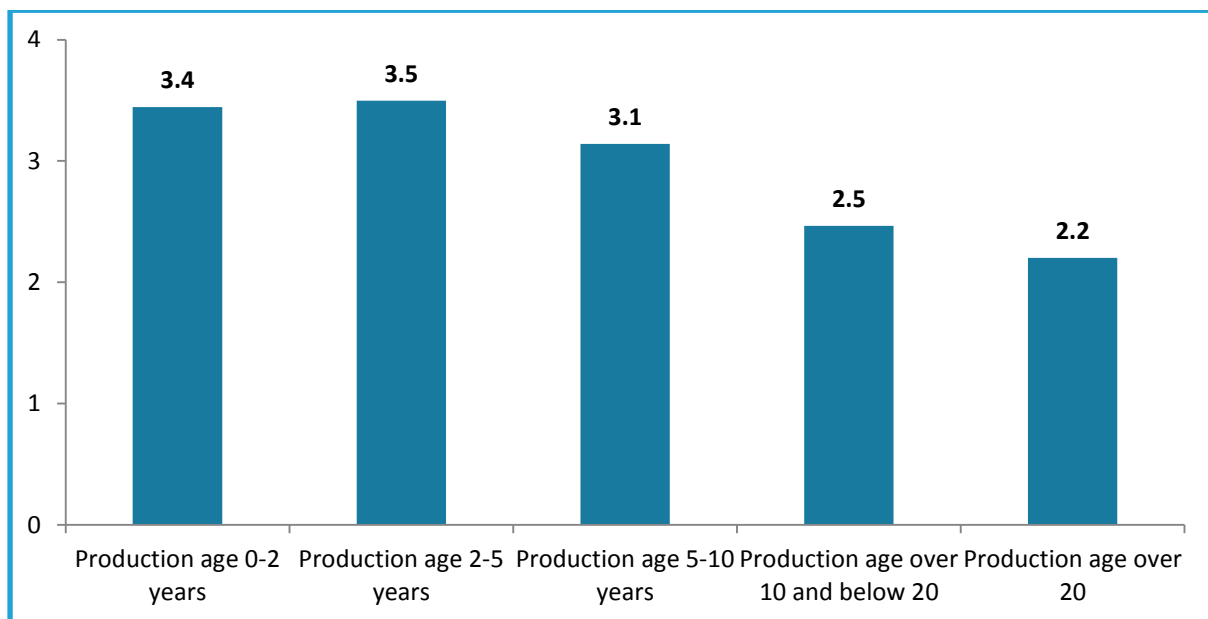


Source: OBS report "Origin of films in VOD catalogues in the EU"

- For EU films, peak country availability, according to the age of a film, is reached for films whose production dates back two to five years (between 2011 and 2013), with a weighted country availability average of 3.5. The weighted country availability average of more recent EU films on VOD is close, at 3.44 countries. The same applies to films whose production dates back 5 to 10 years, at an average of 3.14 countries. Therefore, EU films produced in the years 2006 to 2015 have very close average country availabilities, ranging from 3.14 to 3.5 countries - higher than the total average of 2.8 countries.
- The fall in country availability really starts for EU films produced before 2006 (10 years old or older/20 years and above). On average, they were available in 2.4 and 2.2 countries. Older EU films therefore tend to circulate less well and have a reduced circulation in the EU.
- For US films on the other hand, no real impact of the age of a film is seen regarding country availability, with all different age categories having an average country availability close to seven. It appears that for US films age is not a barrier to circulation on VOD services in the EU.

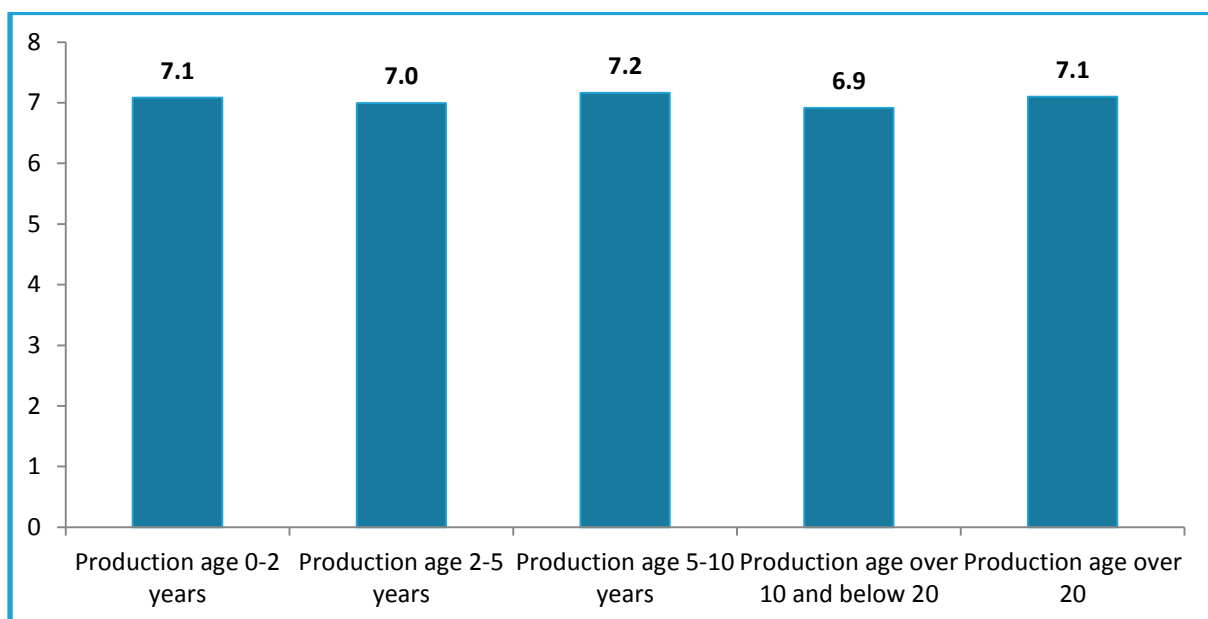


Weighted average release market; EU films in VOD dataset; 11,348 EU film titles



Source: OBS report "Origin of films in VOD catalogues in the EU"

Weighted average release market; US films in VOD dataset; 10,801 US film titles



Source: OBS report "Origin of films in VOD catalogues in the EU"

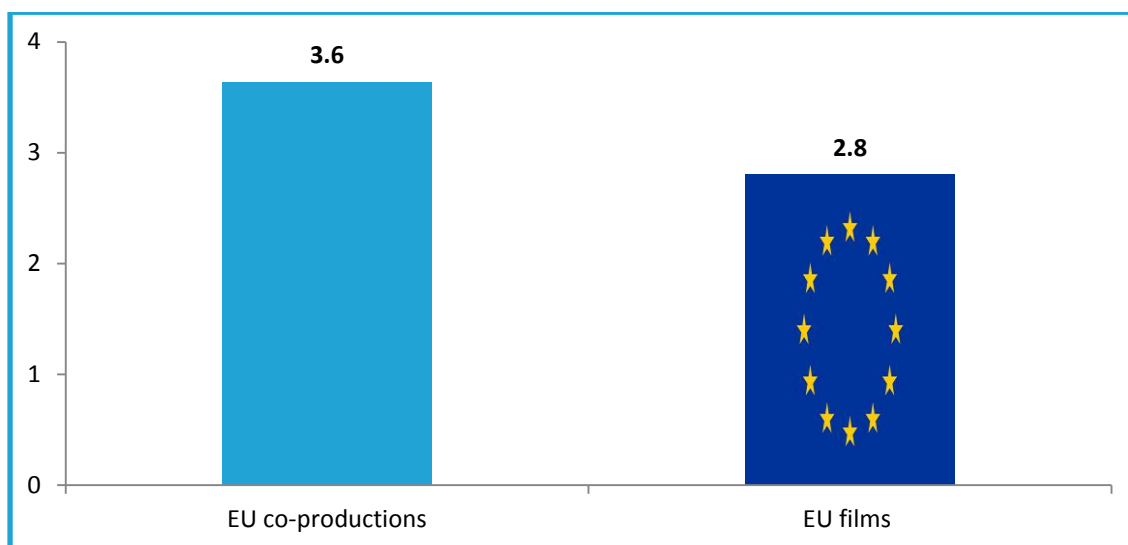


Do EU co-productions have a wider country availability on VOD services than EU films?

On average, EU co-productions are available in 3.6 countries, according to the data of our sample. This appears to indicate that when a film is co-produced this has a positive impact on its country availability on VOD services. EU co-productions are, on average, available in almost one more market than EU films (EU films encompass national EU films and EU co-productions).

An assumption could be that EU co-productions tend to be released in the national markets that participated in the co-production, thereby widening their country distribution.

EU films and EU co-productions – Weighted average of country availability



Source: OBS report "Origin of films in VOD catalogues in the EU"

These are the main findings that we can draw from the VOD dataset with regard to the circulation of films on VOD services. Of course, this does not fully explain the differences seen for films of different origin. Further investigations into distribution agreements would be needed to highlight differences between EU and US films regarding their circulation on VOD services.

The question we are asking now is: how do these findings relate to the theatrical market? Do EU films have a wider country distribution in cinemas or is their theatrical distribution comparable to their VOD distribution in terms of release markets? In other words: does a link between the number of cinema and VOD release markets exist (marketing; general awareness; word of mouth; recommendation)?

In order to answer these questions, we will look first at the average release markets in cinemas in the EU for films produced between 2005 and 2014 and released in EU cinemas (listed in the Observatory's LUMIERE film database) (Section 2).

We will then highlight how many films produced between 2005 and 2014 and released in EU cinemas were also available on VOD in October 2015 (Section 3) in order to underscore differences among films of different regions of origin.

The final section compares the differences in average release markets in cinemas and on VOD services for films by region of origin, in order to see if a link exists for this reduced dataset of films released and produced in cinemas between 2005 and 2014 and also available on VOD. Also, the impacts of film genres and theatrical admissions on weighted average release markets on VOD and release clusters for films are shown in more detail (Section 4).



2. How do films circulate in EU cinemas?

Key points

What is observed?

- Question: In how many countries were films released on average in cinemas in the period 2005 to 2014 in the EU, and are there significant differences according to their region of origin (EU, US, International)?
- Perimeter of dataset: A total of 16,829 unique film titles released in cinemas in the EU in the period 2005 to 2014 (distribution by region of origin: EU films 64%; other European films 5% US films 16%; and other International films 15%).
- Comparability of data: EU films largely outweigh other regions of origin. However, as the dataset encompasses all films theatrically released in the defined time period, this proportion is a reflection of market reality.

What are the main findings?

- EU films also travel less well than US films in EU cinemas: On average, EU films were released in cinemas in 2.6 countries whereas US films were theatrically released in 9.7 countries (weighted averages for all films of the time period: 3.7 countries).
- A total of 63% of EU films were released in only one country, mostly their national market: this figure shows the difficulty related to a widening of EU films' theatrical release markets beyond their national market. Only 25% of US films were released in one country in the EU, making US films the films that travel best in the EU in cinemas. Of other European films, 41% were released in only one EU country. For international films the percentage was even higher, with 66% of films theatrically released in only one EU country.
- A two-country bottleneck for EU films in cinemas? A 79% share of EU films were released in two countries or fewer, showing the existence of natural markets for EU films. US films on the other hand profited from a much wider theatrical release, with 80% of US films released in 20 countries or fewer. International and other European films' release markets reach resembles closely the one for EU films, with 82% of International films released in two countries or fewer and 77% of other European films released in three countries or fewer.
- A huge gap exists between the share of EU films released and their admissions: EU films represented 64% of the films released in the time period, but they only accounted for 27.4% of total admissions. US films, with a share of 16% of films released in the same period, accounted for 70.1% of total admissions.



The LUMIERE database covers 26 EU markets (Malta and Cyprus are not covered; most of the films released in Ireland are counted in the UK data; LUMIERE does cover more than the 26 EU markets covered by this report, but these countries are not part of the analysis in this study). LUMIERE's coverage of films released in European cinemas started in 1996. Films released before 1996 are not included in the statistics. In the VOD dataset, 6,939 films were produced before 1996.

Furthermore, LUMIERE only includes feature films (duration 60 minutes or more) released in cinemas. Direct-to-video releases (VHS; DVD; Blu-ray; and now VOD) and TV films are not included in the statistics of the database.

For all methodological remarks about LUMIERE and the data on theatrical feature film releases, please refer to the [remarks on the LUMIERE website](#). Coverage rates of films released in the 26 EU markets covered increase over time and really start to cover over 90% of all EU national markets by 2005.

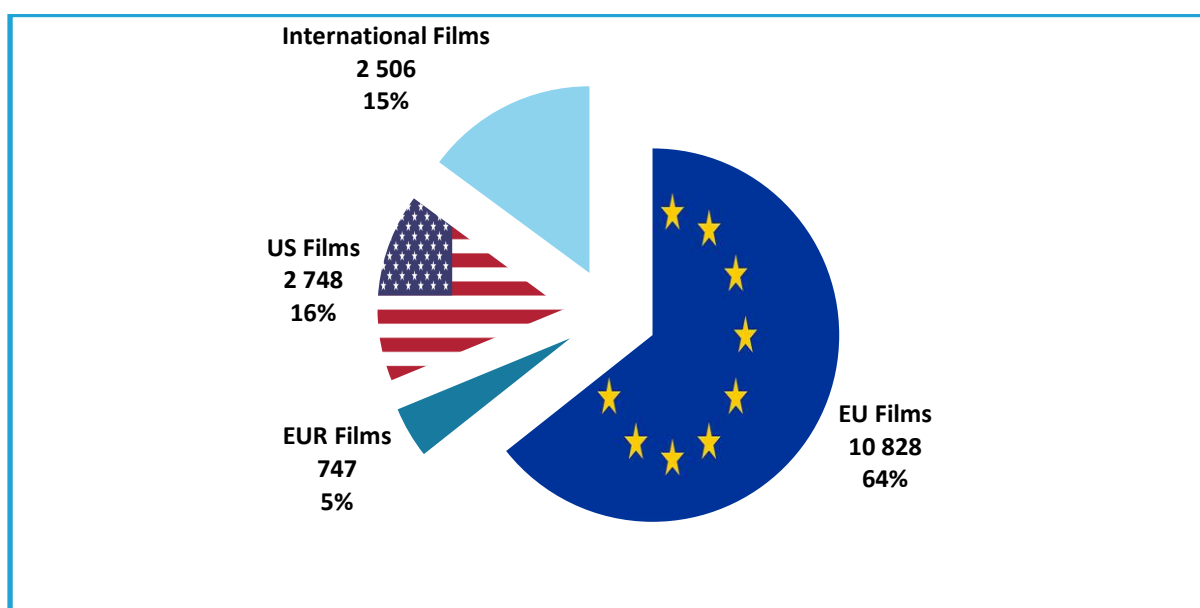
For these reasons, the decision was made to reduce the LUMIERE dataset to films produced between 2005 and 2014 and released in EU cinemas. Doing so allows for development of a reliable idea of how theatrical films circulated in EU cinemas in this time period.

Region of origin of films released in EU cinemas - 2005 to 2014

A total of 16,829 films were produced and theatrically released in EU cinemas in the period 2005 to 2014. Of these 16,829 films, 64% were of EU origin (10,828), 16% of US origin (2,748), 15% of International origin (2,506) and 4% of other European origin (747).

The first observation is that EU films represented the lion's share of films, with 64% of total films released in EU cinemas between 2005 and 2014. US films represented 16% of films released in EU cinemas, and International films 15%. How did these films perform in terms of admissions?

Films produced from 2005 to 2014 and released in EU cinemas, in units and percentages of total films (16,829 films)



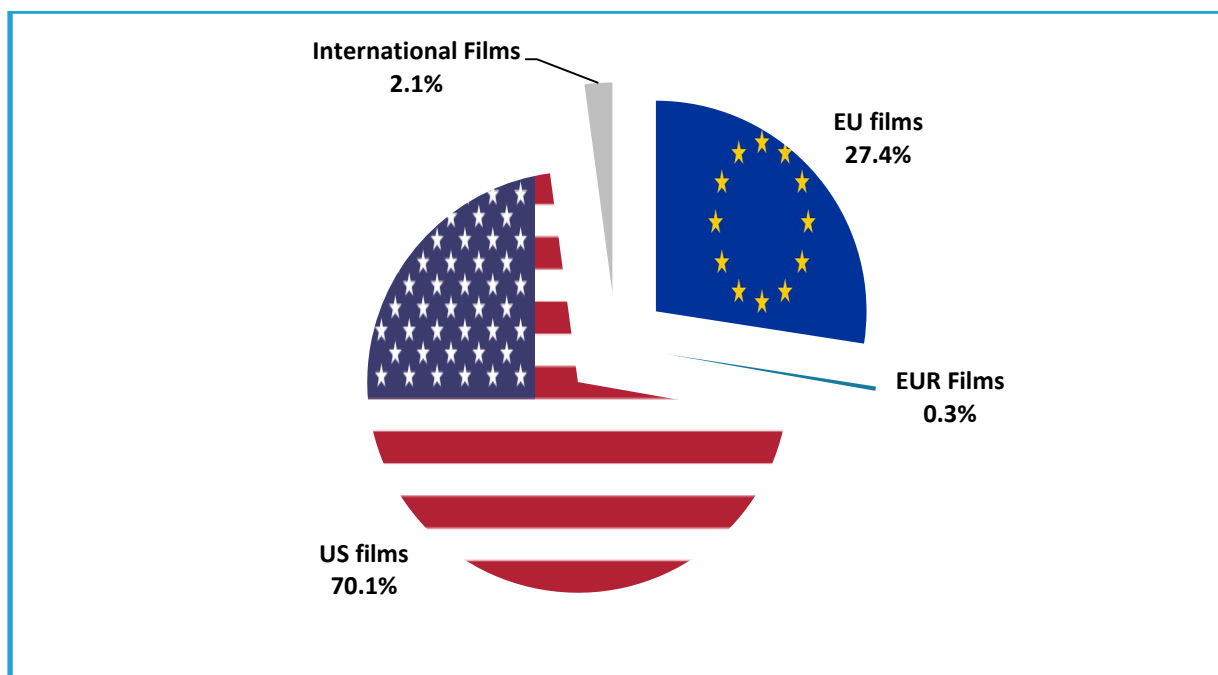
Source: LUMIERE database



Admissions for films in EU cinemas by region of origin

In terms of admissions, the picture is completely different. In the same time period, EU films only represented 27.4% of total admissions, with US films taking the lion's share with 70.1% of total admissions in the period 2005 to 2014. International films accounted for 2.1% of total admissions, and other European films for 0.3%. The discrepancy between the share of films released from 2005 to 2014, and their share of admissions in function of their region of origin, is important. US films, representing only 16% of films released in cinemas, took 70% of total admissions.

Share of total film admissions from 2005 to 2014 by origin of films, in percentages of total admissions for 2005 to 2014



Source: LUMIERE database



Average number of theatrical release markets for films in the EU

What about the circulation of the 16,829 films? In terms of release markets, LUMIERE tracks 26 cinema markets of the EU. The weighted average of release markets for films in EU cinemas according to their region of origin reflects the discrepancy found in the share of admissions. EU films are released, on average, in 2.5 EU countries while US films are released in almost 10.

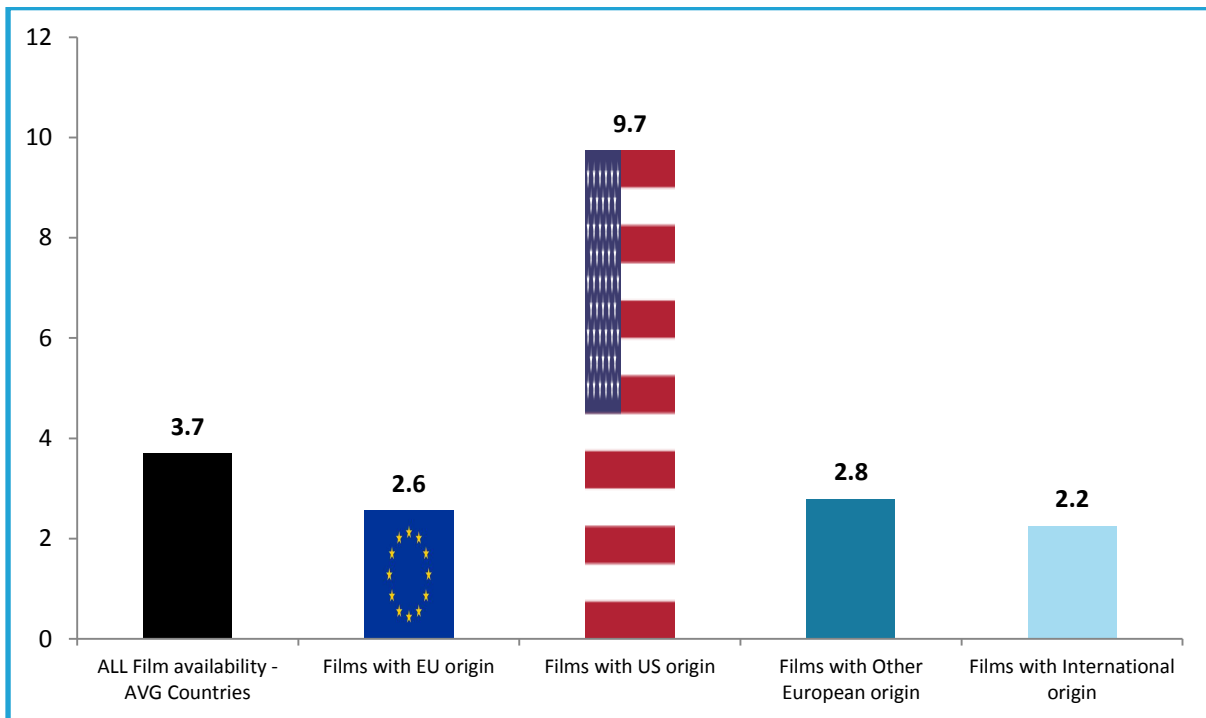
From the data it appears clear that US films have much larger release markets than films of other origins. A total of 63% of EU films were released in only one market (their national market) whereas this was only the case for 25% of US films. Furthermore, close to 80% of EU films were released in two markets or fewer; for US films the 80% barrier is reached at close to 20 markets. This significant gap in release markets underlines the huge differences in circulation for EU films compared to US films. A sort of release 'cluster' appears to exist for the release of EU films in cinemas, with two-market bottlenecks for 80% of films of EU origin: their national market and often a culturally close other country (language of a film plays a role).

But EU film circulation rates resemble those for films of other origins: other European and International films. For films of these origins, it is also difficult to widen the number of theatrical release markets. A total of 41% of other European films were released in only one market; for International films the percentage was 66%. A large share was released in fewer than three markets. Of other European films, 77% were released in three markets or fewer, and 82% of International films were released in two or fewer markets.

From the theatrical release market figures, it appears that films of EU, other European and International origin circulate on average in two to three markets. US films, with an average number of release markets of close to 10 countries by film, are the exception when these four regions of origin are considered. Film circulation figures therefore appear close to the finding in section 1: VOD and cinema are not that different when it comes to release markets for films.

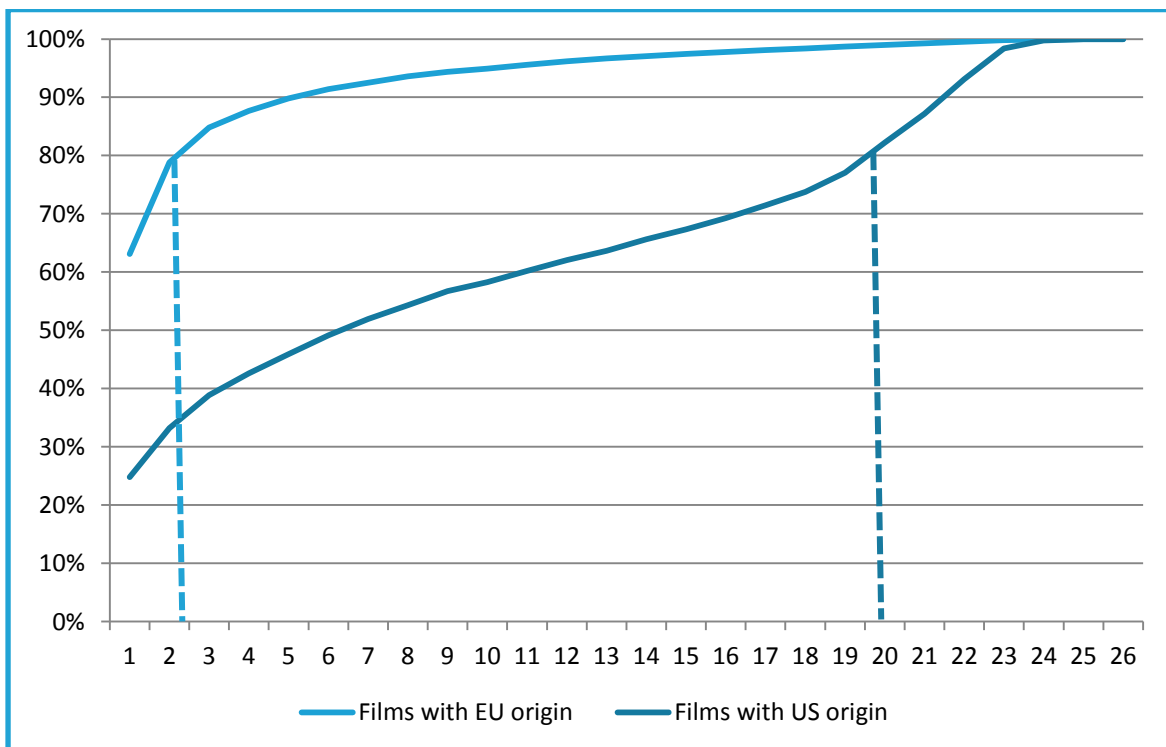


Weighted average of cinema release markets for films produced from 2005 to 2014 in function of their region of origin



Source: LUMIERE database

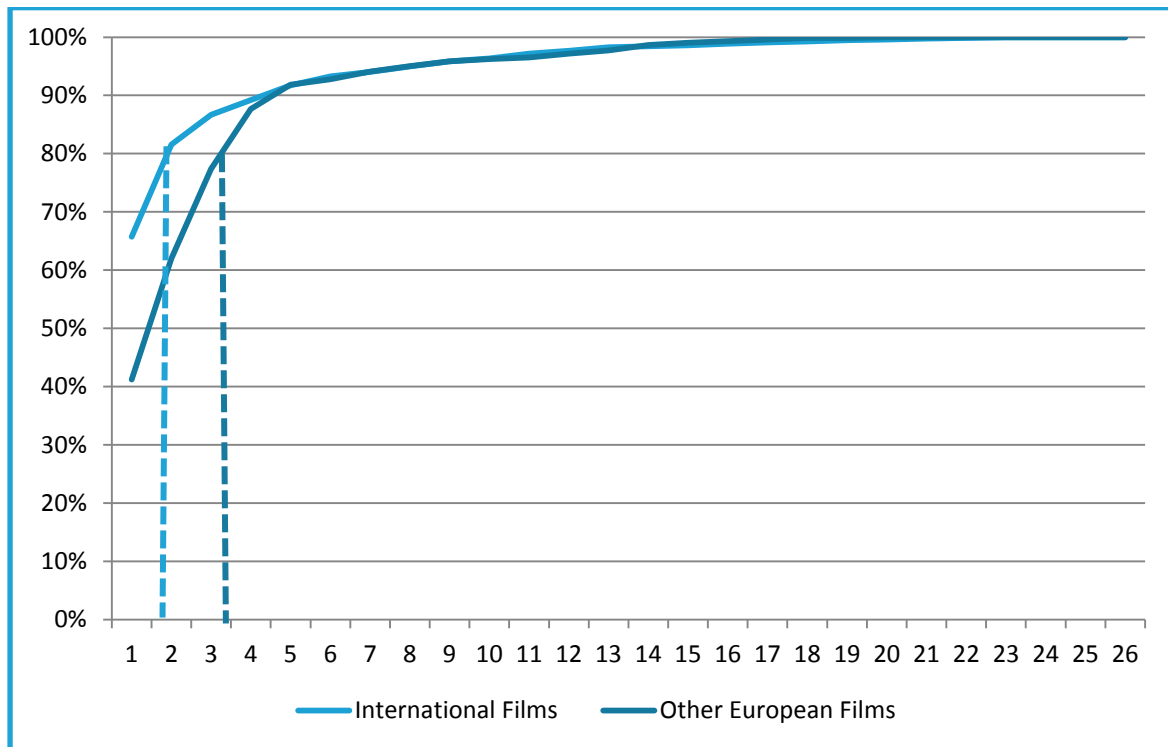
Cumulated percentages of EU and US films released in cinemas in function of number of release markets



Source: LUMIERE database



Cumulated percentages of other European and International films released in cinemas in function of number of release markets



Source: LUMIERE database



3. How many films make it to VOD?

In this section, the objective is to see how many of the films theatrically released in the EU in the period 2005 to 2014 were available on at least one of the 75 VOD services of the sample.

Out of the **16,829 films released in EU cinemas, 8,759 – or 52% – were available in October 2015** on at least one of the 75 VOD services of the sample. However, this share is not representative when looking at films by region of origin.

- Of the 10,828 EU films in EU cinemas in the time period, only 47% (5,046 films) were available on at least one of the 75 VOD services.
- For films with other European origins and International origins, the percentage was even lower, with, respectively, 37% (275 EUR films) and 41% (1,034 International films) present at least once on a VOD service.
- US films on the other hand have been more easily integrated into VOD catalogues; 87% of all US films released in EU cinemas in the time period were available on a VOD service in October 2015.

The differences in VOD availability are striking when regions of origin are considered. **Theatrically released US films in the EU are more readily carried in VOD catalogues than films of other origins.** Of course, in the considered time period, almost **four times more EU films were produced and released than US films.** From the data, it appears that **only around 50% of EU films theatrically released in the EU are offered on a transactional VOD service.**

The limitations in the VOD sample (75 OTT transactional VOD services) must be considered before over-interpretation of the results. It could well be that a larger share of EU films is present in VOD catalogues of cable or IPTV operators or other OTT services not part of the initial VOD service sample. Still, the figures highlight a fundamental difference in how films circulate in the EU, in cinemas and on VOD, when their region of origin is considered.

US films generally have a much wider release in cinemas (80% of the films released from 2005 to 2014 were released in 20 markets or fewer) and, on average, a higher number of release markets, with 9.7 countries for a theatrical release. EU films tend to have a narrow distribution in terms of countries, with an average of 2.6 countries for theatrical releases.

EU films still made up the larger part of theatrically released films available on VOD in October 2015, with 5,046 films available, representing 58% of the 8,759 films theatrically released from 2005 to 2015 and available on VOD in October 2015.

The next section will explore how these same 8,759 films performed in cinemas and on VOD and will examine further the impact of two variables, film genre and film admissions, on the average number of release markets in cinemas and on VOD.

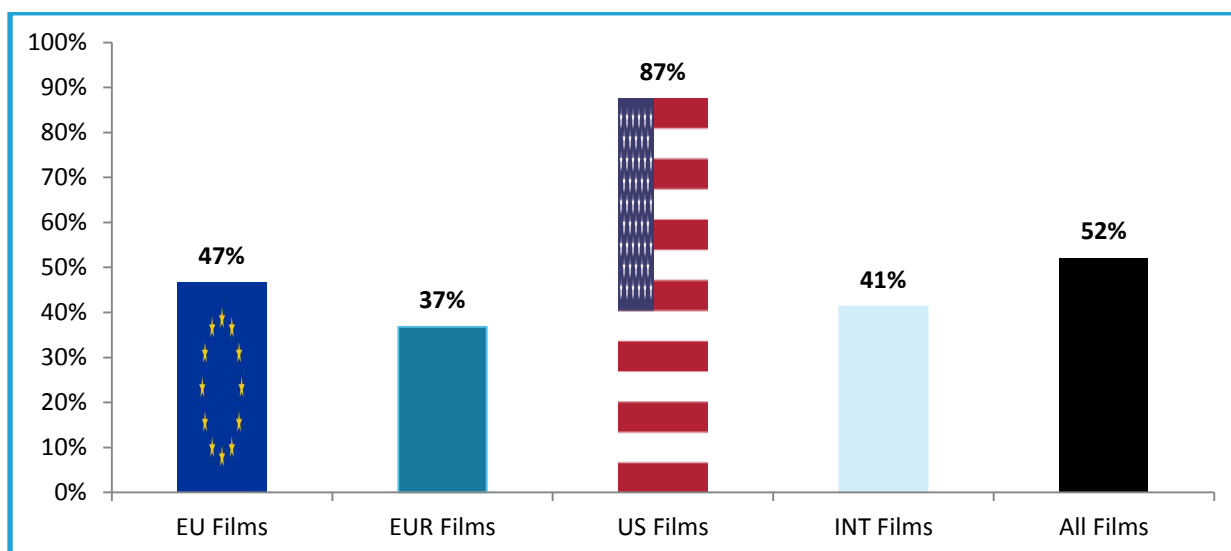


Theatrically released films available on 75 VOD services in the EU in October 2015, in units and %

	Films theatrically released 2005 - 2014	Available on VOD October 2015	Percentage available on VOD
EU Films	10 828	5 046	47%
EUR Films	747	275	37%
US Films	2 748	2 404	87%
INT Films	2 506	1 034	41%
Total Films	16 829	8 759	52%

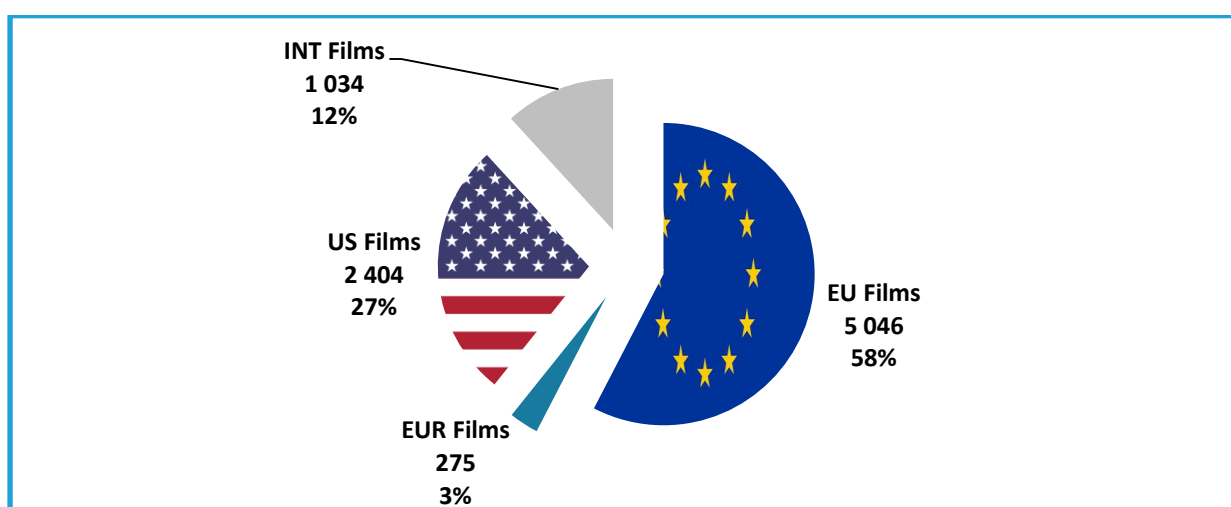
Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Percentages of films theatrically released in the EU from 2005 to 2014 and available on VOD in October 2015



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

2005-2010: Theatrically released films in the EU available on VOD in October 2015, in units and percentages of total available



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



4. How does circulation in cinemas and VOD compare?

Key points

What is observed?

- **Questions:** What are the differences between weighted average release markets in cinemas and on VOD for films by region of origin? Does the number of theatrical release markets for a film influence the number of countries in which it will be later available on VOD? Does a link exist between number of theatrical release markets, film genre, film admissions and the number of countries in which the film is available on VOD?
- **Perimeter of dataset:** A total of 8,759 films released in EU cinemas in the period 2005 to 2014 and also available in the VOD dataset.

Main findings

- **Release markets:** Only International films had a wider distribution on VOD than in cinemas, on average in two more countries. All other films had a wider distribution in cinemas than on VOD services, although by a short margin of less than one country.
- **Release clusters - cinema and VOD:** EU film and other European film data shows a certain relation between number of theatrical release markets and number of VOD release markets. For US films and International films, the data suggests that no strong link exists. EU films' later availability on VOD seems to be influenced by a theatrical release.

The impact of film genre:

- **Fiction:** Largest share of films with 84% of sample. EU and US fiction films circulate more widely in cinemas than on VOD. International films have a better circulation on VOD services than in EU cinemas. For EU, other European and International fiction films, a link between the number of theatrical release markets and the number of VOD release markets appears to exist. For US fiction films, the data suggests that no link exists.
- **Documentaries:** Documentaries are the only film genre that had a better circulation on VOD services than in cinemas. For EU documentaries, the circulation is the same in cinemas as on VOD services. US and International documentaries had a wider circulation on VOD services than in cinemas. For all films, a link between the number of theatrical release markets and the number of VOD release markets appears to exist.
- **Animation:** Animation is the film genre with the widest circulation in cinemas and on VOD services, especially for US animation. For all films, the weighted number of



theatrical release markets exceeds availability on VOD in the countries examined. For EU and International animation, a certain link between the number of theatrical and VOD release markets appears to exist. For US films, the data suggests that no link exists.

- Children's fiction: Only films of EU origin were analysed as they represent 90% of this sample. There was wider circulation in cinemas than on VOD. A link appears to exist between the number of theatrical release markets and the number of VOD release markets.
- The impact of film admissions: The data suggests that a weak link between the theatrical performance of a film and the number of VOD release markets might exist for EU and US films. For international films, the data suggests that no link exists. However, this weak link is not decisive regarding the number of VOD release markets. Theatrical release markets have a stronger influence on the number of VOD release markets than admissions. As the VOD sample is limited to 75 services and is neither exhaustive, nor representative for several countries, this finding should be interpreted with caution.



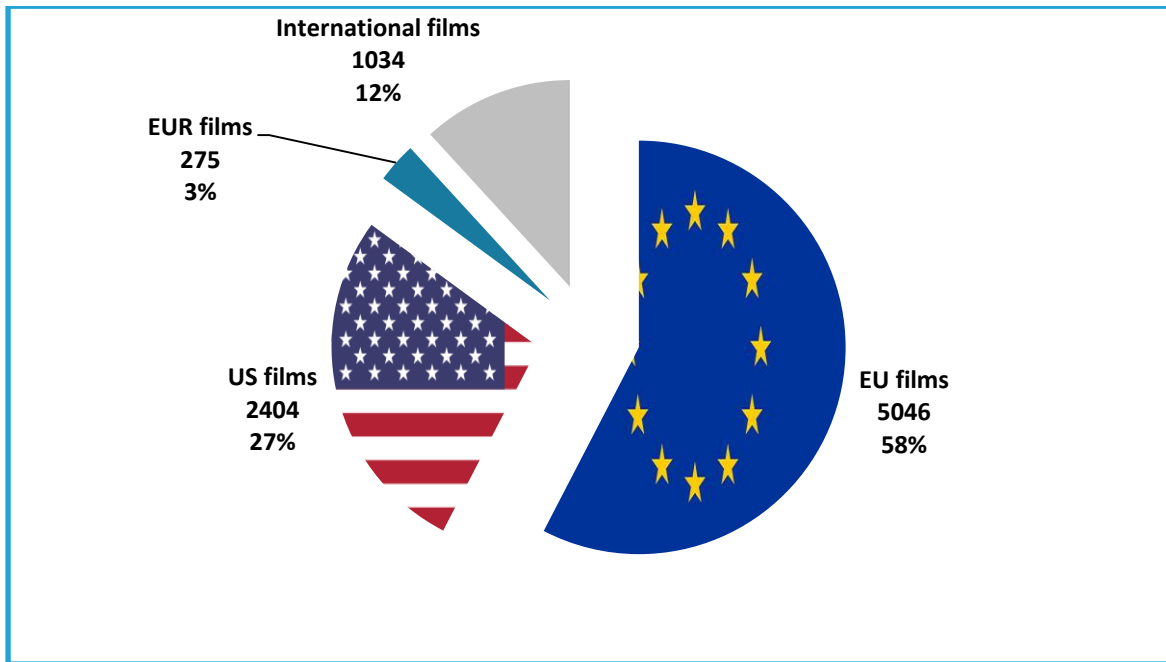
Average release markets in cinemas and on VOD

The average number of release markets for all films of the reduced sample was 5.9 countries for cinemas and 5.4 for availability on VOD services. By a short margin of 0.5 countries, films appear to have had a better circulation in cinemas than on VOD. By region of origin, however, differences appear.

- **EU films had a better circulation in cinemas than on VOD**, with respectively four countries for cinemas and 3.2 countries for VOD. This means that on average EU films circulated in almost one additional country, when they were theatrically released, than on VOD services. Cinemas appear to be more favourable for the circulation of EU films, at least for the 5,046 films of the sample that were released in cinemas and available on VOD services. However, as the VOD services sample only encompasses 75 services, this finding is limited.
- **For US films, the result is the same; circulation is the widest in cinemas.** On average, US films of the sample were released in almost 11 countries in cinemas, with a later presence on VOD services in 10.1 countries. US films had a wider circulation in cinemas than on VOD, with one more country, on average, for a theatrical release.
- **For other European films, the average number of release markets in cinemas and on VOD was equal:** respectively, 4.2 countries for a theatrical release and 4.1 countries for availability on VOD services. Here, the transition from cinemas to VOD had no profound impact on circulation and it appears that cinema and VOD release markets are to a certain degree linked.
- **International films, however, were the only film category that had a wider circulation on VOD services than in cinemas in the EU.** On average, they were released in 3.5 countries theatrically but were present on average in 5.4 on VOD services. International films appeared to have increased their circulation on VOD services, gaining almost two countries.

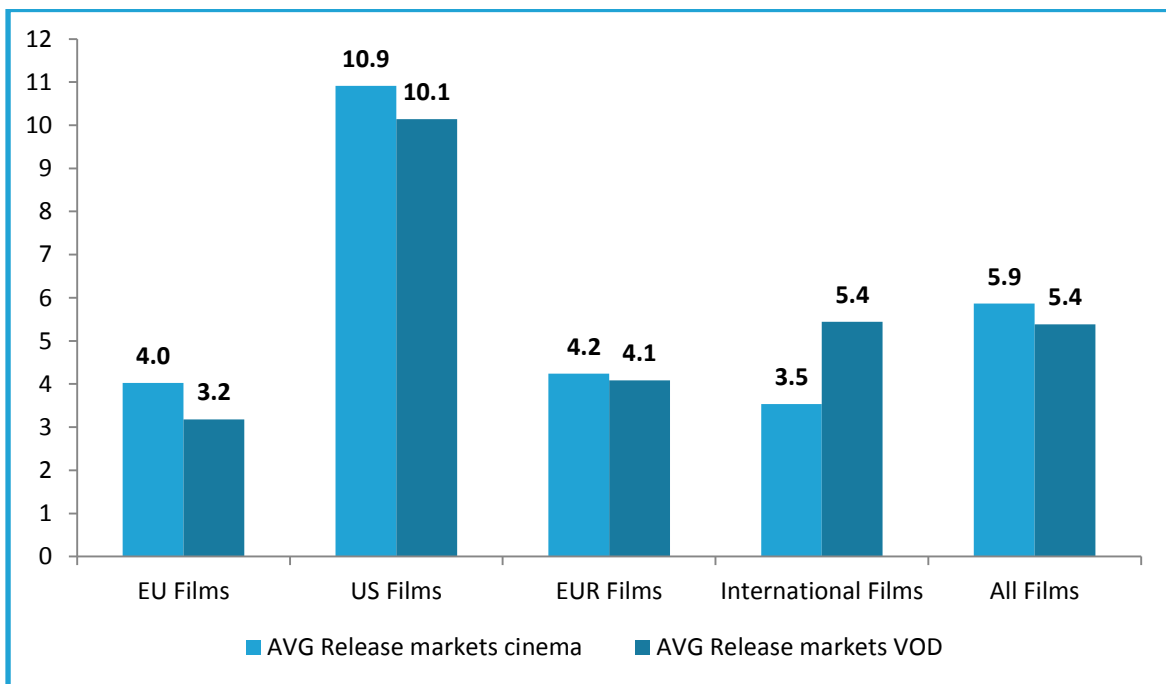


Composition of dataset by region of origin – 8,759 films released in EU cinemas and available on VOD



Source: LUMIERE

Average release markets in cinemas and on VOD by film in function of region of origin, from 2005 to 2014



Source: LUMIERE



Clusters in release markets in cinemas and on VOD

The cluster analyses aim to highlight a possible link (or not) between the number of theatrical release markets for a film and the number of countries in which a film is available on VOD. The reasoning behind these analyses is that marketing expenses, promotion and theatrical distribution of a film can have an impact on the later availability of the film on VOD services in a given country. Also, distributors might have acquired the rights for VOD distribution when negotiating theatrical distribution. The data seems to suggest that this link exists for EU, other European and International films. For US films however, the data does not suggest a link between theatrical release and later availability on VOD services.

Of all films in the sample, 33% were theatrically released in only one country, and 30% were available on VOD in only one country. Half of the films released in EU cinemas in the period 2005 to 2014 were released in two or fewer countries. A total of 82% of all films were available on VOD in nine countries or less but in cinemas the reach widened, with 81% of all films released in 11 or fewer countries. From this data, it appears that, considering all films of the sample, the circulation was wider in cinemas than on VOD. But as seen earlier, differences arise when the region of origin of a film is taken into account.

Another interesting finding is that the only film released in all 26 EU countries in cinemas was *Das weiße Band* (2009 - DE/AT/FR/IT), whereas 25 films were available in 26 EU countries on VOD. Out of these 25 films, only one was of EU origin, namely *Anna Karenina* (2012 – GB). The 24 other films available in 26 countries on VOD were all of US origin: *Cars* (2006); *Bolt* (2008); *Herbie: Fully Loaded* (2005); *High School Musical 3: Senior Year* (2008); *Bedtime Stories* (2008); *Up* (2009); *All About Steve* (2009); *Prince of Persia: the Sands of Time* (2010); *Despicable Me* (2010); *Alice in Wonderland* (2010); *Tangled* (2010); *Red Riding Hood* (2011); *Prom* (2011); *The Lorax* (2012); *Diary of a Wimpy Kid: Dog Days* (2012); *Saving Mr. Banks* (2013); *Pacific Rim* (2013); *42* (2013); *Interstellar* (2014); *300: Rise of an Empire* (2014); *Annabelle* (2014); *Exodus: Gods and Kings* (2014); *Horrible Bosses 2* (2014); *Night at the Museum: Secret of the Tomb* (2014).

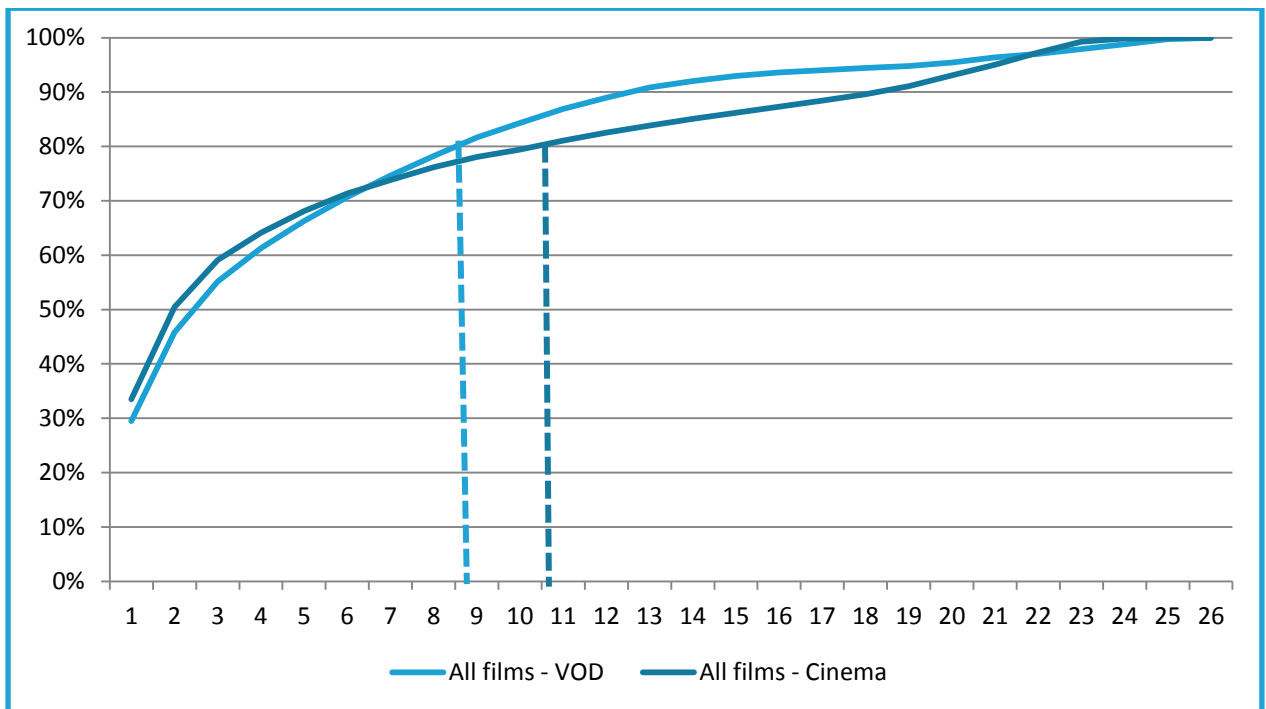
- **EU film clusters:** The cumulated percentages for EU films in up to three countries for cinema releases, and availability on VOD, are closely matched. A total of **40% of EU films were theatrically released (2,005) and available on VOD (2,016) in one country**. A 60% share of EU films was available in two or fewer countries in theatres, and 61% when it came to VOD. Furthermore, **72% of EU films were available on VOD in three or fewer countries or less; for cinema, this concerned 70%** of all EU films. The real difference emerges with distribution in more than three countries: 79% of EU films were available in four or fewer countries on VOD, whereas the 79% mark is hit for films in cinemas in five countries. Also, 99% of all EU films were available on VOD in 14 or fewer countries, showing that EU films have a narrower reach on VOD than in cinemas. In cinemas, the distribution appears to be wider, as 99% of EU films were released in cinemas in 22 or fewer countries. Additionally, 543 EU films were released in 11 countries or more in cinemas, whereas only 213 were available on VOD in 11 countries or more, showing the wider reach of EU films in cinemas than on VOD. **A certain link between the number of theatrical release markets and later availability on VOD services appears to exist.**



- **US film clusters:** The data indicates that **US films are very rarely released in only one market, either for VOD or in cinemas:** 6% of US films were available in only one country on VOD, whereas 17% of US films were theatrically released in only one country. However, as the number of release markets increases, **cinema distribution appears to be wider for US films than on VOD.** Almost 80% of US films were available in 14 or fewer countries on VOD. The same percentage of US films were in cinemas in 20 or fewer countries. Beyond 24 countries, VOD appears more effective for US films: no US film was released in all 26 countries in cinemas, whereas 24 films were available on VOD in 26 countries (an iTunes effect of the VOD sample). Only seven US films were theatrically released in 25 countries, whereas 77 were available on VOD in 25 countries. The cumulative graph for US films translates this ambivalence. **No link between theatrical release and later availability on VOD in function of the number of release markets can be established.**
- **International film clusters:** International films were the only film category that had a wider distribution on VOD services than in cinemas, according to the weighted average number of release markets (3.5 for cinemas and 5.4 on VOD). This wider country availability on VOD than in cinemas is confirmed by the data. Theatrically, 42% of International films were released in one country; for VOD, 31% were available in only one country. Also, on VOD 80% of International films were available in eight or fewer countries, whereas with cinemas the same percentage is reached at five countries. Two international films were available on VOD in 25 countries (*Happy Feet Two* [2011 AU] and *Australia* [2008 AU/US]), whereas the maximum country number of theatrical releases for international films was 23 countries for three films (*Happy Feet Two* [2011 AU]; *Brick Mansions* [2014 CA/FR] and *Vals Im Bashir* [2008 IL/FR/DE/US/FI/CH/BE/AU]). International films appear to have a wider distribution country-wise on VOD services than in cinemas in the case of the reduced sample and are thus indicative of increased country reach in this case. The limited number of cinema release markets could suggest that theatrical release is harder for international films in EU cinemas than selection for inclusion on a VOD service for a wider EU distribution. **No strong link between the number of theatrical releases and later availability on VOD in function of the number of release markets can be established.**
- **Other European films clusters:** The number of release markets in cinemas and country availability on VOD appears closely linked for other European films. A total of 34% of films were available on VOD in only one country. This was the case for 27% in cinemas. A total of 81% of other European films were available on VOD and released in cinemas in six or fewer countries. The widest reach in cinemas, with 20 countries, was for *Hodejegerne* (2011 NO/DE). Six films were available in 20 countries on VOD: the Turkish trilogy *Recep Ivedik* (2008 TR), *Recep Ivedik 2* (2009 TR) and *Recep Ivedik 3* (2010 TR); *Deliha* (2014 TR); *Sieben Mulden und eine Leiche* (2007 CH); and *Nordfor sola* (2012 NO). **A link appears to exist between number of theatrical release markets and later country availability on VOD.**

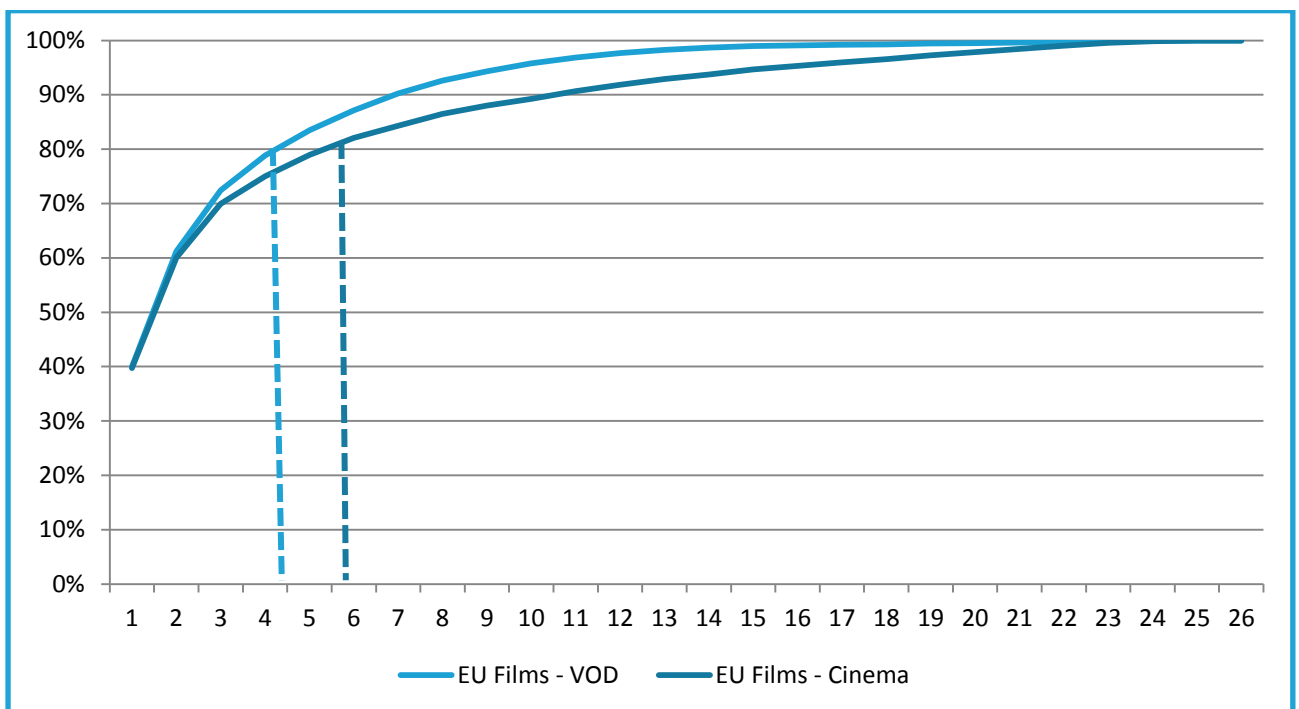


All films - Cumulated percentages in function of number of release markets for cinema and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

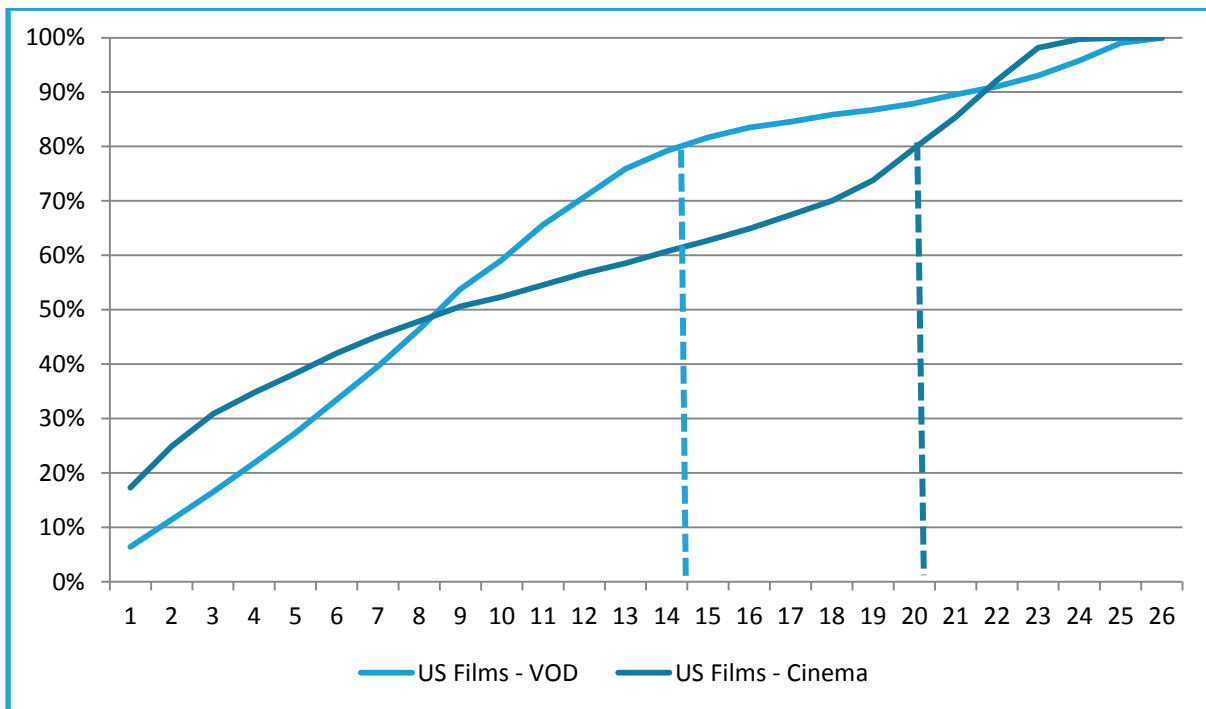
EU films - Cumulated percentages in function of number of release markets for cinema and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

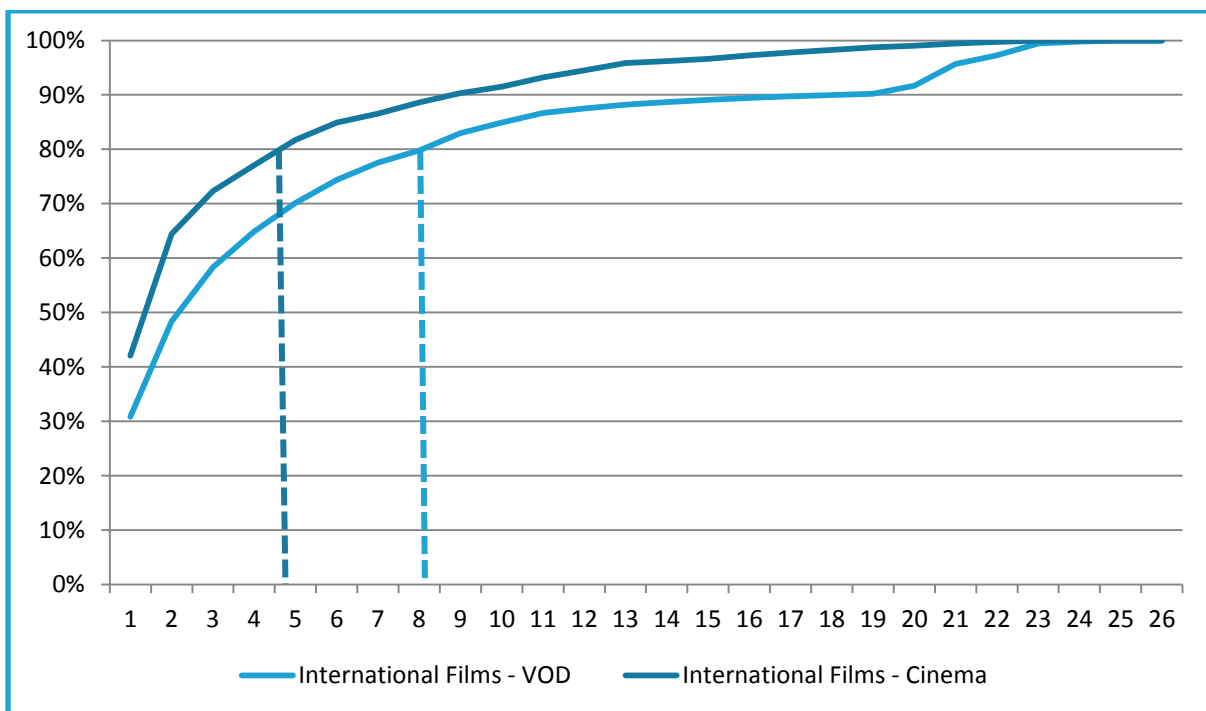


US films - Cumulated percentages in function of number of release markets for cinema and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

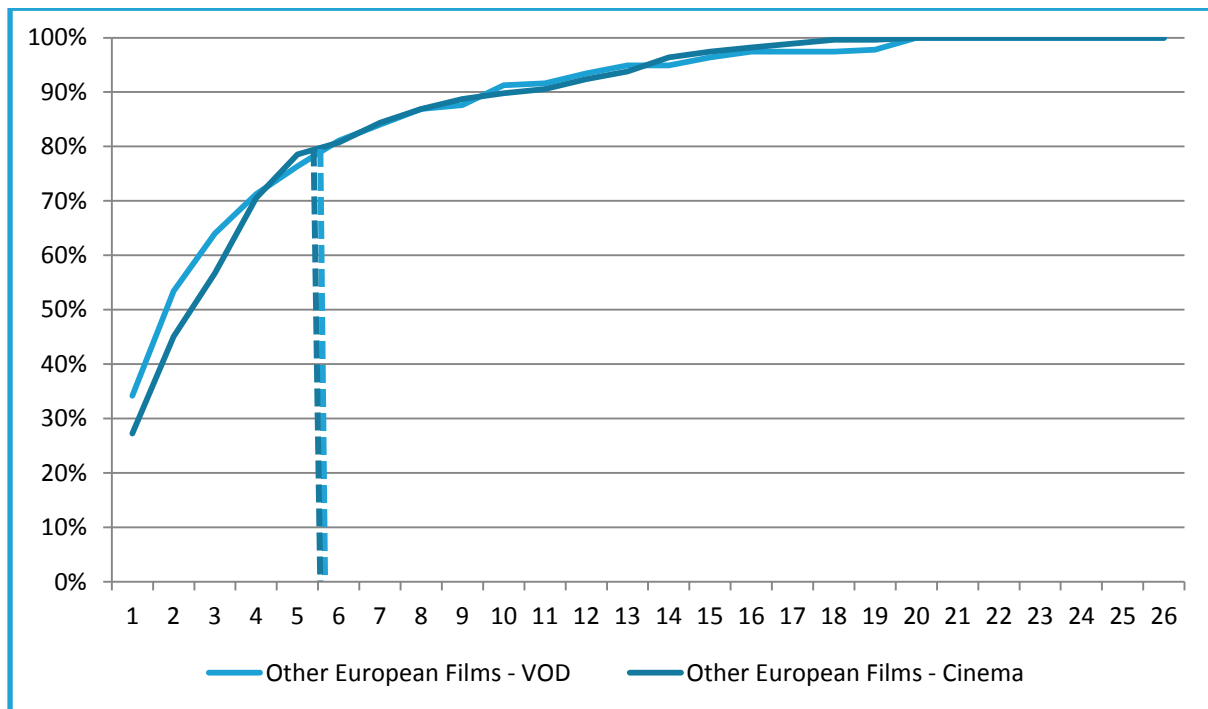
International films - Cumulated percentages in function of number of release markets for cinema and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Other European films - Cumulated percentages in function of number of release markets for cinema and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



The impact of film genre on release markets in cinemas and on VOD by origin of film

In order to be able to gain a little more insight into how films circulate in cinemas and on VOD services in the EU, the genres of the films in the reduced sample of 8,759 films are taken into account in this sub-section. Before depiction of the release clusters by region of origin in cinemas and on VOD, a general overview of the composition of the film sample by genres and availability in cinemas and on VOD services is presented.

The film sample is composed of four different genres²:

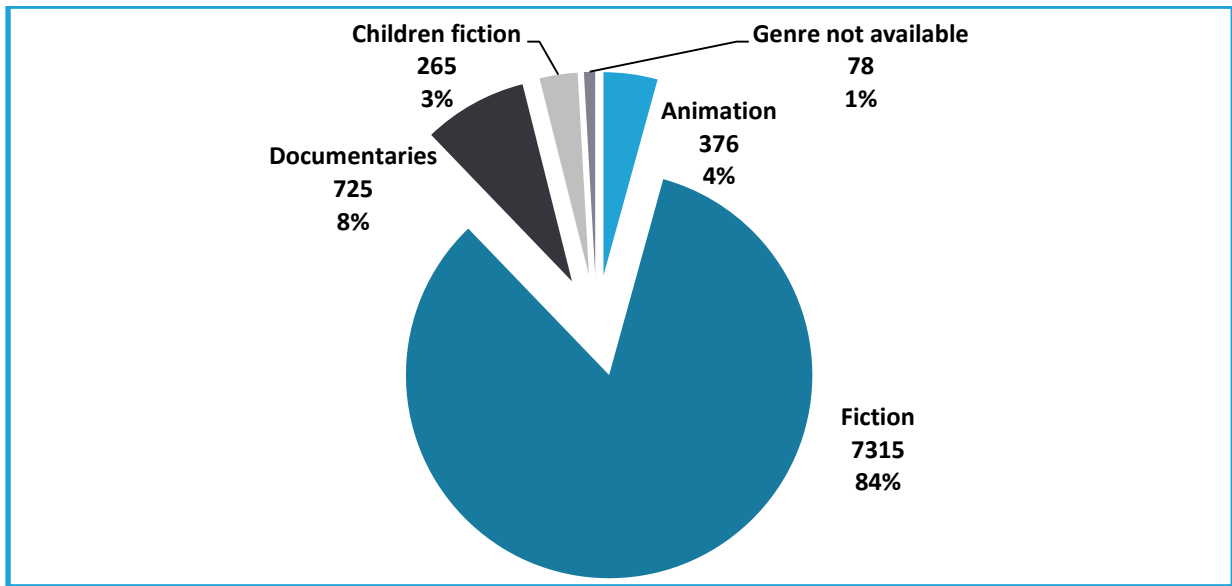
- **Fiction films:** This genre makes up the majority of the sample, with 7,315 films or 84% of the total film sample. On average, fiction films were released in 6.1 countries in cinemas and were available in 5.6 countries on VOD services. Thus, fiction films had a wider country distribution when they were theatrically released, although the difference compared to VOD services remains small.
- **Documentaries:** Documentaries were the second most represented film genre in the sample, representing 8% or 725 films, of the reduced dataset. Documentaries were also the only genre that had a wider circulation on VOD services than in cinemas. On average, documentaries were available in 3.3 countries on VOD services, a gain of 0.5 countries compared to their theatrical distribution.
- **Animation:** Animation films represent 4% of the film sample, with 376 films. Animation is the genre that had the highest number of release markets on average in cinemas, with 9.7 countries, and on VOD, with 7.9 countries. Animation had a wider circulation in cinemas by almost two countries on average, showing the appeal of animation films for EU cinema audiences. On VOD services, animation is also linked to wider circulation compared to other film genres: it is the only film genre with an average availability in more than seven countries.
- **Children fiction:** This film genre, which represents just 3% of the film sample, or 265 films, is mainly composed of EU films (239 films or 90% of the children fiction genre). For this film genre, the finding is the same as for fiction and animation: circulation is wider in cinemas on average, with a release in four countries, than on VOD where children fiction films were available on average in 2.9 countries (close to the three-country mark - as for 80% of EU films in general).
- **Film genre not available:** For 78 films, less than 1% of the film sample, no film genre was available in the LUMIERE database. The percentage of films with no defined genre is negligible with regard to the size of the reduced film sample of 8,759 films.

This overview of the reduced film sample by genre **shows that, with the exception of documentaries, films tend to be released on average in more countries in cinemas than on VOD**. The gap is the widest for animation films with almost two more cinema release markets. Also, unsurprisingly, fiction is the most represented film genre among films released in cinemas from 2005 to 2014 and available on VOD. The remaining part of this section provides more detail on the circulation of films by genre in regard to their region of origin.

²In an effort to render the overview more comprehensible, several film genres listed in LUMIERE have been regrouped. Fiction (7,315 films) encompasses "Fiction" (7,314 films) and "Compilation, Fiction" (one film). Animation (376 films) regroups "Animation" (213 films), "Animation, Children" (143 films), "Animation, Documentary" (4 films), "Animation, Fiction, Children" (10 films), "Animation, Youth" (two films) and "Animation, Youth, Children" (four films). "Documentaries" (725 films) regroups "Documentary" (720 films) and "Documentary, Children" (four films). "Children Fiction" (265 films) encompasses "Fiction, Children" (248 films), "Youth, Fiction" (16 films) and "Youth, Fiction, Children" (1 film).

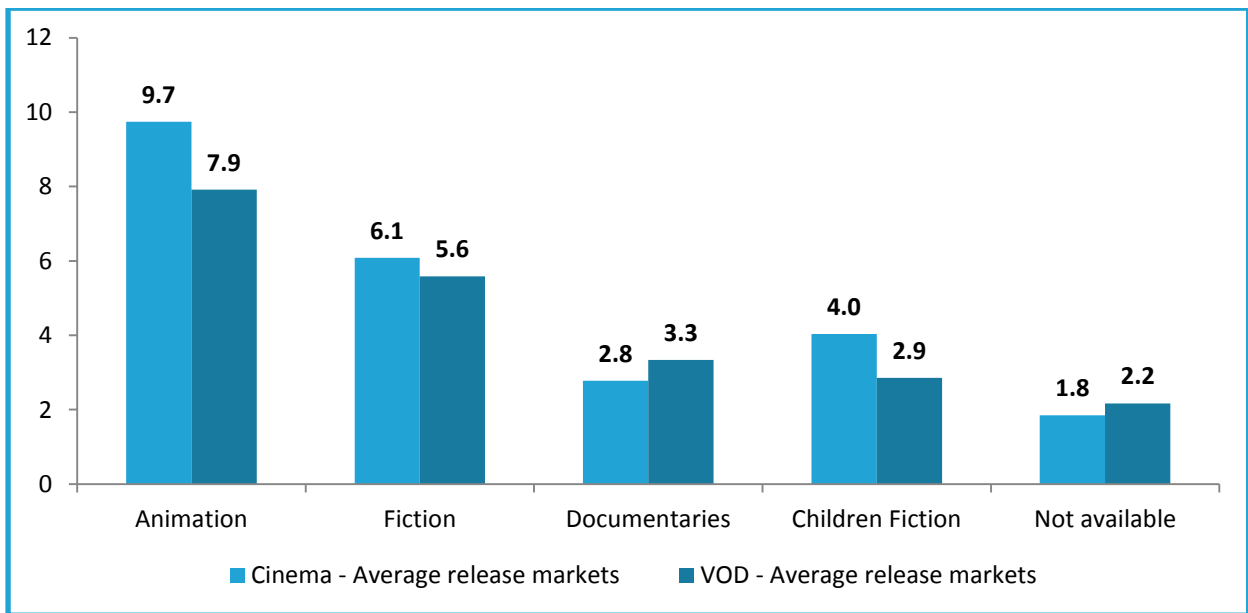


Composition by genre of the 8,759 film sample, in numbers and percentage of total



Source: LUMIERE

Average release markets by film genre on VOD and in cinemas, in number of markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Fiction – Release markets in cinemas and on VOD by region of origin & release clusters

Fiction is the most represented film genre in the sample, with 84% of films classified as fiction film (total of 7,315 fiction films). In this film genre, EU fiction films represent more than half of all fiction films, with 4,074 films (56% of all fiction films). US fiction films account for 29% (or 2,096 films), International fiction represents 13% (or 927 films) and other European fiction accounts for 3% (218 films).

On weighted average release markets and release clusters in cinemas, and on VOD, for fiction films:

- EU fiction:** EU fiction films had a higher number of release markets in cinemas than for VOD services. On average, EU fiction was released in 4.1 countries in cinemas and available in 3.2 on VOD. Thus, theatrical release expanded reach by almost one country. However, when looking at release clusters in terms of countries, the two distribution platforms are close. In both cases, 39% of EU fiction films were released and available in only one EU country (1,604 films in cinemas and 1,608 films on VOD), and 21% were available in two countries. 70% of EU fiction films released in cinemas, and 71% of those for VOD, were available in three or fewer countries. Beyond the three-country mark, theatrical release widens the availability of EU fiction films compared to VOD availability. 90% of EU fiction films were released in 11 or fewer countries, whereas the same percentage of EU fiction films were available on VOD services in seven or fewer countries. A correlation between theatrical releases and later VOD availability might therefore exist for a large share of EU fiction films theatrically released in three to four, or fewer, countries (around 70% to 75% of the fiction sample). Only one EU fiction film was available in 26 markets: *Das weiße Band* (2009 – DE/AT/FR/IT) in cinemas (available in 12 countries on VOD). And only one EU fiction film was available on VOD services in 26 countries: *Anna Karenina* (2012 – GB) (released in 22 countries in cinemas). Seven films were released in 25 countries in cinemas³ and 2 films were available in 25 countries on VOD services⁴. The majority of EU fiction films are however often released, and available on VOD, in two or fewer countries (60% of all fiction films released in cinemas between 2005 and 2010).
- US fiction:** US fiction was also more widely released in cinemas (11.2 countries) than on VOD services (10.3 countries) on average. US fiction films are much more widely distributed in cinemas and on VOD than any other fiction films with other regions of origin, thus confirming the finding of the first section. No clear link between theatrical release and later availability on VOD can be inferred from the release clusters. 16% of US fiction was released in only one country in cinemas but this concerned only 5% of US fiction in the case of VOD services. 80% of US fiction films were released in 20 or fewer countries. However, 80% of US fiction films were available in 14 or fewer countries on VOD. There does not appear to be a

³ *Melancholia* (2011 – DK/SE/FR/DE/IT, available in 14 countries on VOD); *Potiche* (2010 – FR/BE, available in 12 countries on VOD); *Amour* (2012 – FR/DE/AT, available in 12 countries on VOD); *Lucy* (2014 – FR, available in 11 countries on VOD); *Los abrazos rotos* (2009 – ES, available in 10 countries on VOD); *La piel que habito* (2011 – ES, available in 10 countries on VOD); and *Le Have* (2011 – FI/FR/DE, available in eight countries on VOD).

⁴ *Les Misérables* (2012 – GB/US; released in 21 countries in cinemas) and *Beyond that Wasteland* (2012 – SE/IS; released in 1 country in cinemas)



clear pattern between theatrical release and VOD availability for US films. Eighteen US fiction films⁵ were available in 26 countries on VOD services (for several of these 18 films, the number of theatrical release markets was significantly lower). No US fiction film was released in all 26 countries theatrically. Also, seven US films were released in cinemas in 25 countries, whereas 63 were available on VOD services in 25 countries.

- International fiction: International fiction is the only category that had a larger country availability on VOD, with 5.6 countries on average, than in cinemas (3.5 countries). 42% of all International fiction films were released in one country in cinemas. For VOD, the share of International fiction films available in only one country was 30%. In cinemas, 72% of all international fiction was released in three or fewer countries. On VOD, 57% of International fiction films were available in three or fewer countries. The most broadly available International fiction film on VOD was *Australia* (2008 – AU/US) with availability in 25 countries (released in 22 countries in cinemas). In cinemas, the film with the widest release for International fiction was *Brick Mansions* (2014 – CA/FR), which was available in 12 countries on VOD. For this category, a link between theatrical release and later availability on VOD does appear to exist.

⁵ *Saving Mr. Banks* (2013 – US/GB/AU, cinema release markets: 24); *Interstellar* (2014 – US/GB, cinema release markets: 24); *Prince of Persia: The Sands of Time* (2010 – US/GB, cinema release markets: 23); *Alice in Wonderland* (2010 – US/GB, cinema release markets: 23); *300: Rise of an Empire* (2014 – US, cinema release markets: 23); *Herbie: Fully Loaded* (2005 – US, cinema release markets: 22); *Annabelle* (2014 – US, cinema release markets: 22); *Pacific Rim* (2013 – US, cinema release markets: 21); *High School Musical 3: Senior Year* (2008 – US, cinema release markets: 20); *Bedtime Stories* (2008 – US, cinema release markets: 20); *Red Riding Hood* (2011 – US/CA, cinema release markets: 20); *Exodus: Gods and Kings* (2014 – US/GB/ES, cinema release markets: 20); *Horrible Bosses 2* (2014 – US, cinema release markets: 19); *Night at the Museum: Secret of the Tomb* (2014 – US, cinema release markets: 16); *Prom* (2011 – US, cinema release markets: 7), *All About Steve* (2009 – US, cinema release markets: 6), *Diary of a Wimpy Kid: Dog Days* (2012 – US/CA, cinema release markets: 5); and 42 (2013 –US, cinema release markets: 3).



Fiction – Sample composition

	EU fiction	US fiction	International fiction	EUR fiction	Total
Size of sample	4 074	2 096	927	218	7 315
In % of Sample	56%	29%	13%	3%	100%

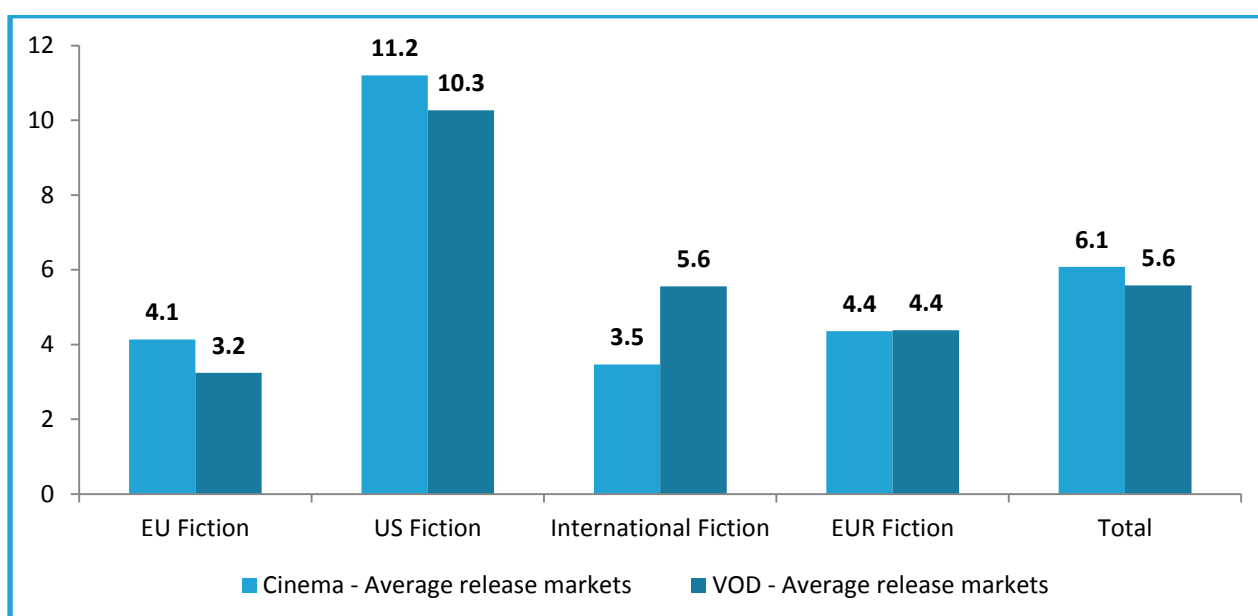
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Weighted average release markets for fiction by region of origin in cinemas and on VOD

	EU fiction	US fiction	International fiction	EUR fiction	Total
Cinema - Average release markets	4.1	11.2	3.5	4.4	6.1
VOD - Average release markets	3.2	10.3	5.6	4.4	5.6

Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Weighted average release markets for fiction by region of origin in cinemas and on VOD



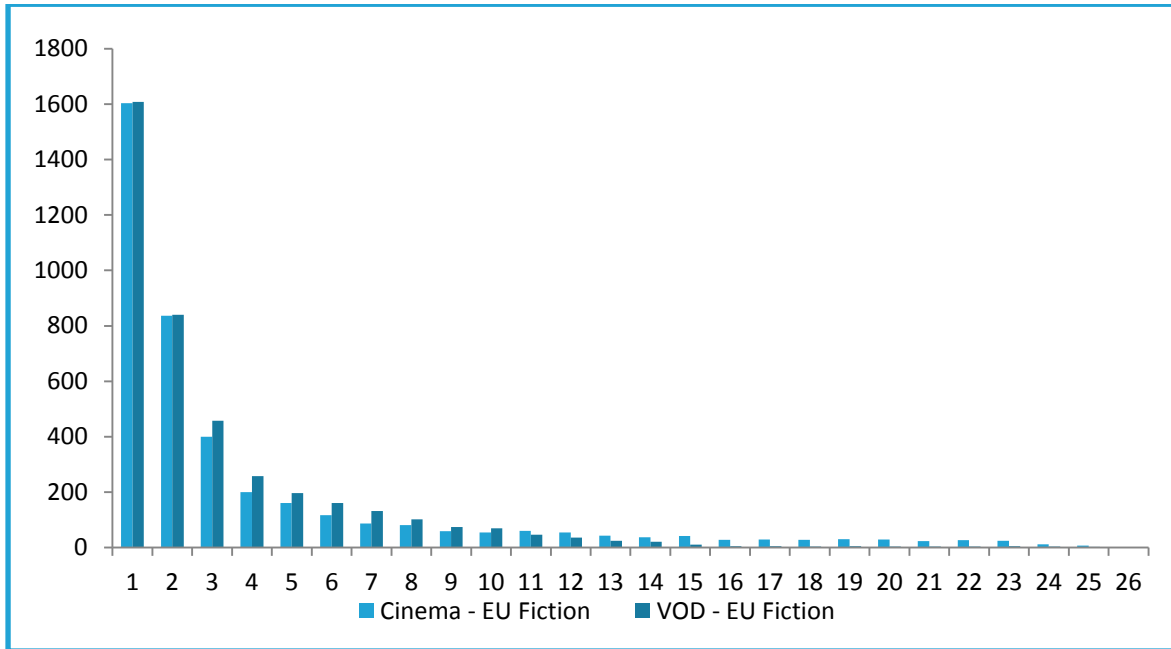
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”



Cluster analysis: Fiction films by region of origin

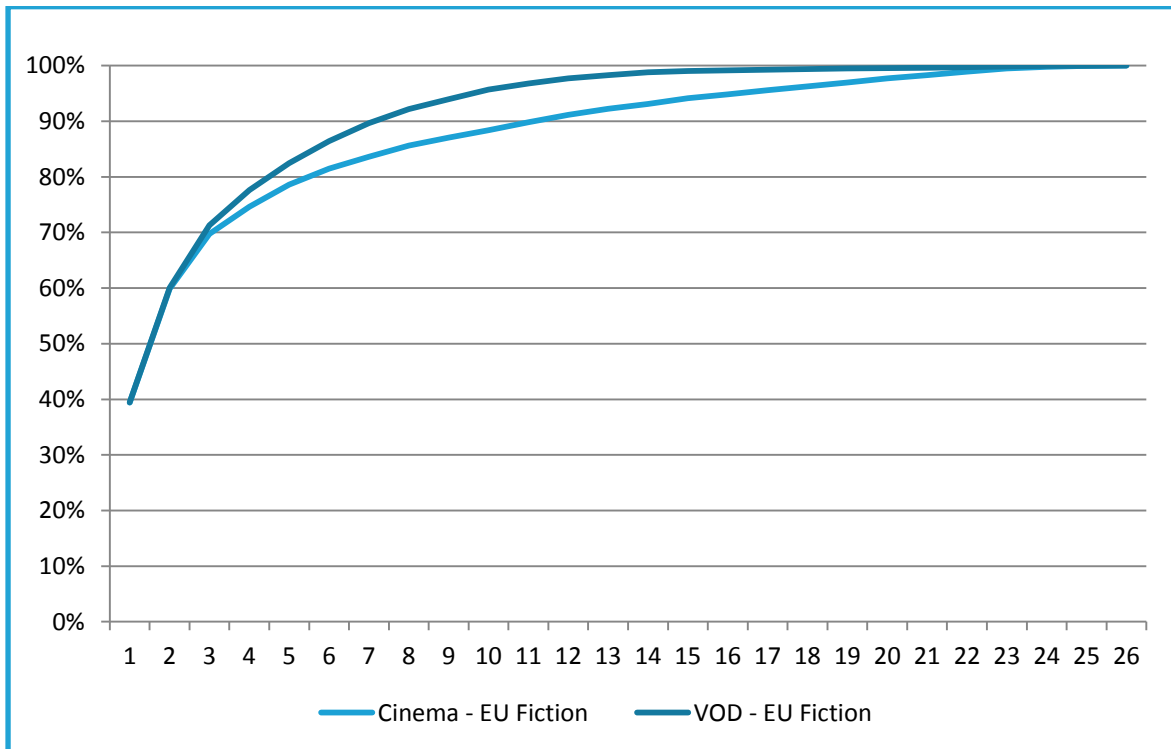
- EU fiction films

Number of EU fiction films released in cinemas and VOD, by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of EU fiction films in cinemas and on VOD by number of release markets

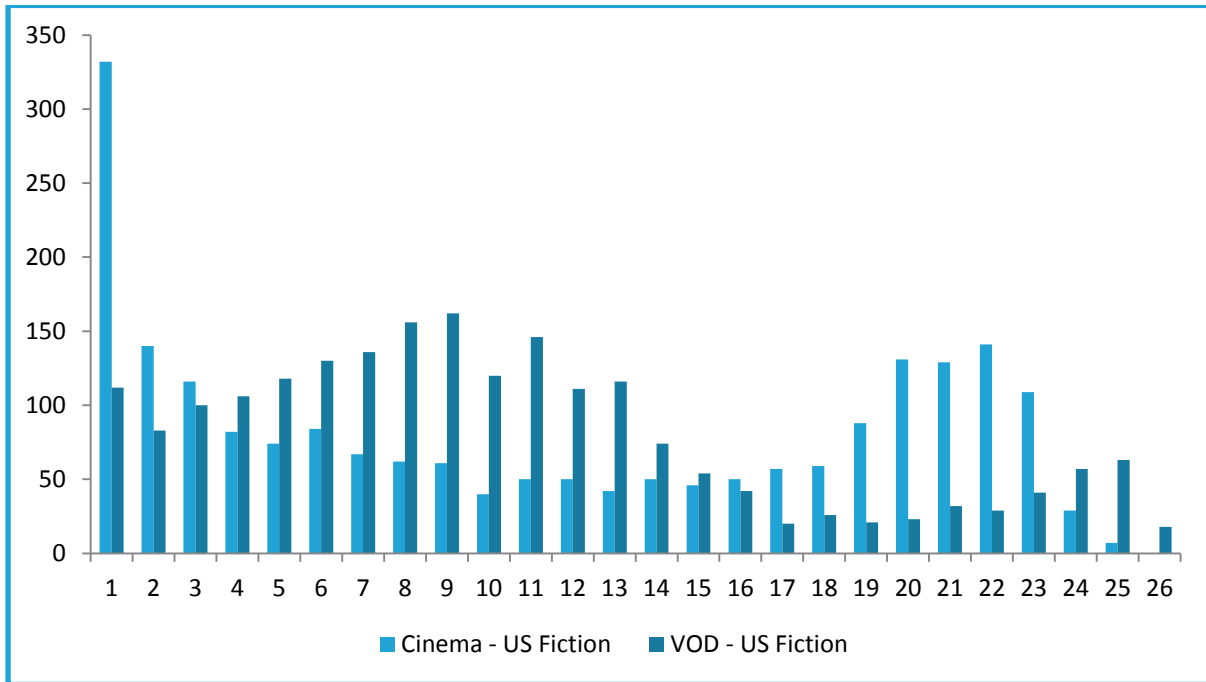


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



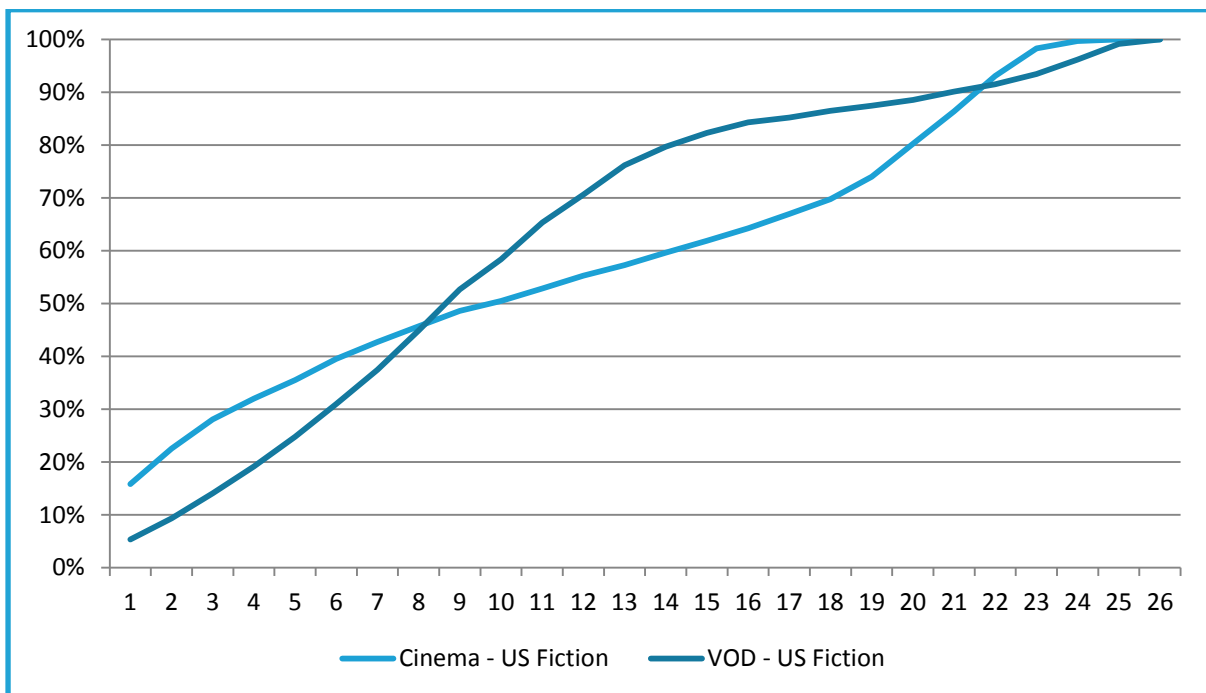
- US fiction films

Number of US fiction films released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of US fiction films in cinemas and on VOD by number of release markets

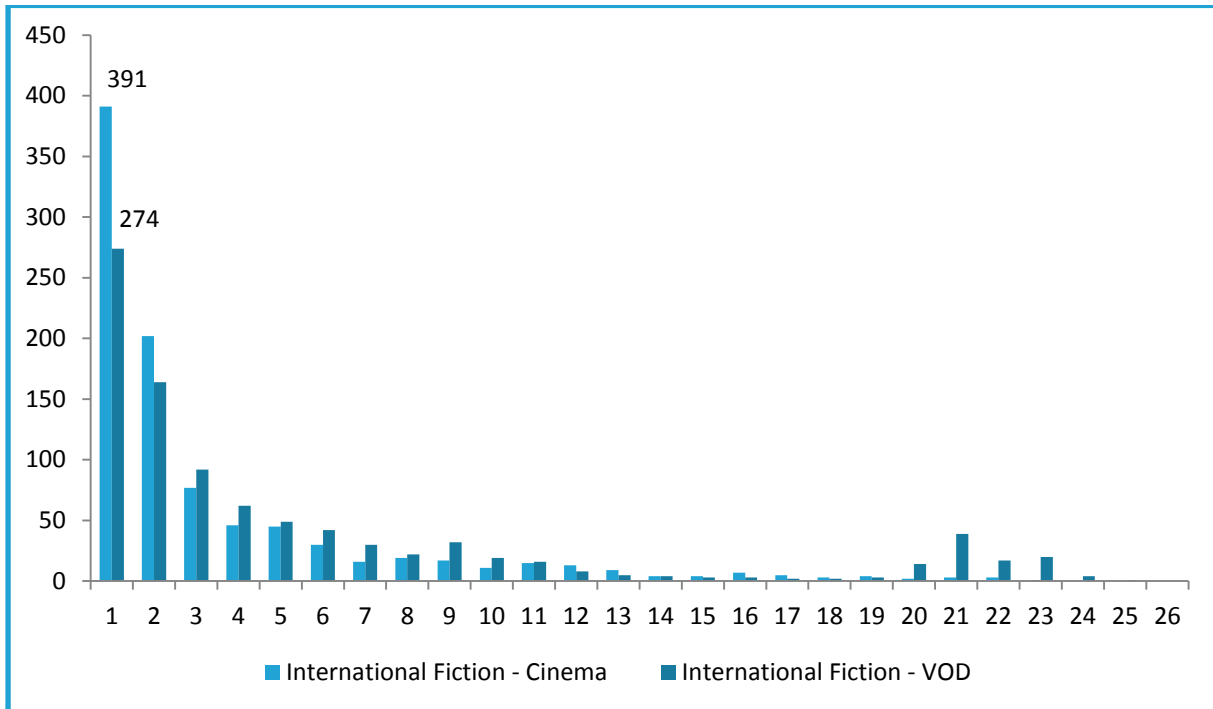


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



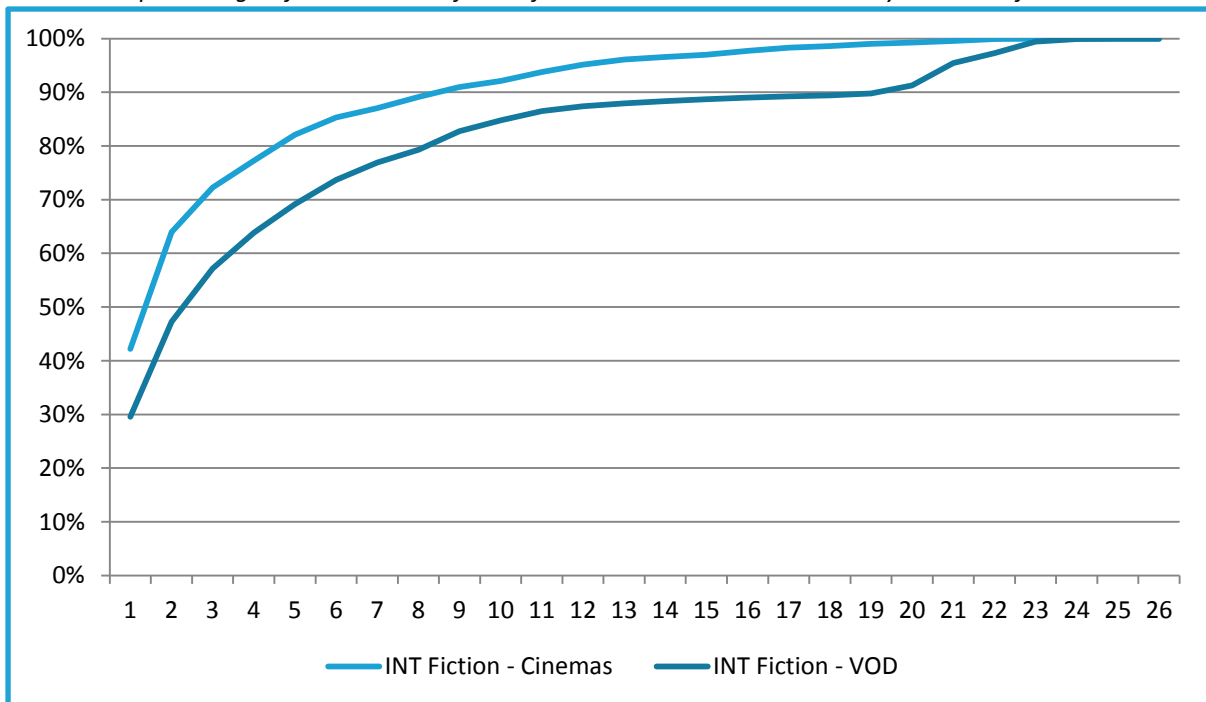
- International fiction films

Number of International fiction films released in cinemas and VOD



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of International fiction films in cinemas and on VOD by number of release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Documentaries – Release markets in cinemas and on VOD by region of origin and release clusters

Documentaries were the **only film genre for which the film sample showed a wider country availability on VOD than in cinemas**, without a region-of-origin distinction. When region of origin comes into play, however, the results are not so unequivocal. As the data for documentaries are rather limited compared to fiction films, the findings should be treated with caution.

- EU documentaries, representing the largest share of documentaries, with 476 films (66%) out of the 725 documentaries in the sample, show no differences in country availability between cinemas and VOD services. On average, EU documentaries were available in 2.6 countries for both distribution windows. In cinemas, 58% of EU documentaries were released in only one country; for VOD the share was 47%. Also, three quarters of EU documentaries were released in three or fewer countries, both for cinema and VOD. The highest number of countries for a theatrical release was 21 countries for *Pina* (2011 – DE/FR, available in eight countries on VOD). For VOD services, the most widely available EU documentary was *Leave the World Behind* (2014 – GB/US, released in three countries in cinemas) with availability in 25 countries. A link appears to exist between theatrical release and later availability on VOD.
- US documentaries were characterised by a sharp increase in average country availability on VOD services. On average, US documentaries were released in 3.4 countries theatrically, whereas on VOD services they were available on average in 5.4 countries. Therefore, US documentary country availability for VOD exceeded theatrical release market numbers by a margin of two countries. This can also be seen in the release clusters. 42% of US documentaries were released in only one country theatrically, whereas this only concerned 20% on VOD services. In cinemas, three quarters of US documentaries were released in three or fewer countries; on VOD this was the case for only 50% of US documentaries. The most widely distributed documentary in cinemas was *This Is It* (2009 – US, country availability on VOD: 21) with a release in 22 countries. On VOD, two documentaries were available in 25 countries: *Springsteen & I* (2013 – GB Inc/US, released in one country in cinemas) and *Sound City* (2013 – US, released in one country in cinemas). A link between theatrical release and later availability on VOD appears to exist for US documentaries of this sample.
- International documentaries: As for US documentaries, International documentaries were on average more available in EU countries on VOD services (3.4 countries) than in cinemas (2.4 countries). As the sample size for international documentaries is rather small, with only 45 films, the results should be treated with caution. 53% of international documentaries were released in only one country in cinemas, 56% in one country on VOD. Also, international documentaries of the sample appear to have been distributed in cinemas in two or fewer countries, with 80% of International documentaries released in two or fewer countries. For VOD services, 82% of International documentaries were available in four or fewer countries. The maximum number of countries for a theatrical release was 13 for two International documentaries: *Stories We Tell* (2012 – CA, VOD country availability: 5) and *Cave of Forgotten Dreams* (2010 – CA/US/FR/GB/DE, VOD country availability: 3). On VOD,



International documentaries had a maximum reach of 23 countries for one film, *All Together Now* (2008 – CA/GB, theatrically released in one country). The second most available documentary on VOD was *Baiju robeža* (2014 – IL/LV, theatrically released in one country), with 17 countries. A link between theatrical release markets and later availability on VOD appears to exist.



Documentaries – Sample composition

	EU documentaries	US documentaries	International documentaries	EUR documentaries	Total
Cinema - Average release markets	2.6	3.4	2.4	2.8	2.8
VOD - Average release markets	2.6	5.4	3.4	2.9	3.3

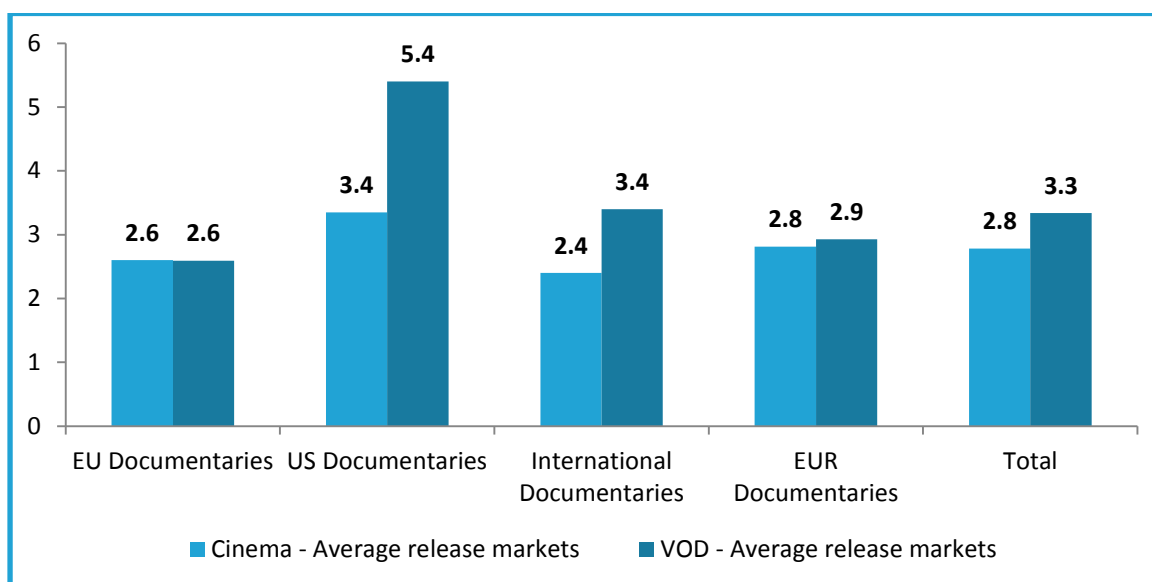
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Weighted average release markets for documentaries by region of origin in cinemas and on VOD

	EU documentaries	US documentaries	International documentaries	EUR documentaries	Total
Size of sample	476	177	45	27	725
In % of sample	66%	24%	6%	4%	100%

Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Average release markets for documentaries in cinemas and on VOD by region of origin



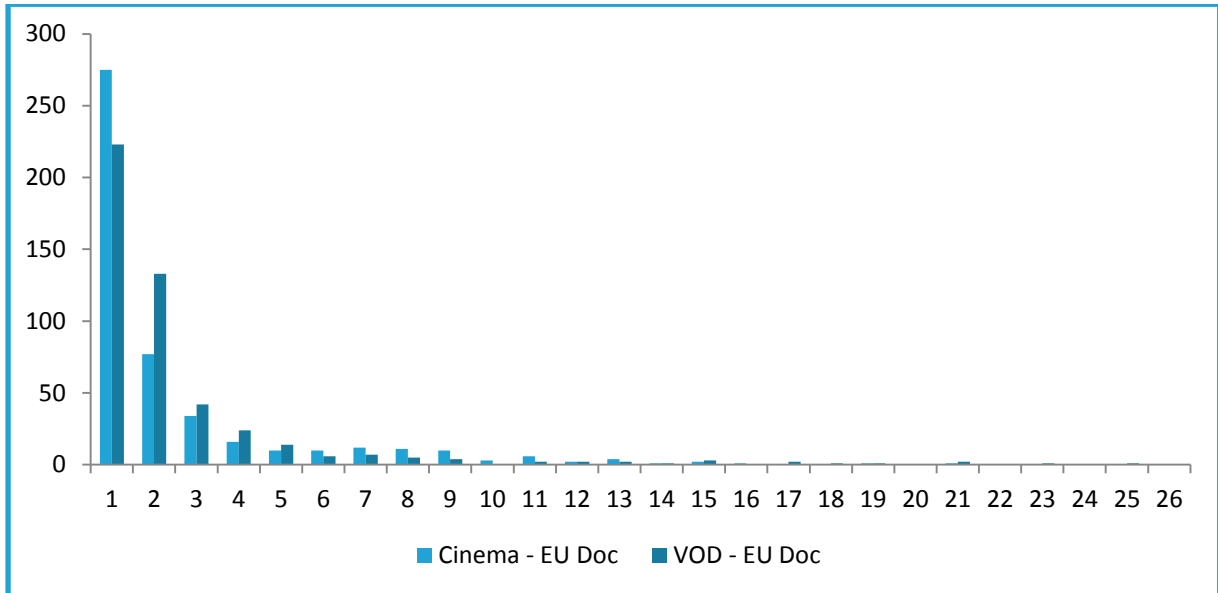
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”



Cluster Analysis: Documentary films by region of origin

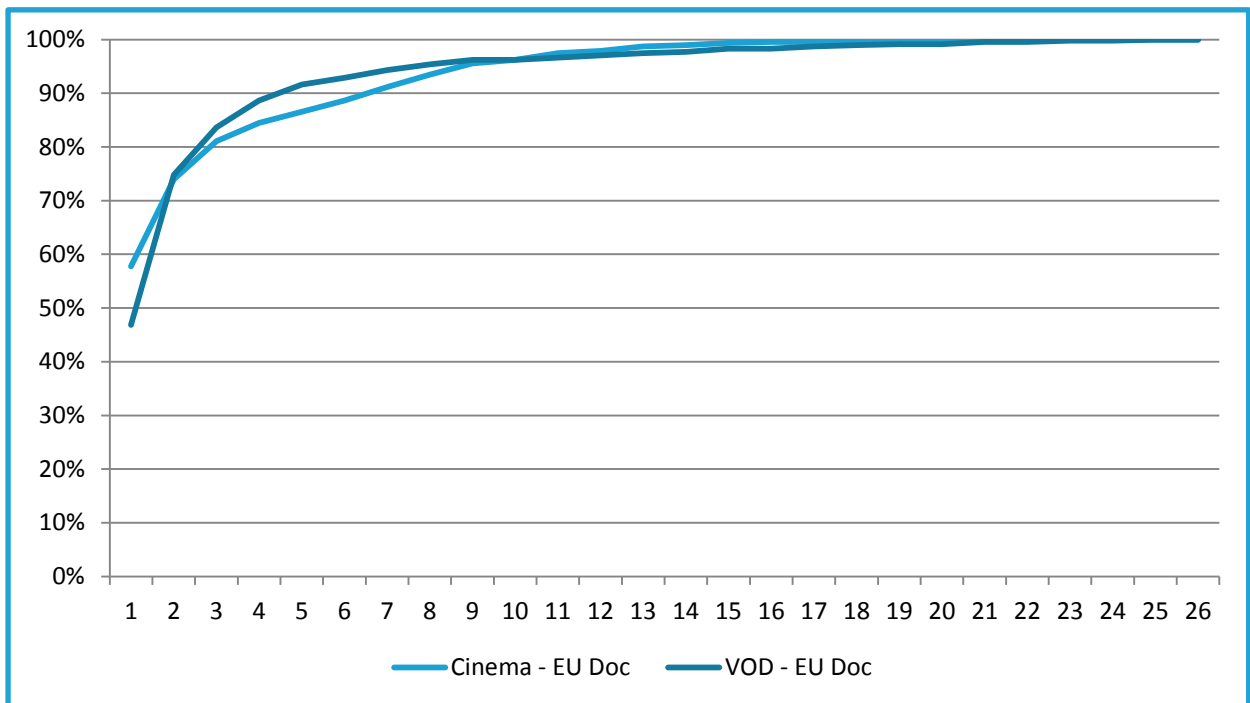
- EU documentaries

Number of EU documentaries released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of EU documentaries in cinemas and on VOD by number of release markets

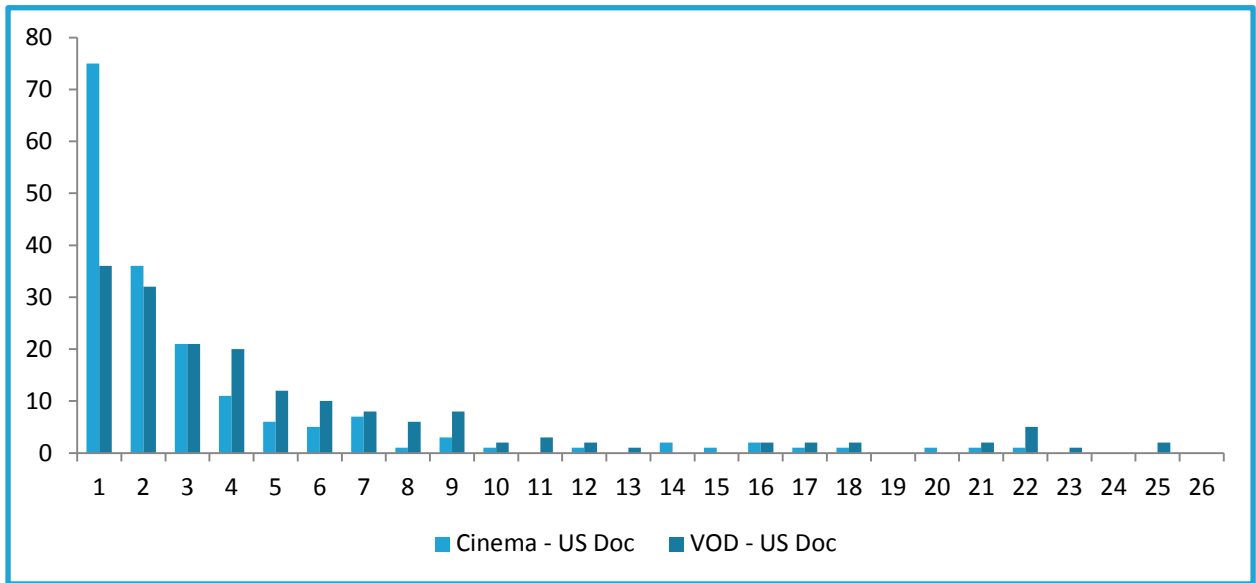


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



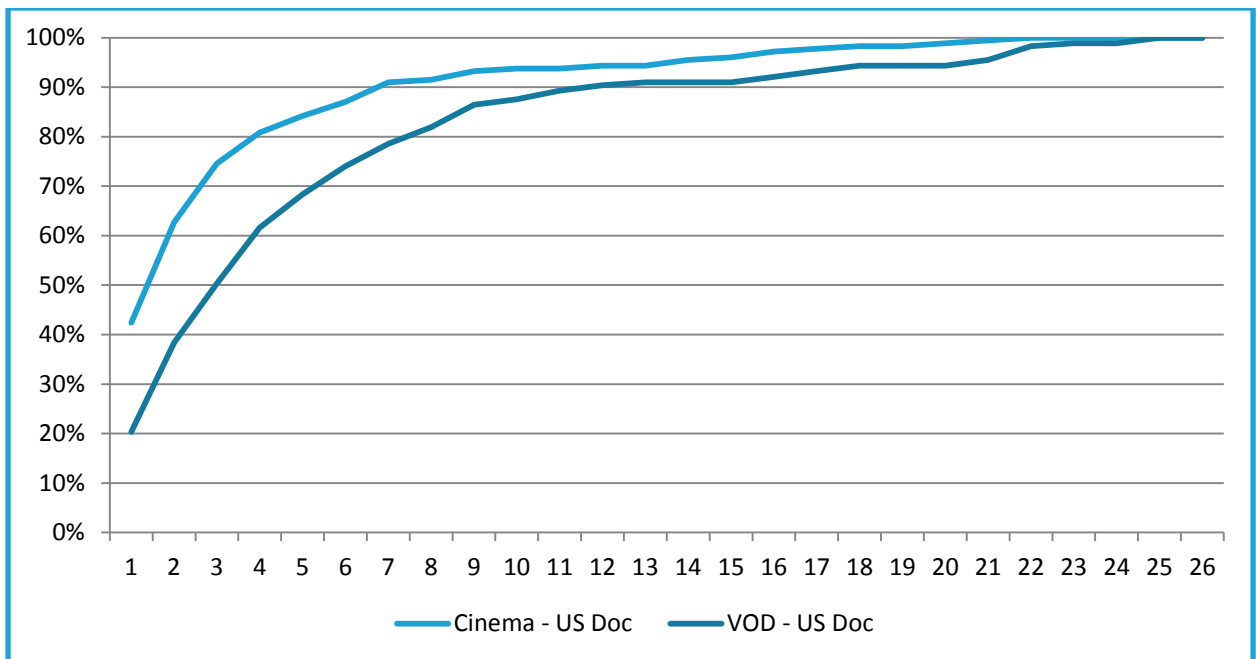
- US documentaries

Number of US documentaries released in cinemas and VOD, by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of US documentaries in cinemas and on VOD by number of release markets

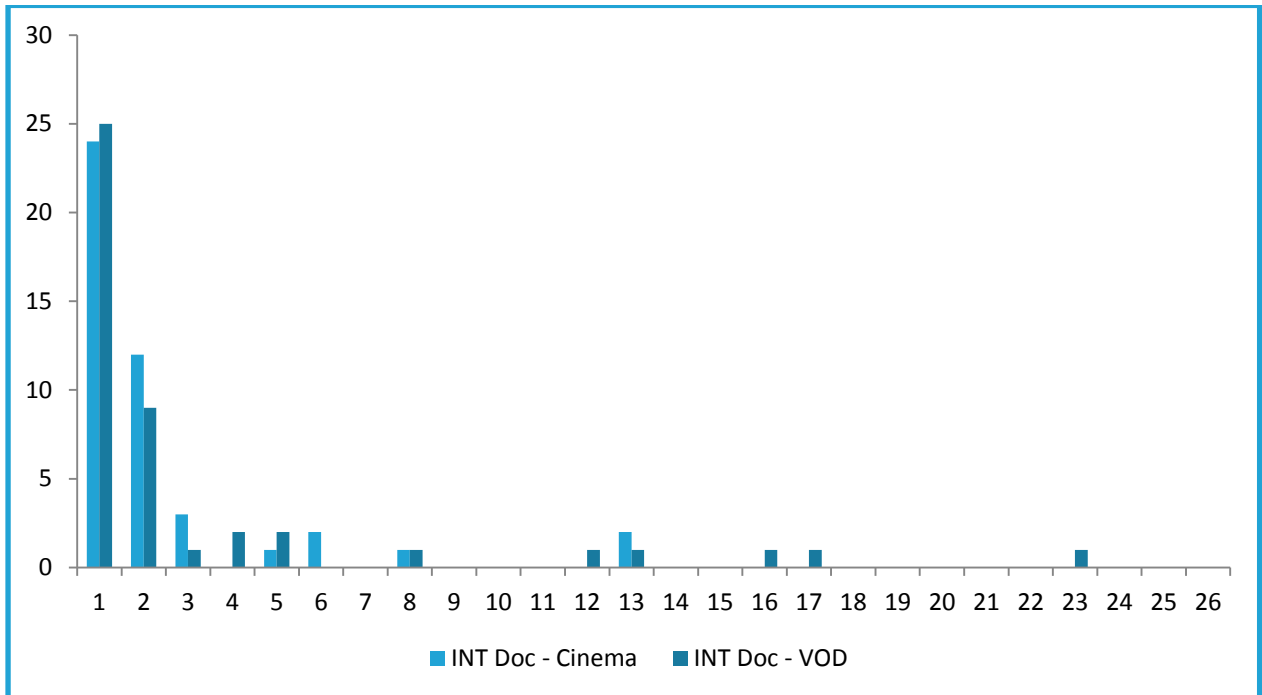


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



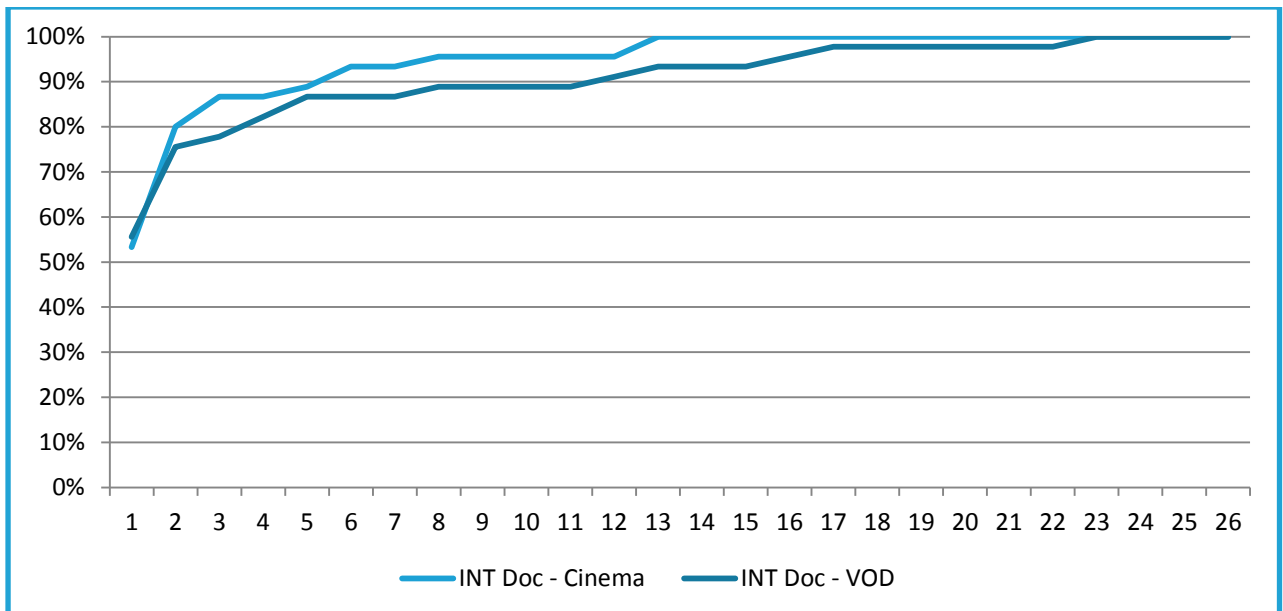
- International documentaries

Number of INT documentaries released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of INT documentaries in cinemas and on VOD by number of release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Animation – Release markets in cinemas and on VOD by region of origin and release clusters

For animation, the third-biggest genre by size of the sample, with 376 films, the results show that animation films of different regions of origin are more widely distributed in theatres than on VOD. EU animation makes up 50% of the sample, US animation 34%, international animation 13% and other European animation 3%. US animation is the film genre with the widest distribution both in cinemas and on VOD, showing the large appeal to audiences of animation made in the US - mostly productions by Walt Disney Pictures, Pixar, DreamWorks Studios, Warner Bros. Animation or 20th Century Fox Animation. As the data for animation films are rather limited compared to fiction films, the findings should be treated with caution.

- EU Animation: In cinemas, EU animation was on average released in 6.3 countries, whereas for VOD their country availability fell to 4.3 countries on average. These averages show that for the sample EU animation has a wider reach, by a margin of two countries, when theatrically released. This finding becomes even more evident when release clusters are examined: 14% of EU animation films were released in only one country. On VOD this percentage climbs to 26%. Also, 90% of EU animation was theatrically released in 15 or fewer countries. On VOD services, 90% of EU animation was available in nine or fewer countries. Two EU animation films were theatrically released in 23 countries: *Arthur et les Minimoys* (2006 – FR, VOD country availability: 11) and *Sammy's avonturen: De geheime doorgang* (2010 – BE/US, VOD country availability: 9). On VOD, only one film was available in 23 countries: *Pettson och Findus 3: Tomtemaskinen* (2005 - SE/DK/GB/HU, theatrically released in seven countries). From these results, it appears that EU animation films benefit from more release markets when released to cinemas. A link between theatrical release markets and later availability on VOD services appears to exist.
- US Animation: US animation is the film genre with the widest availability both in cinemas and on VOD, with respectively 16.6 and 14.6 countries - an average availability three times greater than that of other film genres of different regions of origin. In terms of release clusters, no link can be established between theatrical release markets and later availability on VOD services. 7% of US animation was released in one country theatrically, 5% was available in one country on VOD. 50% of US animation films were theatrically released in 21 or fewer countries. However, on VOD the same percentage was available in 13 or fewer countries. Theatrically, the largest count of release markets was 24 countries for eight US animation films: *The Boxtrolls* (2014, VOD country availability: 9); *How to Train Your Dragon 2* (2014, VOD country availability: 10), *Frozen* (2013, VOD country availability: 11); *Turbo* (2013, VOD country availability: 18), *Rio 2* (2014, VOD country availability: 21), *Walking with Dinosaurs 3D* (2013, VOD country availability: 22), *The Lego Movie* (2014, VOD country availability: 24) and *Planes: Fire & Rescue* (2014, VOD country availability: 25). On VOD, six US animation films were available in all 26 countries: *Cars* (2006, theatrically released in 23 countries); *Up* (2009, theatrically released in 23 countries); *Despicable Me* (2010, theatrically released in 23 countries); *Tangled* (2010, theatrically released in 23 countries); *The Lorax* (2012,



theatrically released in 23 countries); and *Bolt* (2008, theatrically released in 22 countries).

- International Animation: International animation accounted for only 13% of the animation film sample. Therefore findings should be interpreted with caution. On average, International animation films were theatrically released in 5.8 countries and available in 4.9 countries on VOD. The theatrical distribution is thus wider than on VOD services for several films of the sample. However, this difference is meaningful for only a quarter of films of the sample. 30% of International animation films were released in cinemas in one country, and 32% of those for VOD. Almost 70% of International Animation films were released in four or fewer countries, for both cinema and VOD. The highest number of theatrical release markets was 23 countries for two films: *Happy Feet Two* (2011 – AU, VOD country availability: 25) and *Vals im Bashir* (2008 – IL/FR/DE/US/FI/CH/BE/AU, VOD country availability: 7). On VOD, one film was available in 25 countries: *Happy Feet Two* (2001 – AU). And one film was available in 23 countries: *Happy Feet* (2006 - AU/US, theatrically released in 21 countries). As the sample is rather small, it is hard to make a judgement on a possible link between theatrical release markets and later availability on VOD services. However, a certain degree of correlation between the number of theatrical release markets and VOD country availability appears to exist.



Animation – Sample composition

	EU animation	US animation	International animation	EUR animation	Total
Size of sample	187	129	50	10	376
In % of sample	50%	34%	13%	3%	100%

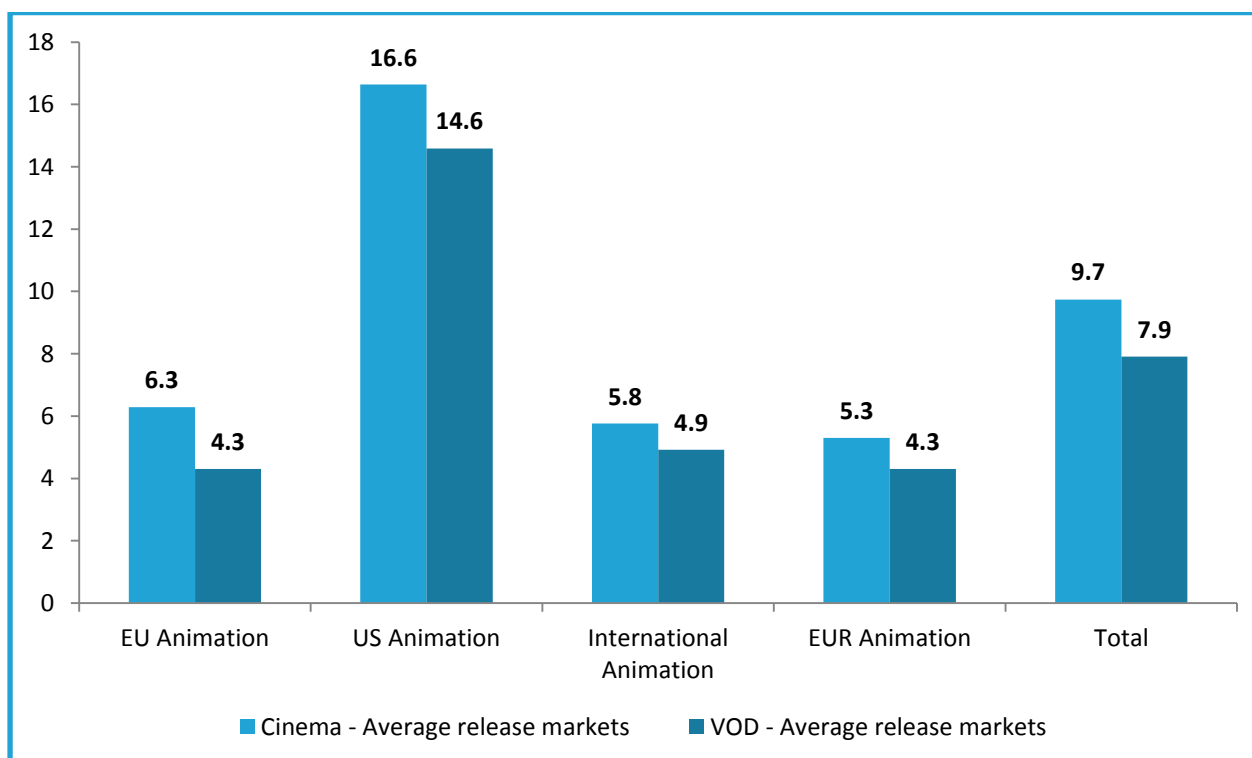
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Weighted average release markets for animation films by region of origin in cinemas and on VOD

	EU animation	US animation	International animation	EUR animation	Total
Cinema - Average release markets	6.3	16.6	5.8	5.3	9.7
VOD - Average release markets	4.3	14.6	4.9	4.3	7.9

Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

Average release markets for animation films in cinemas and on VOD by region of origin



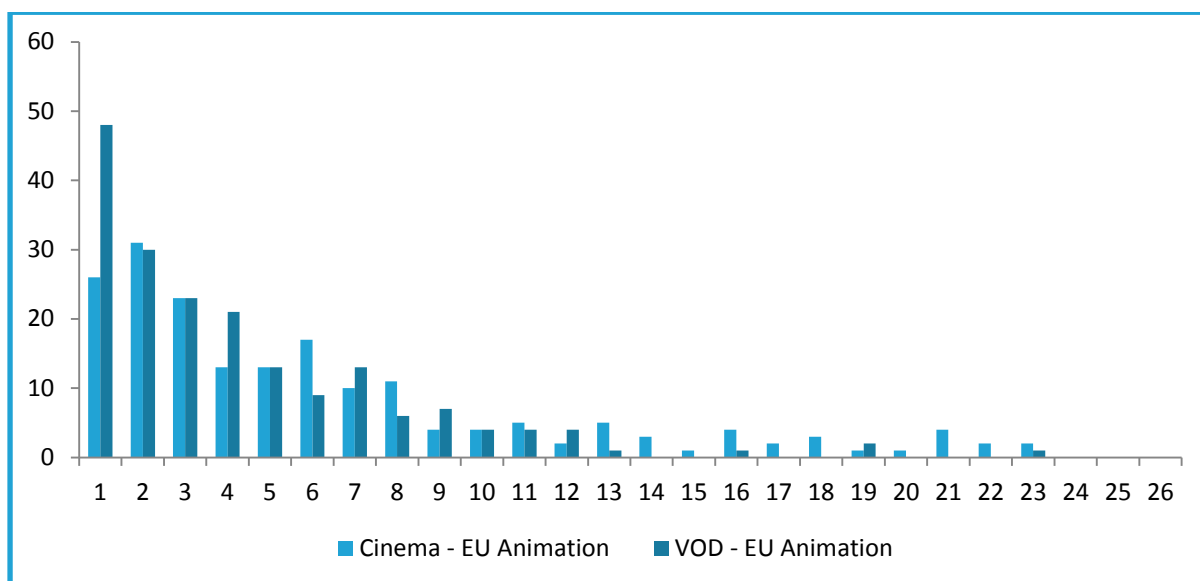
Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”



Cluster analysis: Animation films by region of origin

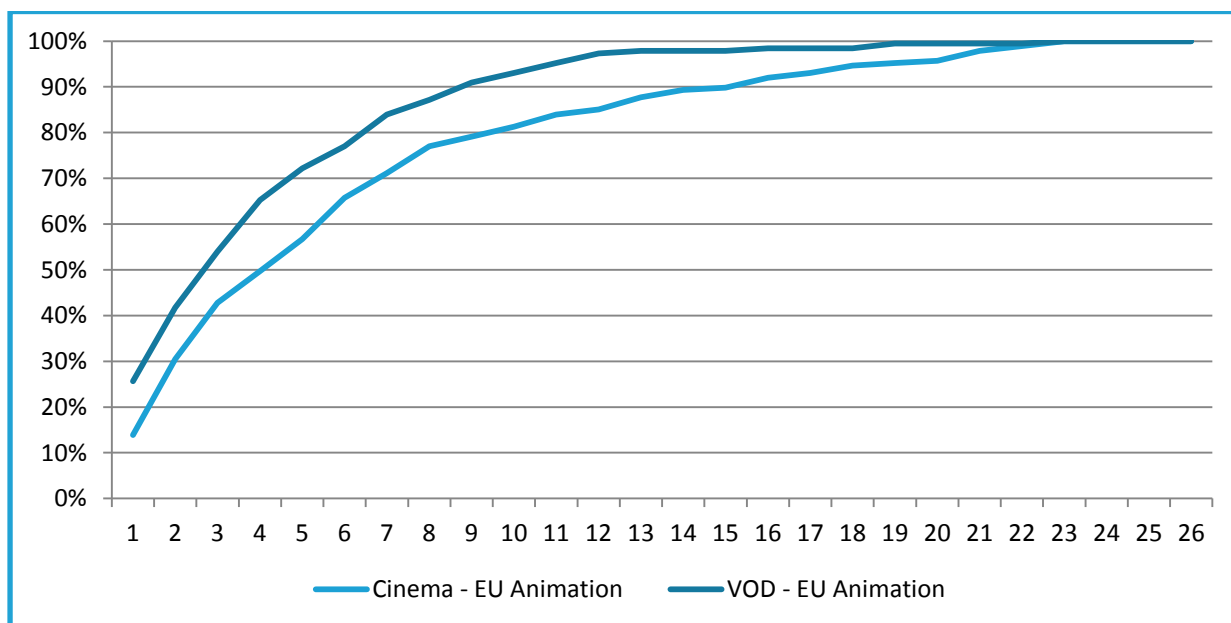
- EU animation films

Number of EU animation films released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of EU animation films in cinemas and on VOD by number of release markets

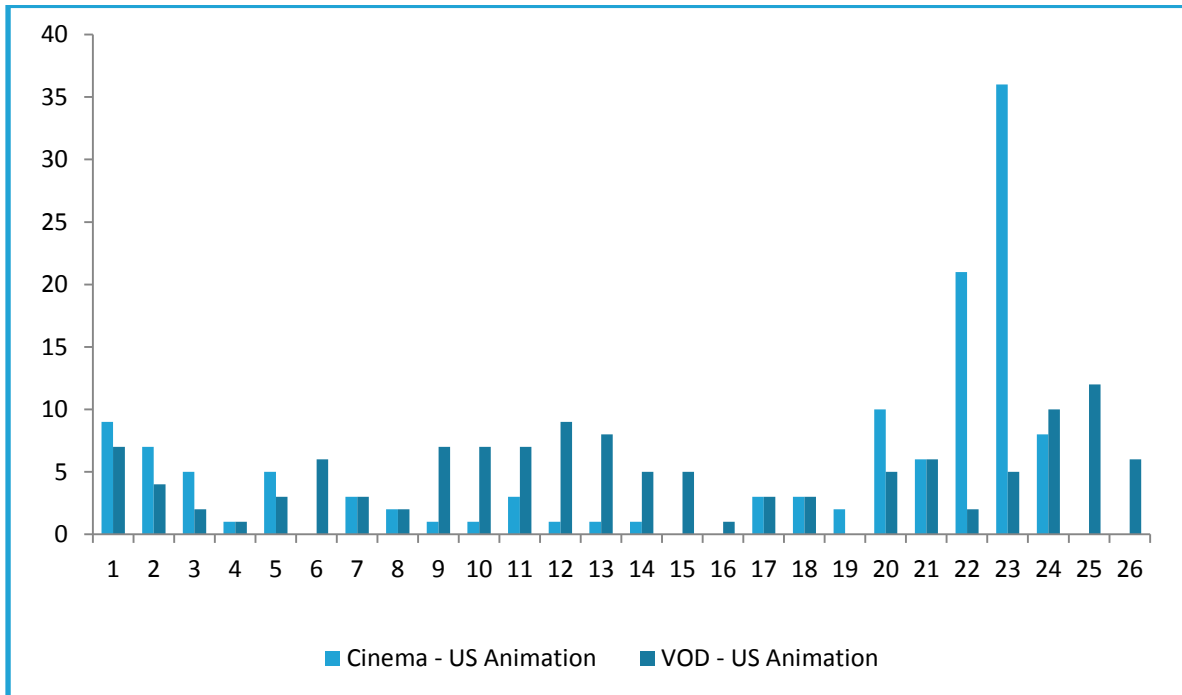


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



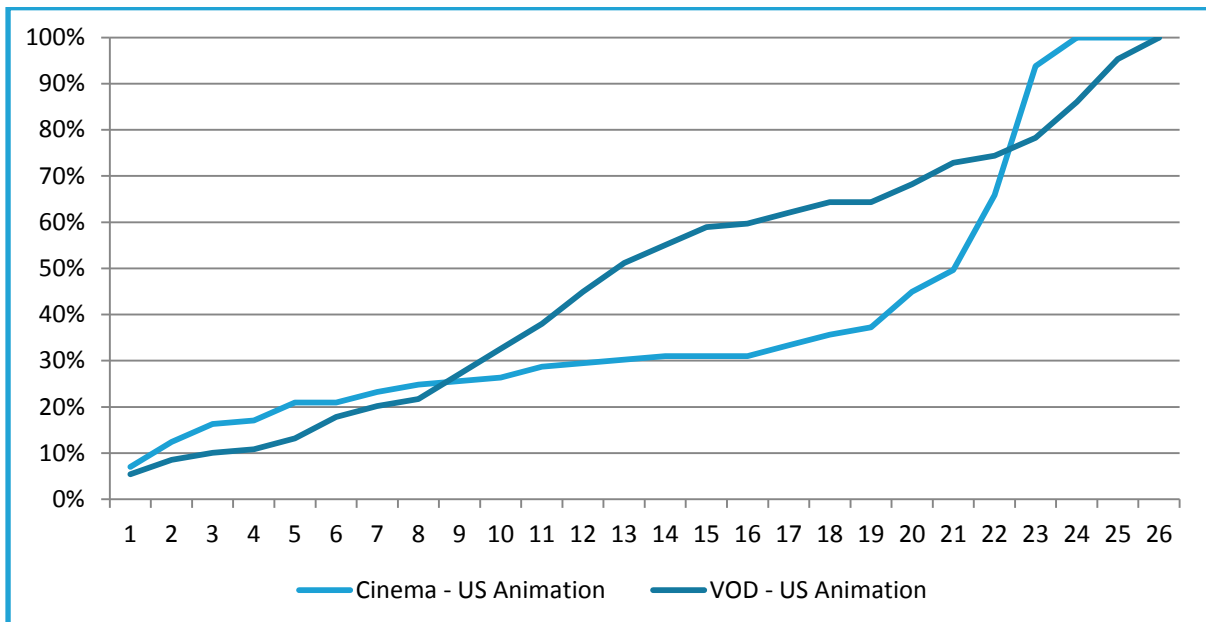
- US animation films

Number of US animation films released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of US animation films in cinemas and on VOD by number of release markets

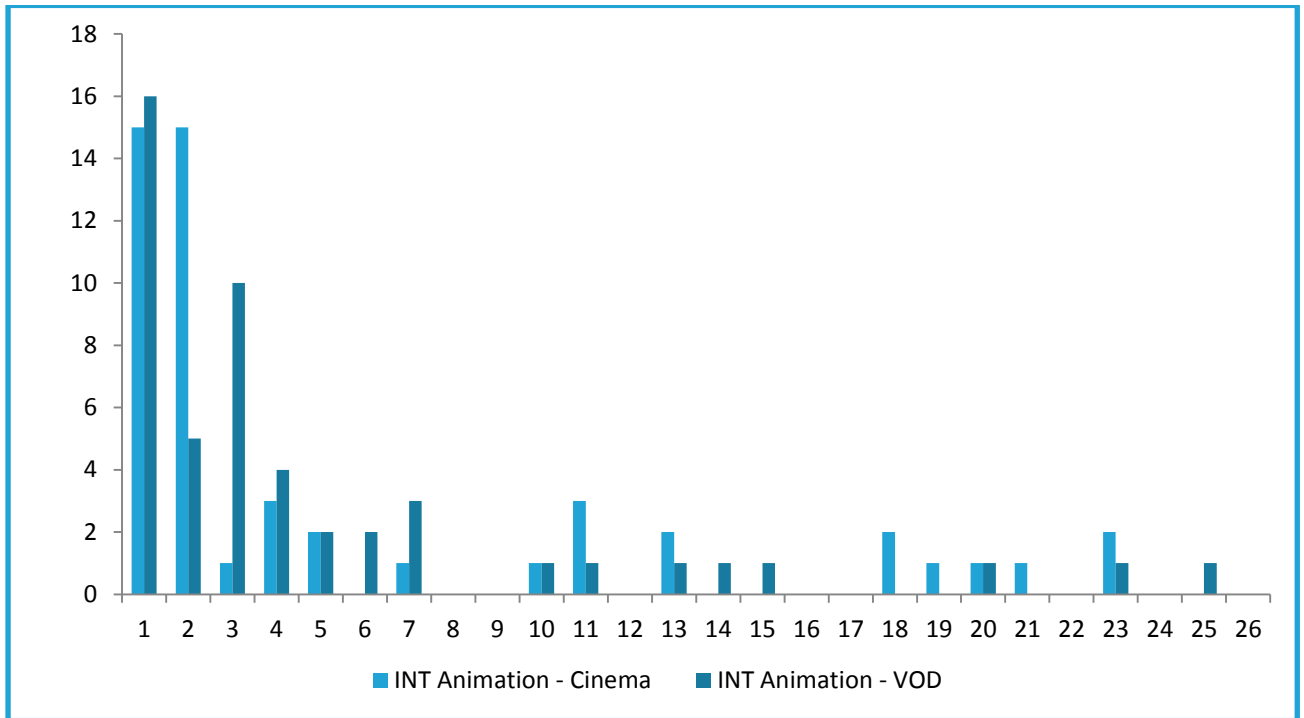


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



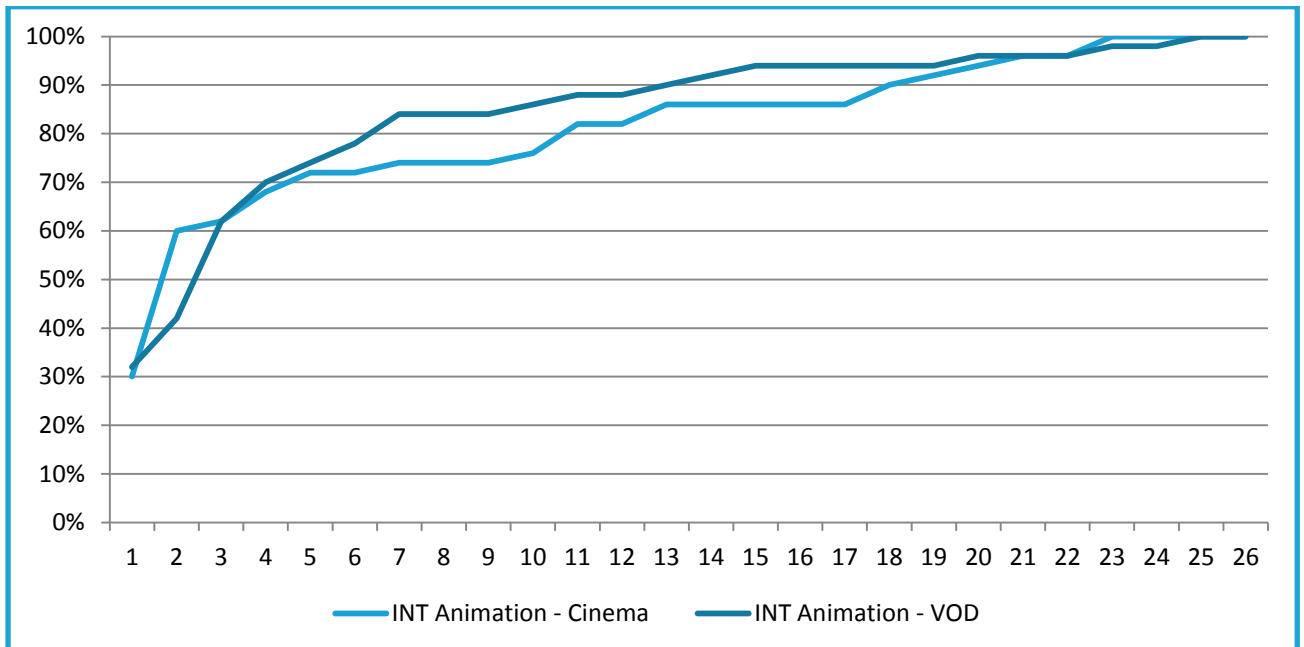
- International animation

Number of INT animation films released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of INT animation films in cinemas and on VOD by number of release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Children fiction – Release markets in cinemas and on VOD by region of origin

As 90% of the children fiction sample is composed of films with an EU origin, the other regions of origin are not further taken into account in this section. EU children fiction films had a wider release in terms of countries in cinemas, with 3.9 countries on average, than on VOD, with 2.9 countries.

Cinema releases helped EU children fiction films to increase their circulation by one country, compared to VOD services. 24% of EU children fiction was released in one country in cinemas; for VOD the percentage was 37% of the films of the sample. The three-country bottleneck is reached for 67% of films released in cinemas (available in three or fewer countries) and for 77% on VOD services. A link appears to exist between the theatrical release pattern and the later availability on VOD services.

Two EU children fiction films were released in cinemas in 24 countries: *The Three Musketeers* (2011 – DE/GB/FR, VOD country availability: 15) and *Astérix aux Jeux Olympiques* (2008 – FR/DE/ES/IT, VOD country availability: 9). On VOD services, the highest number of countries for availability of an EU children fiction film was 25 countries for *Mr. Bean's Holiday* (2007 – GB/FR/DE/US, theatrically released in 22 countries).



Children fiction – Sample composition

	EU children fiction	US children fiction	International children fiction	EUR children fiction	Total
Size of sample	239	1	5	20	265
In % of sample	90%	0%	2%	8%	100%

Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”

As the sample for children fiction from outside the EU is too small, this section focuses only on EU children fiction.

Weighted average release markets for EU children fiction in cinemas and on VOD

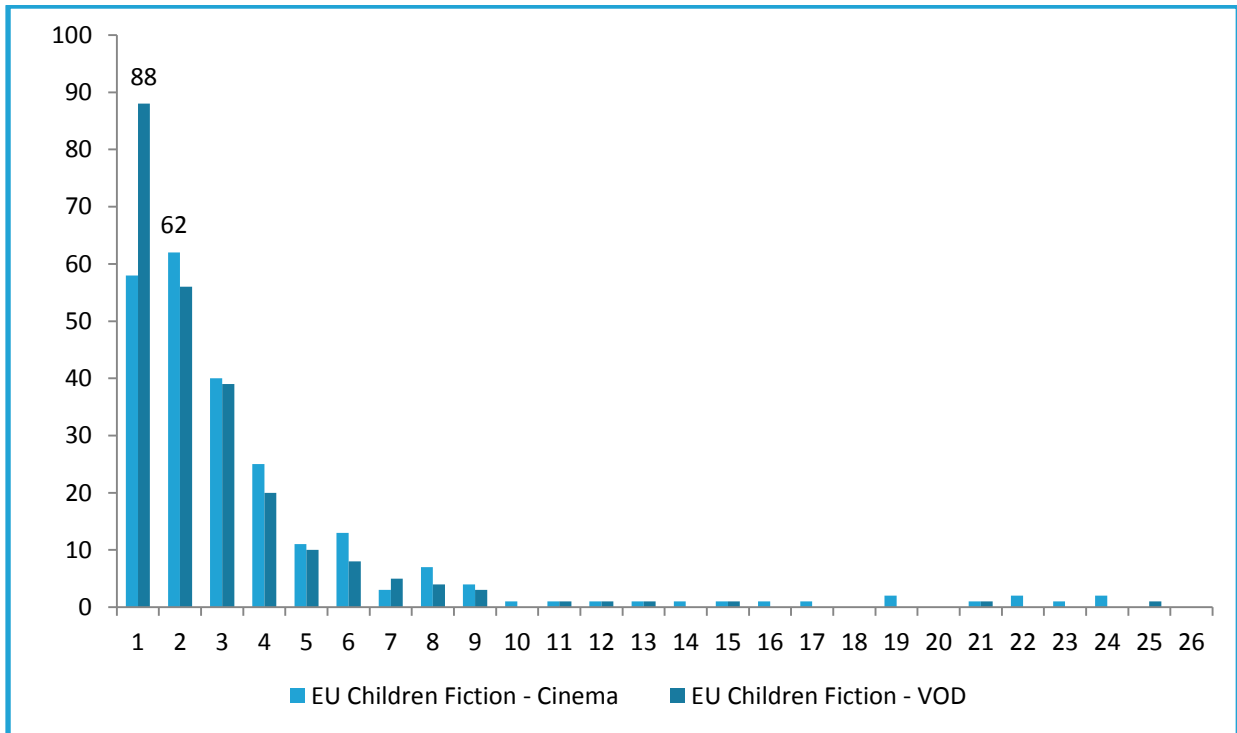
	EU children fiction
Cinema – Average release markets	3.9
VOD – Average release markets	2.9

Source: LUMIERE database and OBS report “Origin of films in VOD catalogues in the EU”



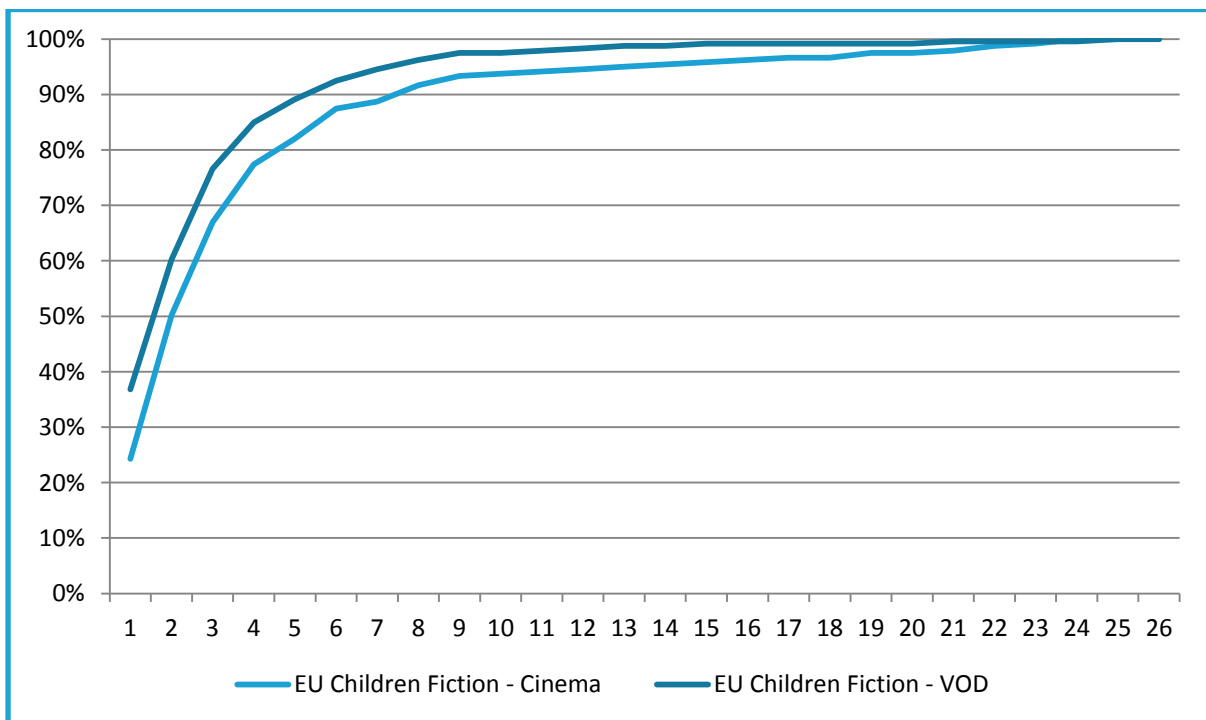
Cluster analysis: EU children fiction

Number of EU children fiction films released in cinemas and VOD by number of countries



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"

Cumulative percentage of EU children fiction films in cinemas and on VOD by number of release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



The impact of theatrical admissions for country availability on VOD

In this final section, the link between theatrical admissions and availability on VOD services is further investigated. Whereas a (logical) link appears to exist between the number of theatrical release markets and average admissions for films in cinemas, this link is not guaranteed for films on VOD. Do theatrical admissions influence the number of countries in which a film is available? Or does theatrical success not influence at all the number of countries in which a film is released on VOD?

- Cinema release markets and average admissions per film

The data indicates a link between average admissions per film and number of theatrical release markets. The higher the number of release markets, the higher the average admissions per film, as can be seen in the graph on the next page. On average, films released in cinemas in only one country had average admissions of 94,773 per film (2,931 films of the sample), the lowest average admissions rate by theatrical release markets. The highest average admissions rate is found for films released in 23 countries (175 films) with 9.9 million admissions. As the number of films released in 24 countries (51 films), 25 countries (14 films) and 26 countries (1 film) falls dramatically, the average admissions tally is less representative: 8.4 million for films released in 24 countries, 8.8 million for films released in 14 countries and 2.3 million for the one film released in 26 countries. The one million average admissions mark is passed for films released in 15 markets, with average admissions of 1.3 million. The number of theatrical release markets does therefore influence to a certain extent average admissions per film.

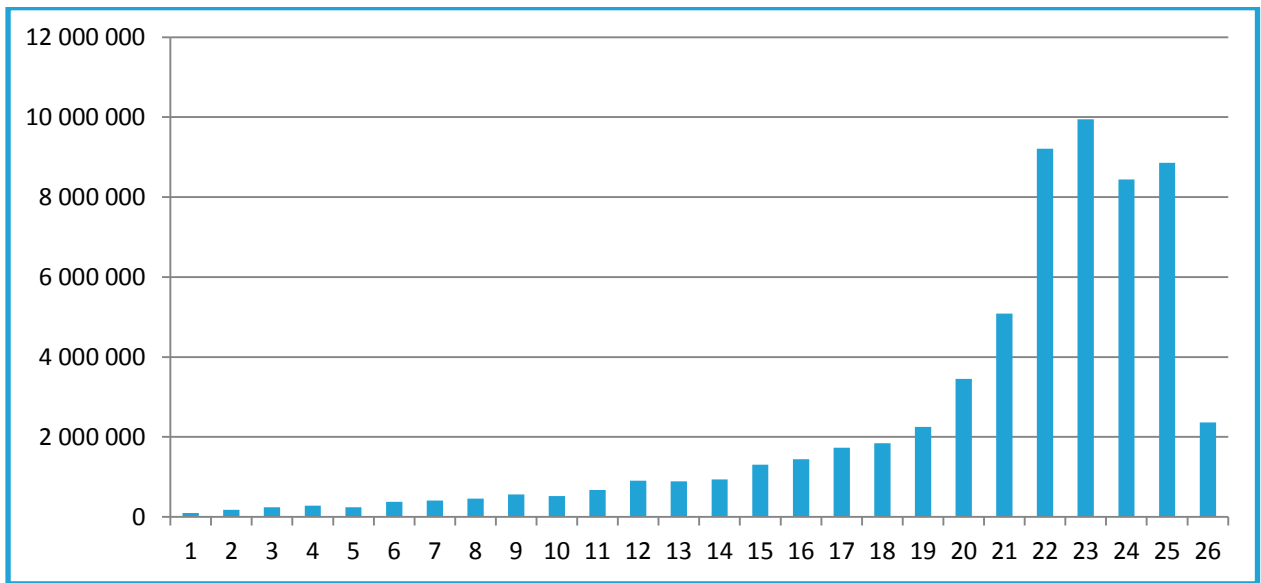
- VOD country availability and average theatrical admissions per film

Films that are widely available on VOD tend to have a higher tally of average admissions per film. However, this link is neither clear, nor straightforward, as can be seen from the graphics on the next pages. For films available in one country on VOD, average theatrical admissions were 166,316 (2,584 films). The one million average admissions mark was passed for films released in eight countries, with average admissions of 1.06 million (312 films). The highest average of admissions per film was reached for the 25 films available in 26 countries on VOD, with average admissions of 8.2 million. However, the link between theatrical admissions and number of countries in which a film is available on VOD is not linear and not closely related. For example, for the 87 films available in 21 countries, the admissions average was 1.89 million. However, for the 52 films available on VOD in 20 countries the admissions average was 2.9 million, and for the films available in 22 countries the average was 2.8 million. Therefore, it is evident that theatrical success does play a role, however limited, but is not the sole explanation for the number of release markets on VOD for a given film. Theatrical success, measured by admissions, influenced to a limited degree the number of countries in which a film was available on VOD in the sample. However, the link between theatrical release markets and VOD country availability appears to constitute a stronger influence in the case of certain genres of EU and International films, as seen in the section before.

The following scatter graphics provide more insight into the relation between theatrical admissions per film and country availability on VOD for films by region of origin. Theatrical admissions do not appear to influence heavily later country availability on VOD. For EU and US films however the link between theatrical admissions and number of countries where films are available on VOD services is stronger than for International films. However, the data suggests that for all films theatrical admissions play a small role in determining the number of countries in which a film is available on VOD but are not decisive regarding the number of countries for VOD distribution.

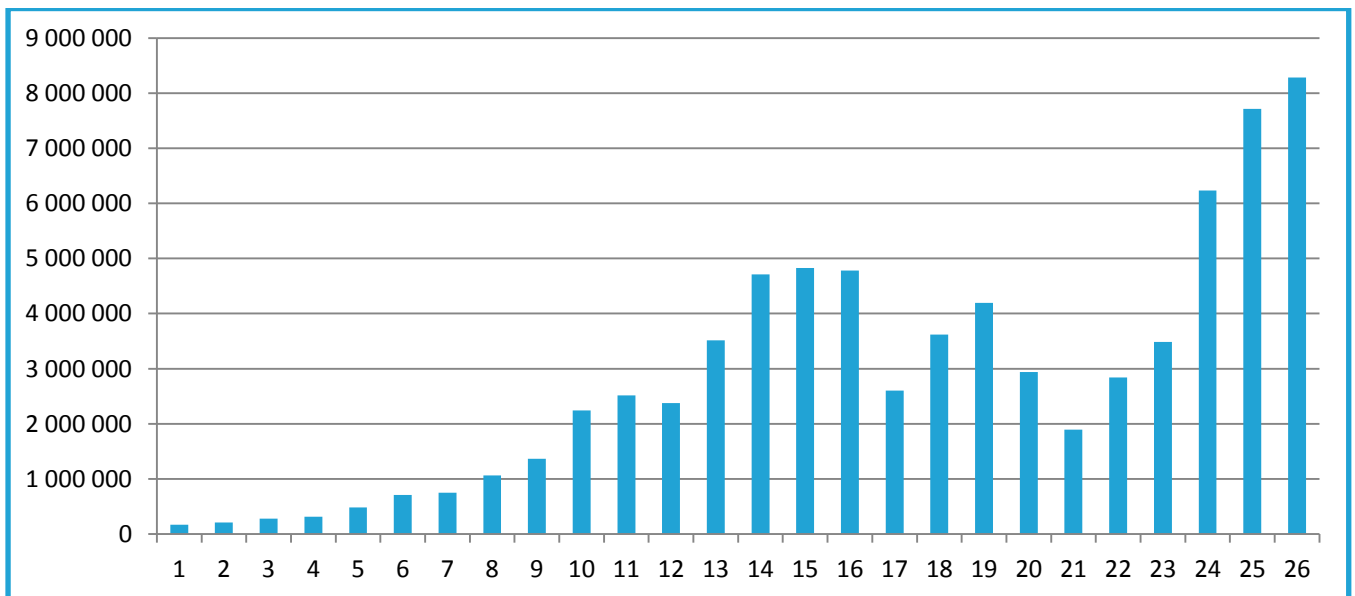


Cinema - Average admissions per film by number of cinema release markets in number of theatrical admissions (8,759 films)



Source: LUMIERE

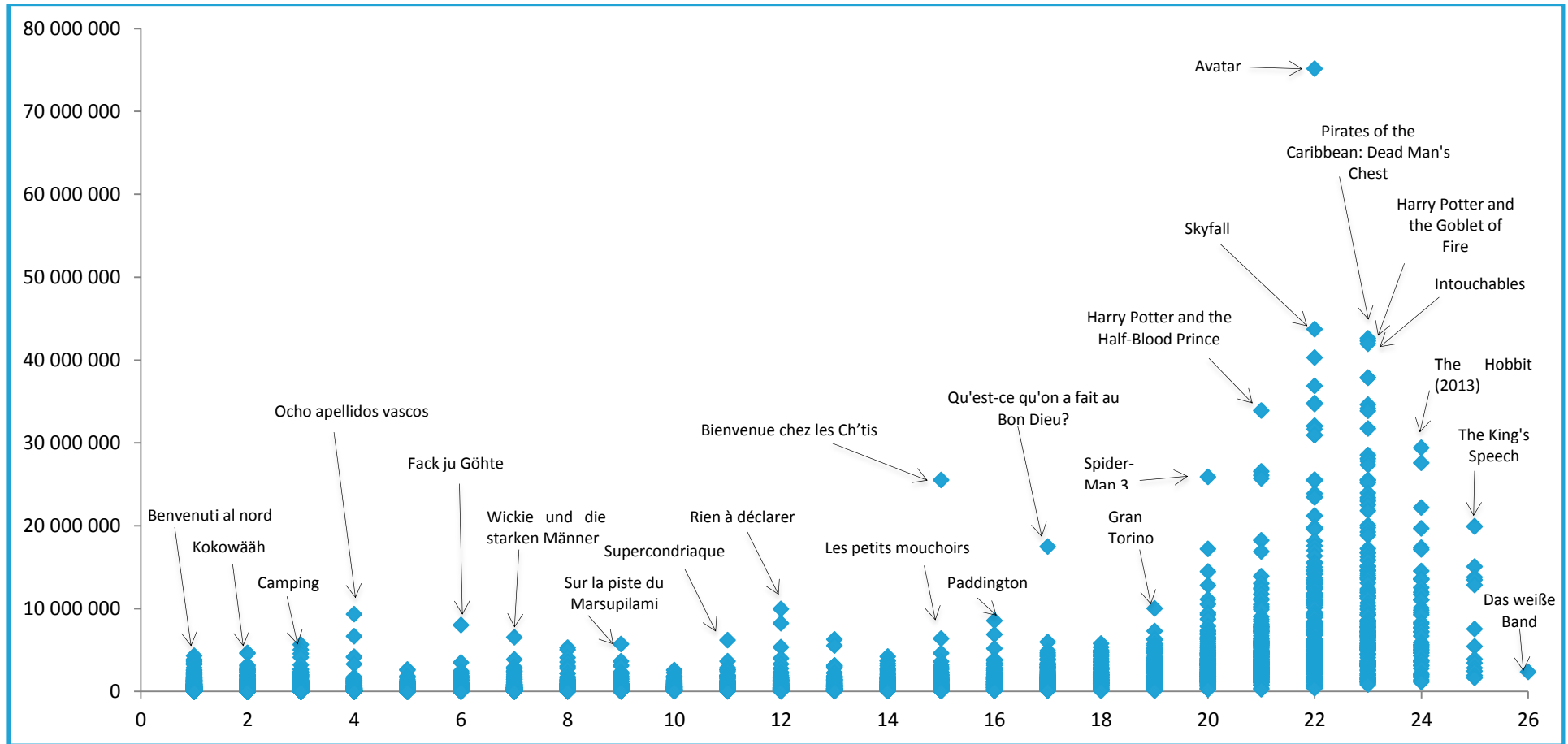
VOD - Average theatrical admissions per film by number of VOD release markets in number of theatrical admissions (8,759 films)



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



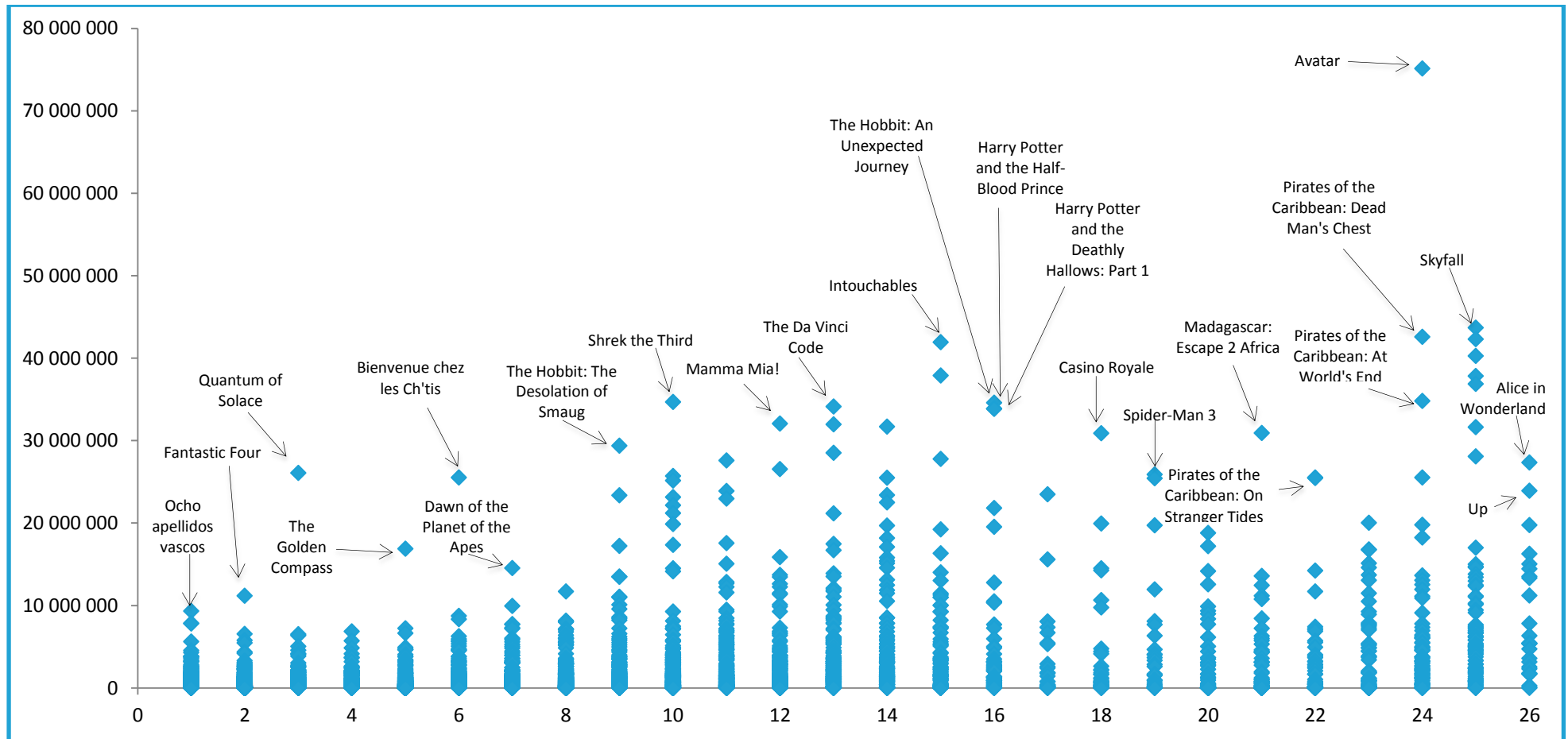
Total theatrical admissions by film in function of theatrical release markets in units (8,759 films) and total admissions



Source: LUMIERE



Total theatrical admissions by film in function of VOD country availability in units (8,759 films) and total admissions

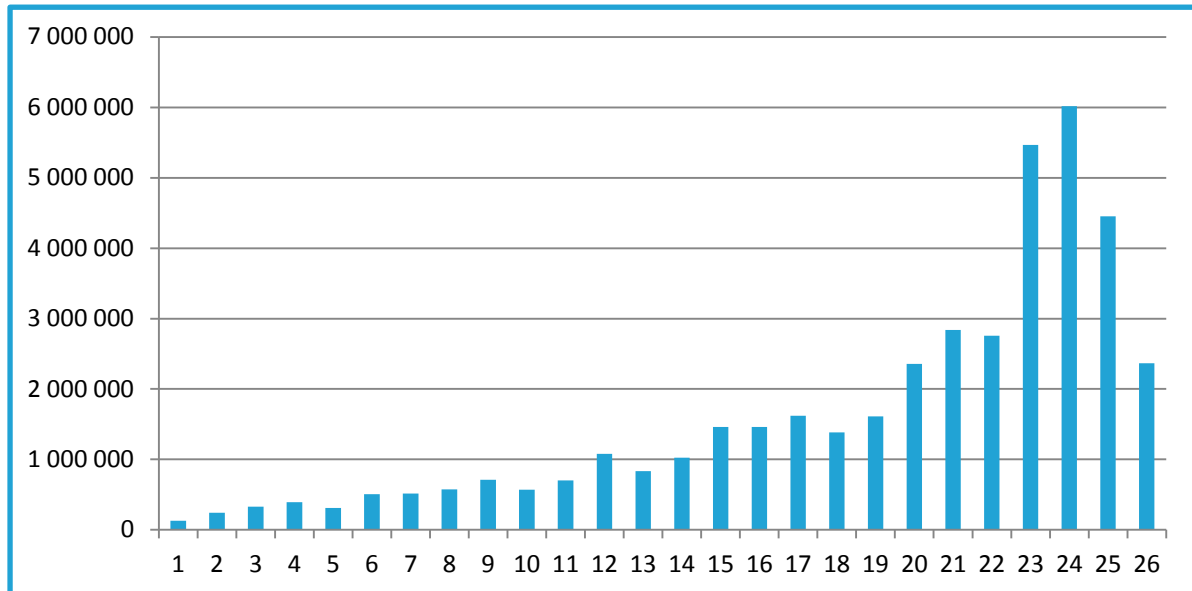


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



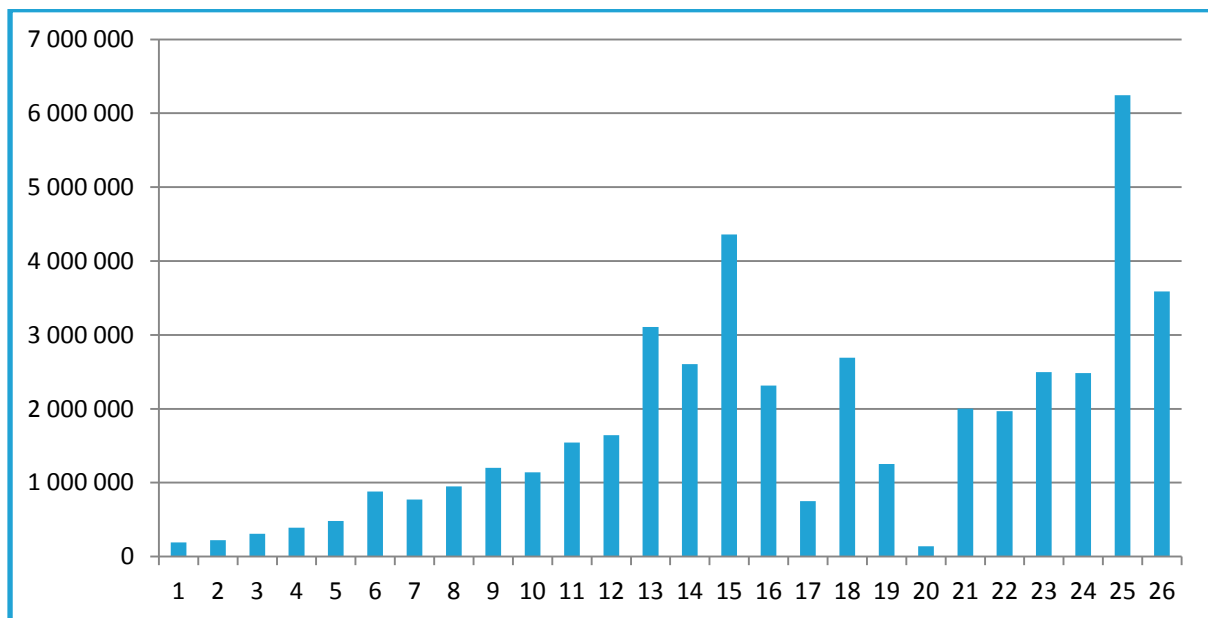
EU Films and theatrical admissions for cinema and VOD release markets

Cinema - Average theatrical admissions per EU film by number of theatrical release markets (5,046 films)



Source: LUMIERE

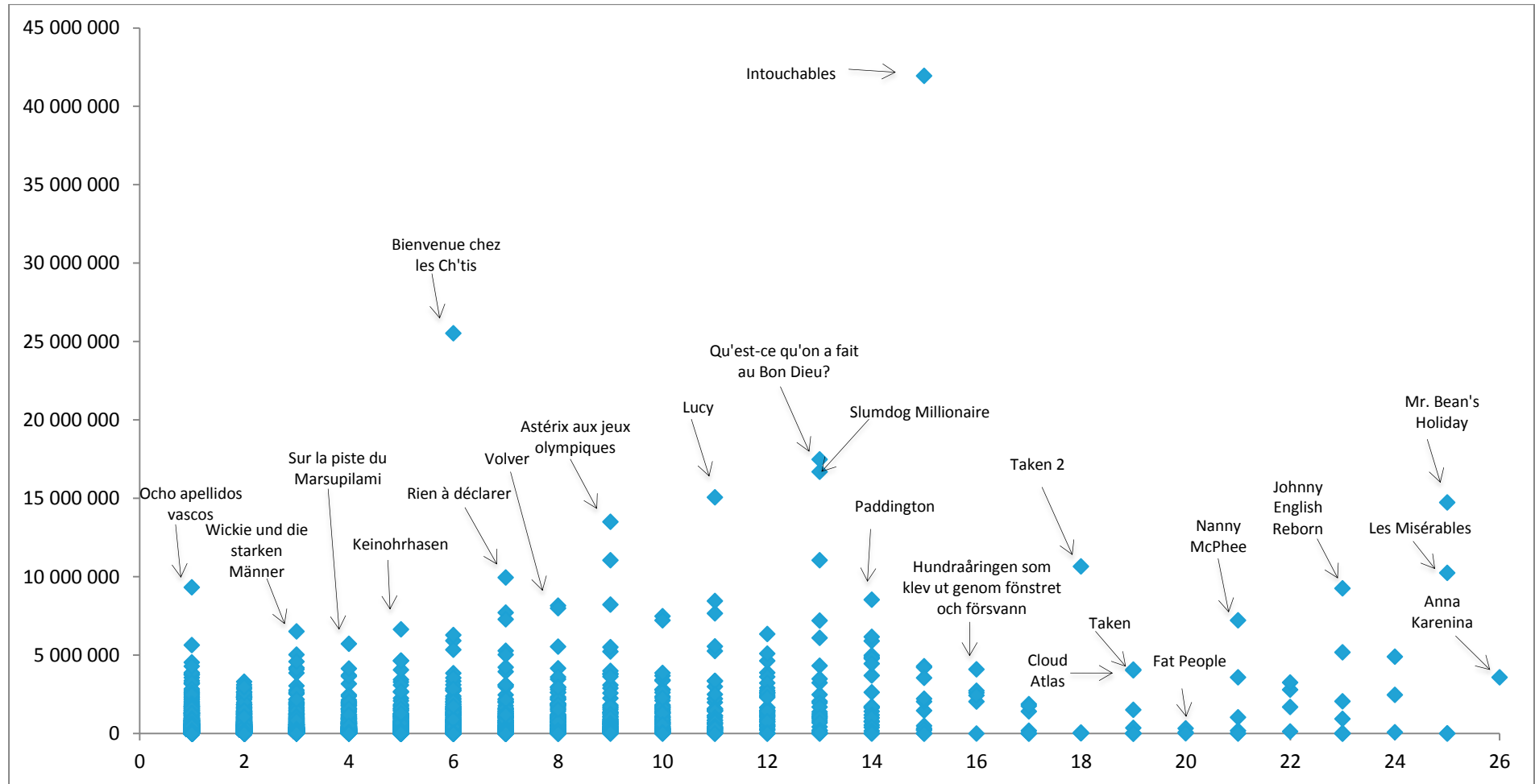
VOD - Average theatrical admissions per EU film by number of VOD release markets (5,046 films)



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



EU Films - Total theatrical admissions by film in function of VOD country availability in units (5,046 films) and total admissions

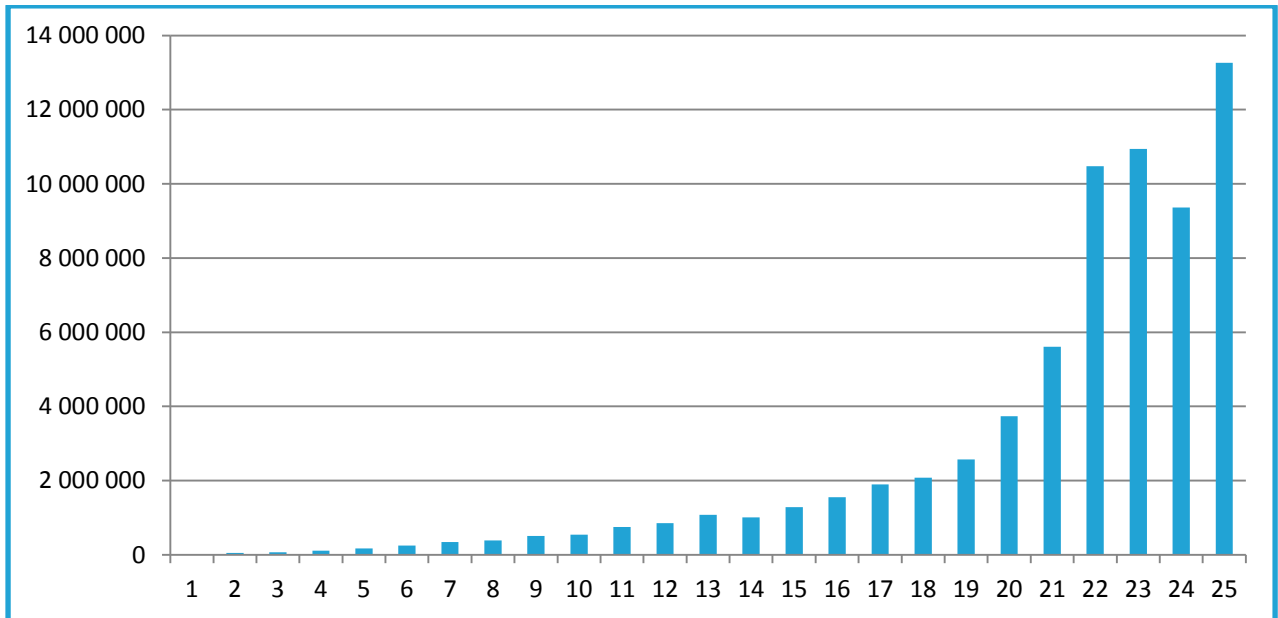


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



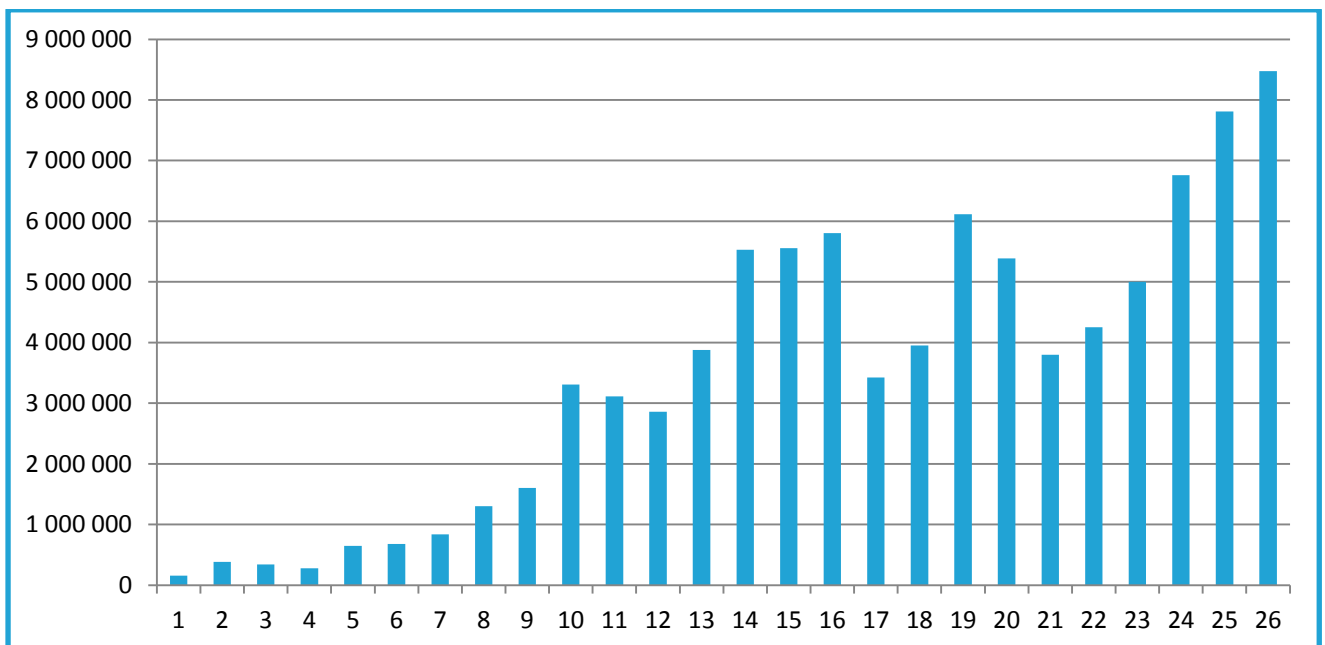
US films and theatrical admissions for cinema and VOD release markets

Cinema - Average theatrical admissions per US film by number of theatrical release markets



Source: LUMIERE

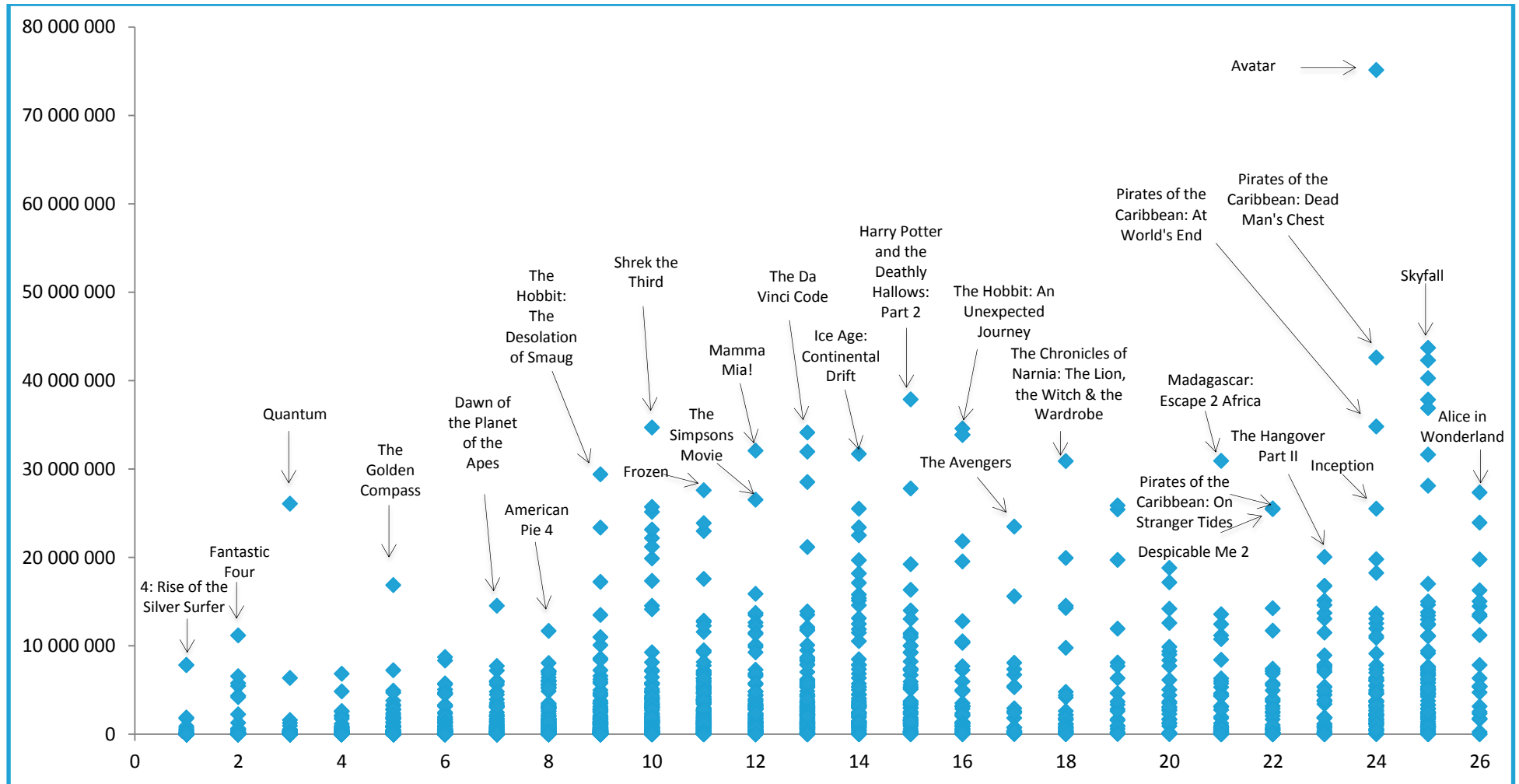
VOD - Average theatrical admissions per US film by number of VOD release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



US Films - Total theatrical admissions by film in function of VOD country availability in units (2,404 films) and total admissions

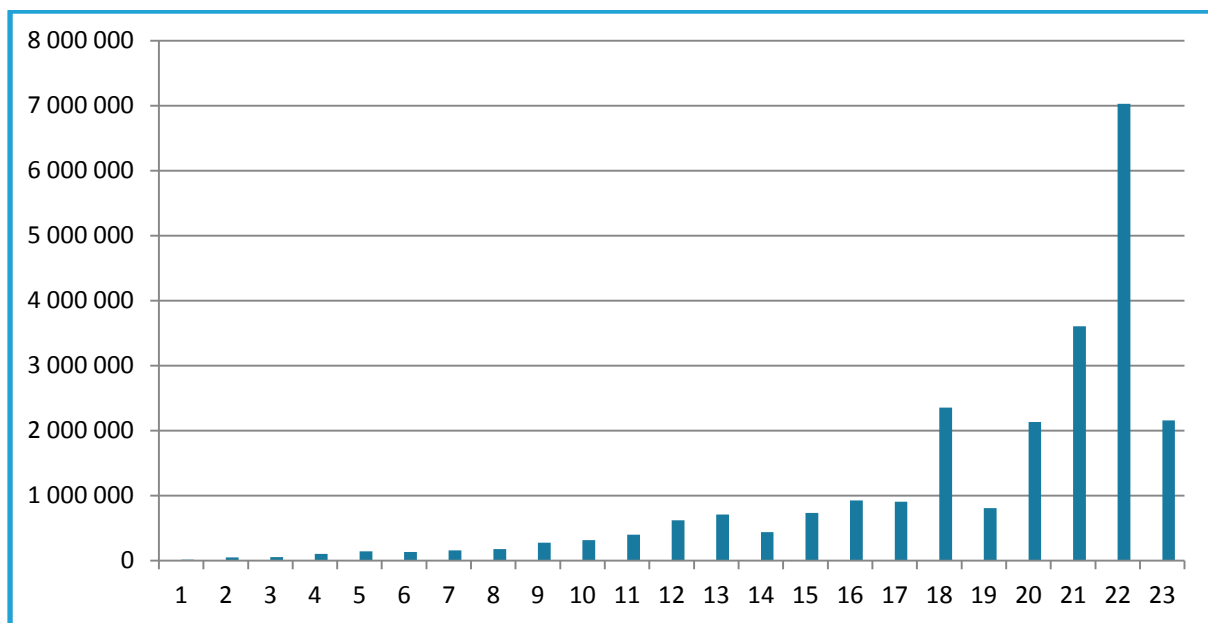


Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



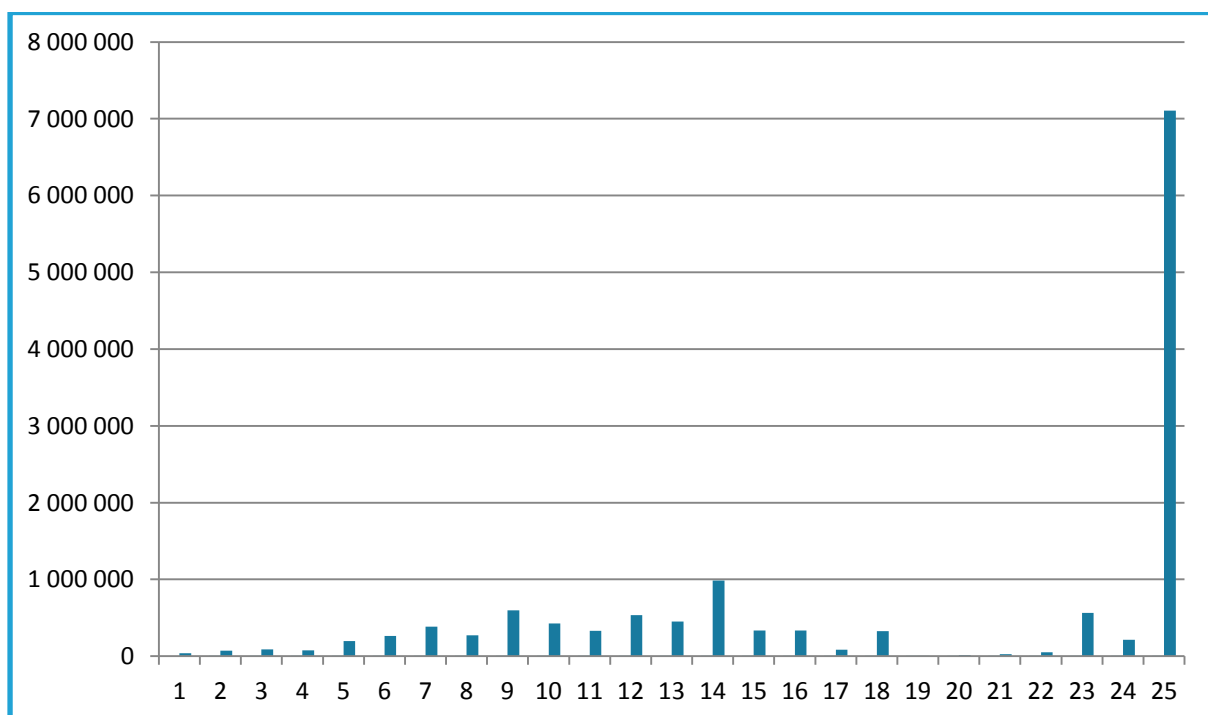
International films and theatrical admissions for cinema and VOD release markets

Cinema - Average admissions per International film by number of theatrical release markets



Source: LUMIERE

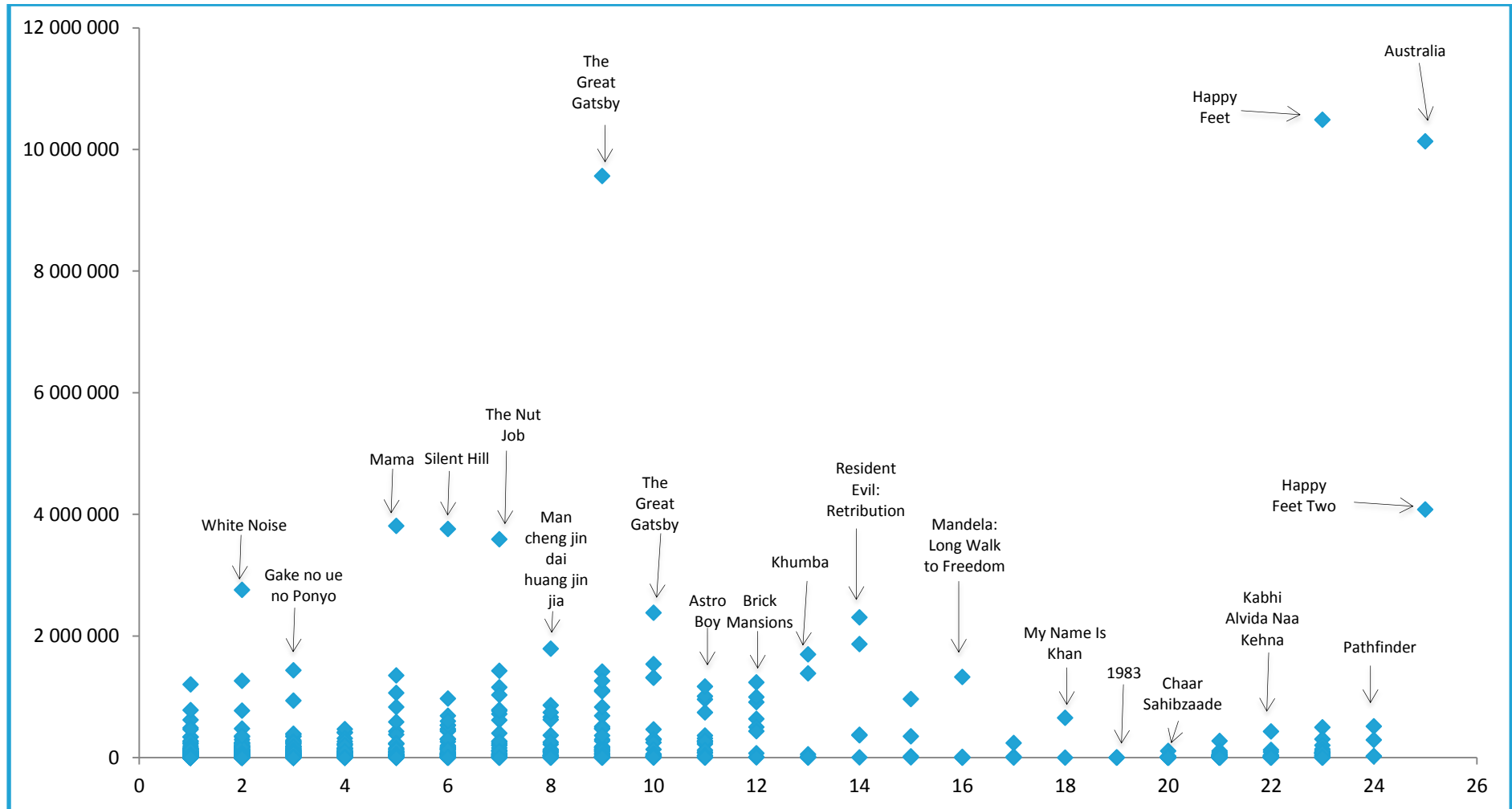
VOD - Average theatrical admissions per International film by number of VOD release markets



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



International films - Total theatrical admissions by film in function of VOD country availability in units (1,034 films) and total admissions



Source: LUMIERE database and OBS report "Origin of films in VOD catalogues in the EU"



Annexe

Introduction: Data

The 75 VOD services and catalogues that are part of this report

VoD service	Coverage
Blockbuster	DK
Bnet	HR
Cdon	SE
Chili	AT, DE, GB, IT, PL
Curzonhomecinema	GB
Dkino	SI
Flimmit	AT
Hol	GR
Ipla	PL
iTunes	AT, BE, BG, CY, CZ, DE, DK, EE, ES, FI, FR, GB, GR, HU, IE, IT, LT, LU, LV, MT, NL, PL, PT, SE, SK
Lattelecom	LV
Maxdome	DE
Maxtv	HR
Megogo	CZ, EE, LT, LV
O2tv	CZ
Oyo	HR
PathéThuis	NL
Playplus	SE
Seenow	RO
Sfanytime	DK, FI, SE
Skynet	BE
Strefavod	PL
Tangotv	LU
Timvision	IT
Toya	PL
Univers Cine	BE, FR
Videoland	DE
CanalPlay VoD	FR
Vodo	GR
Volta	IE
Voyo	BG, CZ
Wuaki	AT, DE, ES, FR, GB, IE, IT
Youseeplay	DK
Ziggo	NL



Section IV: Datasets

All films - Theatrical release markets, number of films and total & average admissions by film

Number of theatrical release markets	Number of films	Total admissions	Average admissions per film
1	2931	277 779 372	94 773
2	1488	269 525 997	181 133
3	757	181 168 016	239 324
4	437	121 724 207	278 545
5	352	84 151 651	239 067
6	286	107 483 840	375 818
7	216	88 367 256	409 108
8	204	93 883 739	460 214
9	165	93 094 675	564 210
10	119	62 484 721	525 082
11	146	98 613 954	675 438
12	129	117 151 476	908 151
13	114	101 109 999	886 930
14	106	99 760 212	941 134
15	101	132 137 201	1 308 289
16	95	137 356 721	1 445 860
17	100	172 820 756	1 728 208
18	101	186 413 898	1 845 682
19	129	290 106 114	2 248 885
20	176	608 255 968	3 456 000
21	169	859 808 333	5 087 623
22	197	1 814 333 922	9 209 817
23	175	1 740 728 039	9 947 017
24	51	430 480 179	8 440 788
25	14	124 021 271	8 858 662
26	1	2 366 289	2 366 289
Grand total	8759	8 295 127 806	947 041

Source: LUMIERE



EU films - Theatrical release markets, number of films and total & average admissions by film

Number of theatrical release markets	Number of films	Total admissions	Average admissions per film
1	2 005	262 793 529	131 069
2	1 025	247 680 794	241 640
3	500	165 396 875	330 794
4	256	100 234 382	391 541
5	197	61 280 443	311 068
6	158	80 320 787	508 359
7	112	57 710 831	515 275
8	111	63 713 528	573 996
9	77	54 617 481	709 318
10	62	35 341 363	570 022
11	73	51 116 395	700 225
12	59	63 632 897	1 078 524
13	53	44 276 608	835 408
14	42	42 993 809	1 023 662
15	46	67 240 082	1 461 741
16	34	49 715 320	1 462 215
17	32	51 921 921	1 622 560
18	31	42 934 428	1 384 982
19	34	54 796 679	1 611 667
20	30	70 672 985	2 355 766
21	29	82 315 984	2 838 482
22	31	85 460 025	2 756 775
23	27	147 543 284	5 464 566
24	14	84 209 213	6 014 944
25	7	31 170 098	4 452 871
26	1	2 366 289	2 366 289
Grand total	5 046	2 101 456 030	416 460

Source: LUMIERE



US films - Theatrical release markets, number of films and total & average admissions by film

Number of theatrical release markets	Number of films	Total admissions	Average admissions per film
1	416	7 262 773	17 459
2	183	9 340 763	51 042
3	143	9 461 180	66 162
4	94	10 237 383	108 908
5	85	15 018 998	176 694
6	89	22 164 556	249 040
7	77	26 437 452	343 344
8	65	25 433 149	391 279
9	65	33 053 683	508 518
10	42	22 775 431	542 272
11	53	39 892 189	752 683
12	52	44 468 446	855 162
13	43	46 487 760	1 081 111
14	53	53 623 038	1 011 755
15	48	61 622 112	1 283 794
16	52	80 676 090	1 551 463
17	61	115 783 991	1 898 098
18	63	131 200 620	2 082 550
19	90	231 264 410	2 569 605
20	142	530 276 820	3 734 344
21	136	763 060 100	5 610 736
22	163	1 707 796 161	10 477 277
23	145	1 586 707 599	10 942 811
24	37	346 270 966	9 358 675
25	7	92 851 173	13 264 453
26	0	0	0
Grand total	2 404	6 013 166 843	2 501 317

Source: LUMIERE



International films - Theatrical release markets, number of films and total & average admissions by film

Number of theatrical release markets	Number of films	Total admissions	Average admissions per film
1	435	7 277 018	16 729
2	231	11 433 384	49 495
3	82	4 639 091	56 574
4	49	5 172 626	105 564
5	48	6 966 602	145 138
6	33	4 518 905	136 937
7	17	2 734 318	160 842
8	21	3 805 587	181 218
9	18	4 967 063	275 948
10	12	3 816 531	318 044
11	18	7 181 345	398 964
12	13	8 108 409	623 724
13	14	9 989 697	713 550
14	4	1 755 714	438 929
15	4	2 950 046	737 512
16	7	6 495 040	927 863
17	5	4 537 162	907 432
18	5	11 778 970	2 355 794
19	5	4 045 025	809 005
20	3	6 409 262	2 136 421
21	4	14 432 249	3 608 062
22	3	21 077 736	7 025 912
23	3	6 477 156	2 159 052
Grand total	1 034	160 568 936	155 289

Source: LUMIERE