



Diverging European box office and production figures

A loosening link?

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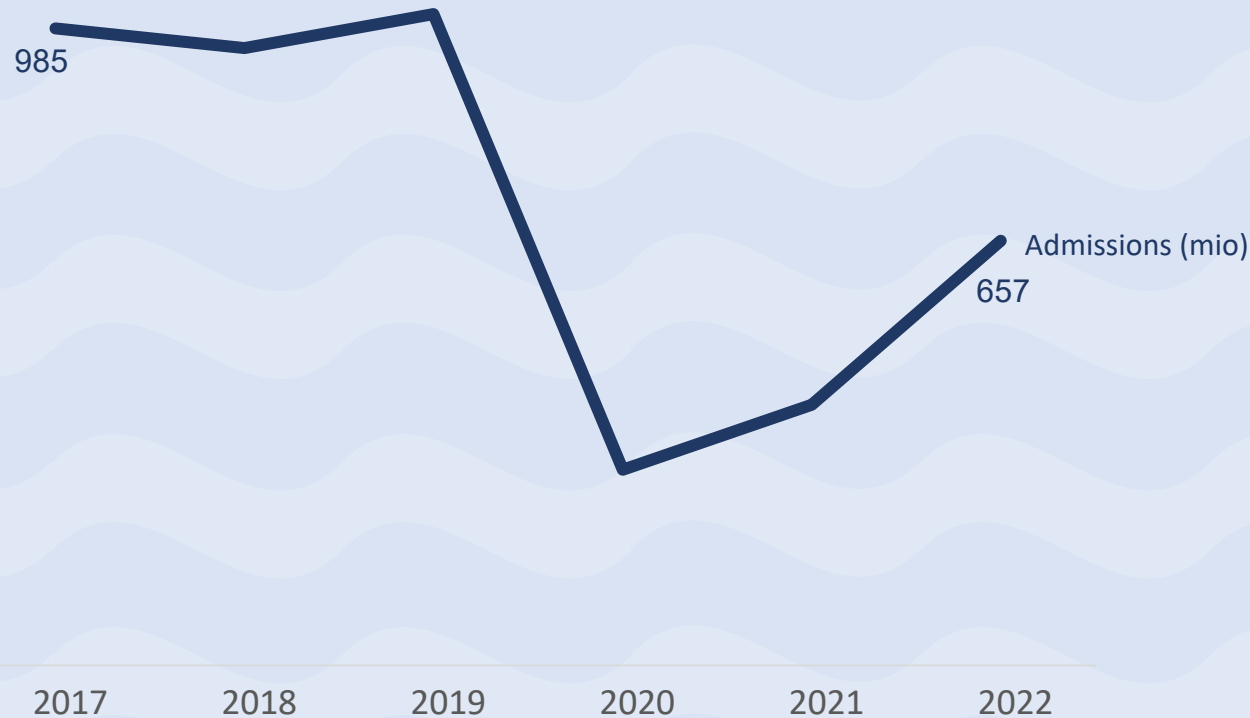
European Audiovisual Observatory



Let's start with the
fundamentals

European box office is growing, but still 33% lower ...

Admissions & GBO in Europe 28



Source: European Audiovisual Observatory (EAO)

2022 “recovery rates”

DK	82%
CZ	81%
....	
AT	73%
BE	73%
....	
HU	67%
EUR 28	67%
IE	66%
....	
PT	63%
GR	57%
....	

Source: EAO

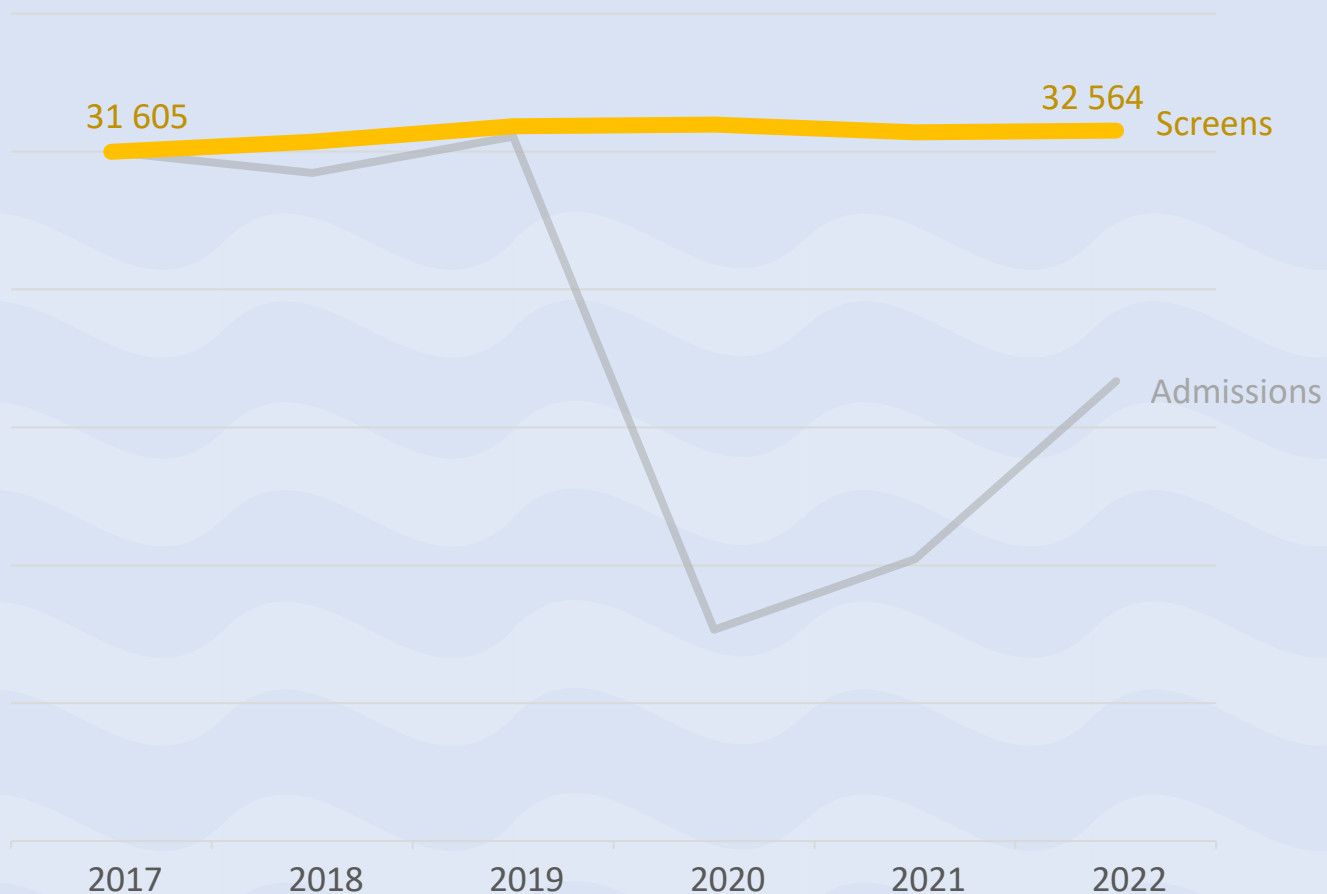
2023 “recovery rates” Jan-Apr

99%
94%
68%
73%

Source: Comscore, OBS

However, European screen base did not shrink (at all)

Screens in Europe 28 (est)



Source: European Audiovisual Observatory (EAO)

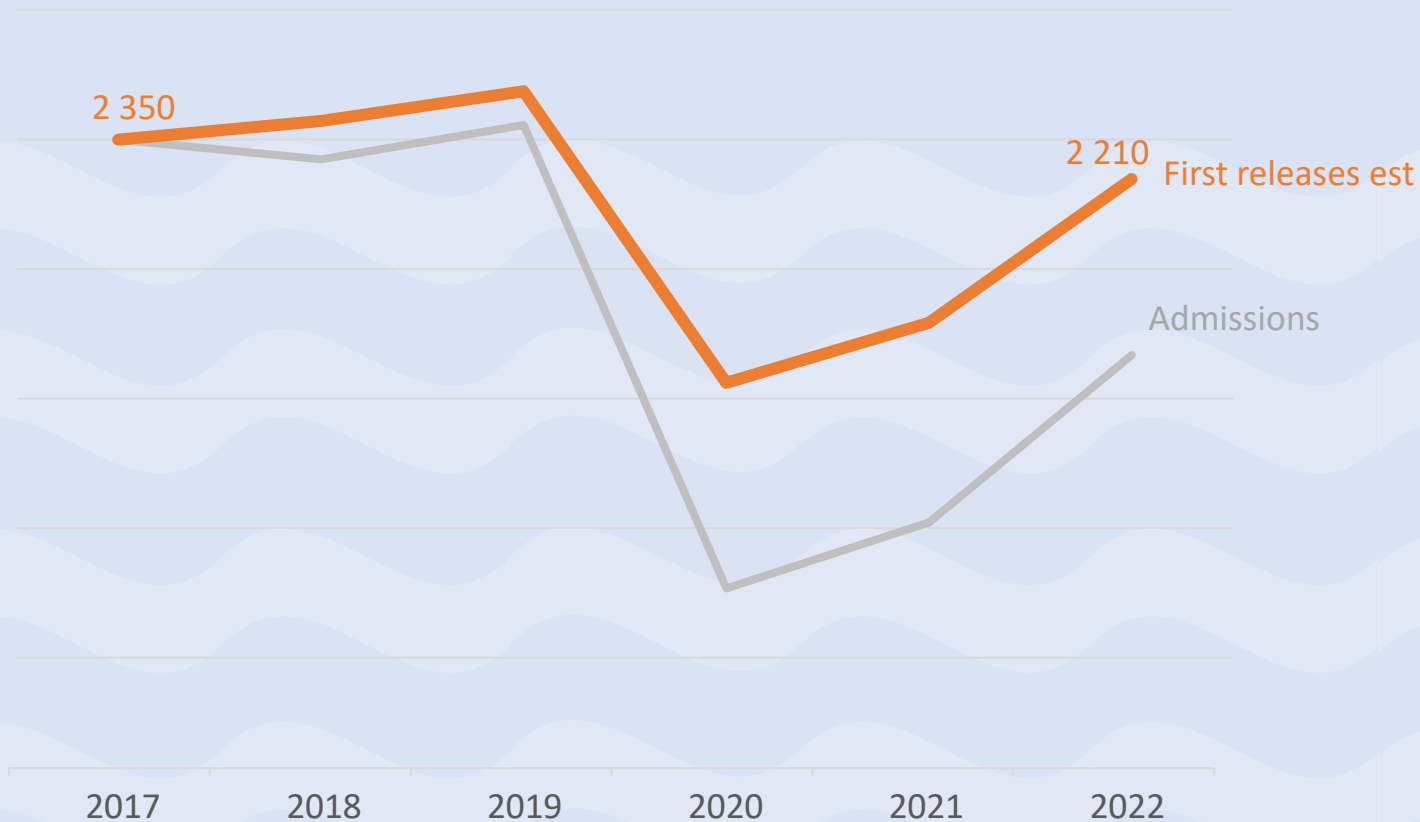
2022 “recovery rates”

IE	116%
HU	114%
BE	103%
DK	102%
EUR 28	101%
AT	99%
PT	97%
GR	81%
CZ	79%

Source: EAO

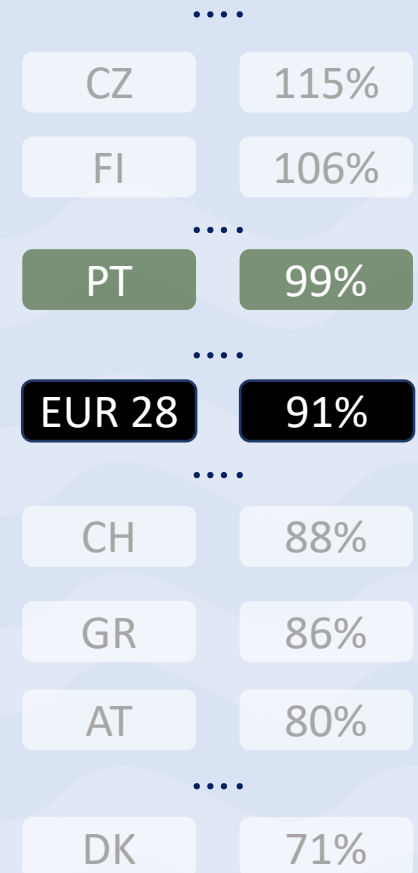
Number of first releases (almost) back to normal levels ...

Nr of theatrical first releases in Europe 28 (est)



Source: European Audiovisual Observatory (EAO) / LUMIERE

2022 “recovery rates”

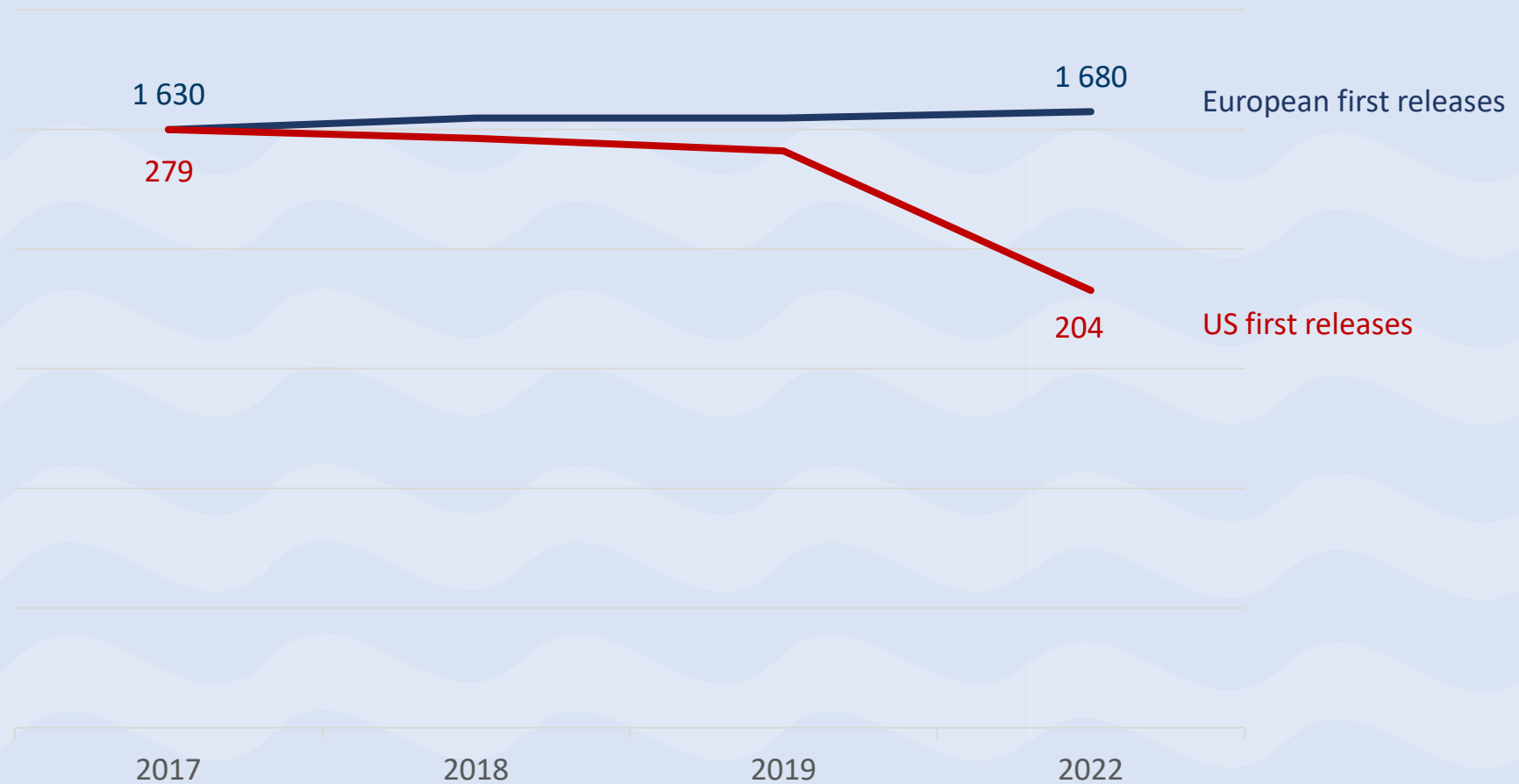


Source: EAO

a closer look
at the **film offering**

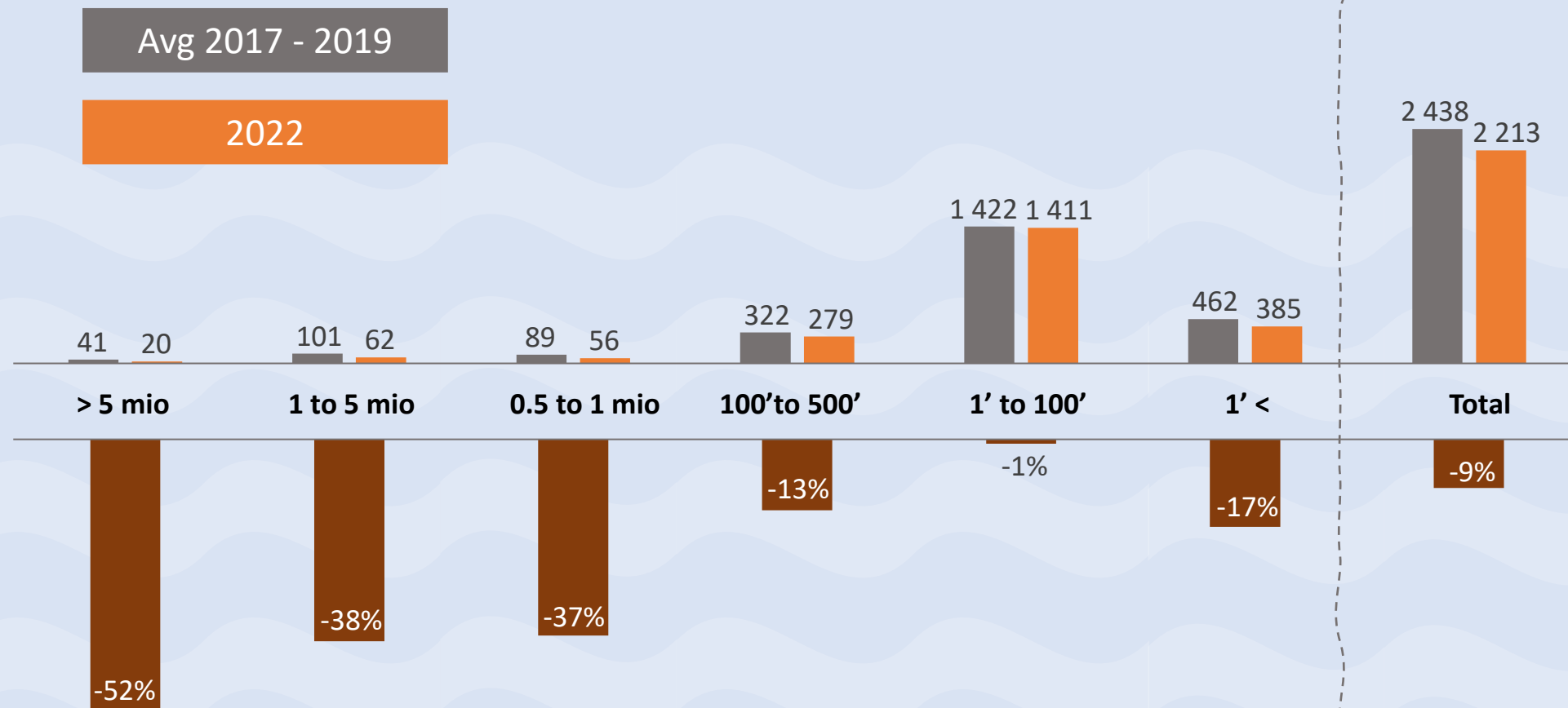
More European, less US releases ...

Indexed development of European and US first releases in Europe 28 (est)



... and far fewer blockbusters and mid-tier films

Number of first releases by admissions bracket

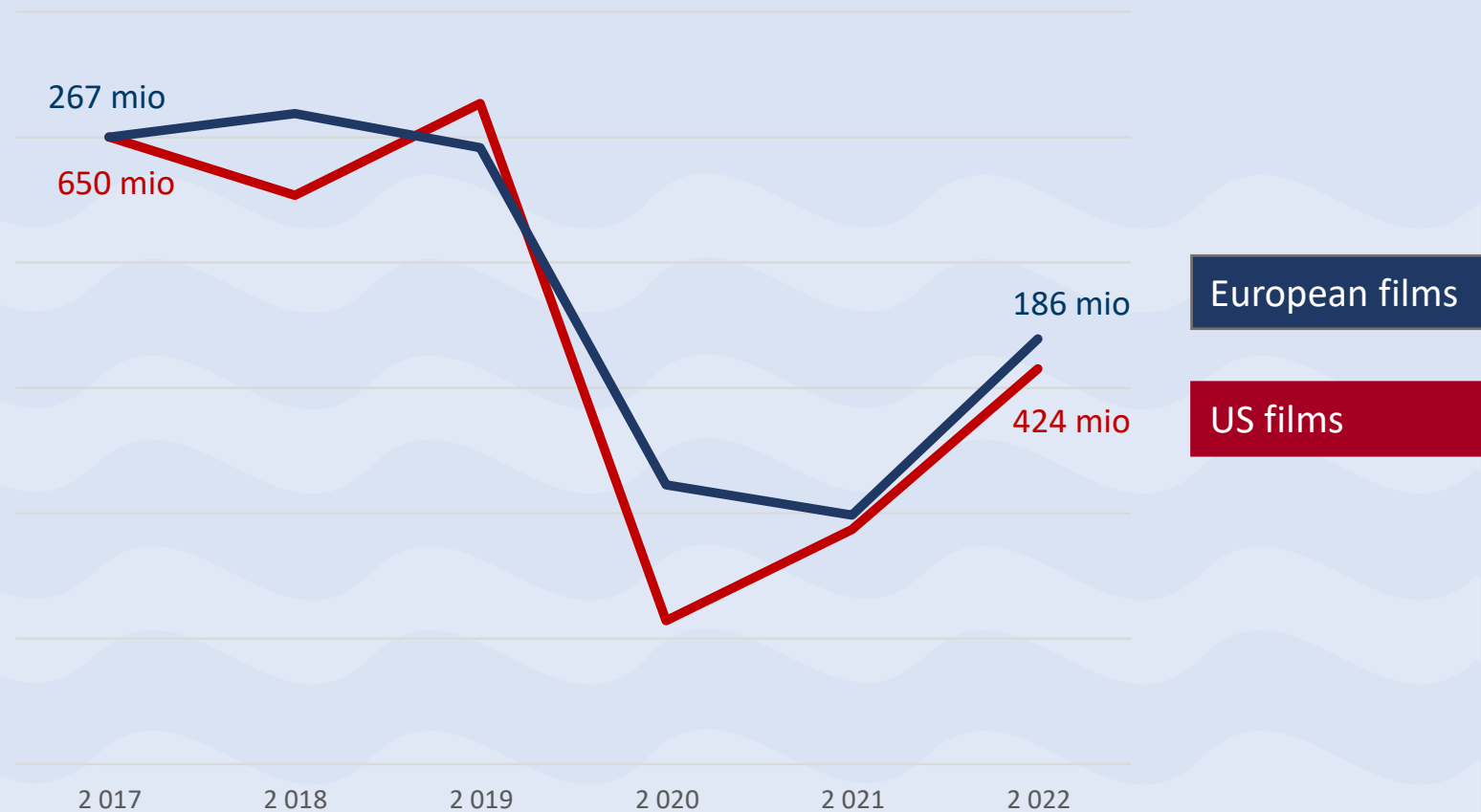


Source: European Audiovisual Observatory (EAO) / LUMIERE

a closer look
at the **drop in admissions**

Drop in US admissions not proportional to drop in releases

Admissions to European and US films in Europe 28



Source: European Audiovisual Observatory (EAO) / LUMIERE

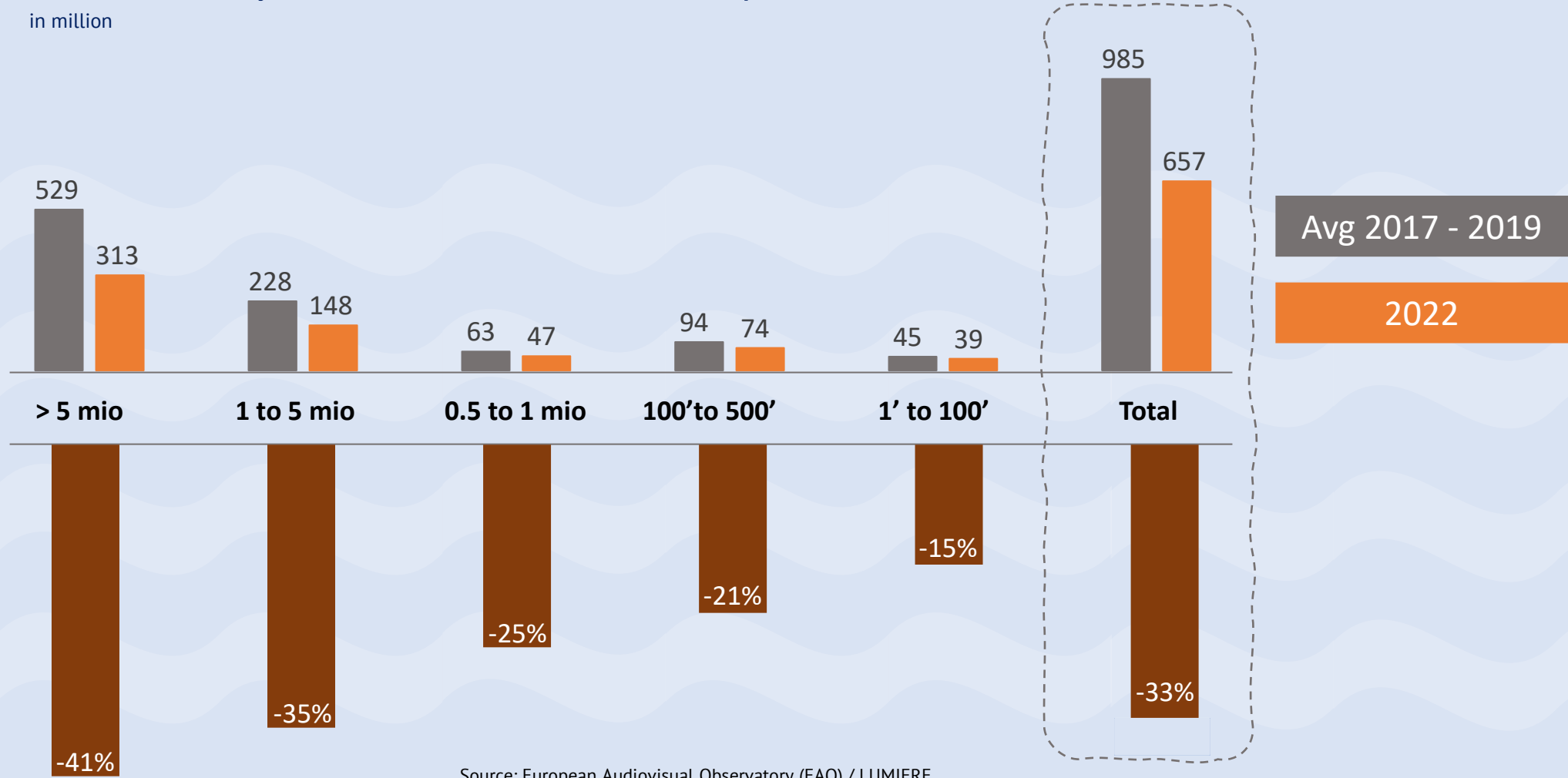
a reminder, in 2022 ...

	Market share	First releases	Films on release
European films	28.4%	2 210	> 5 400
US films	64.5%	204	> 1 300

Admissions drop due to lower admissions to high grossing films ...

Admissions by admissions bracket – Europe 28

in million

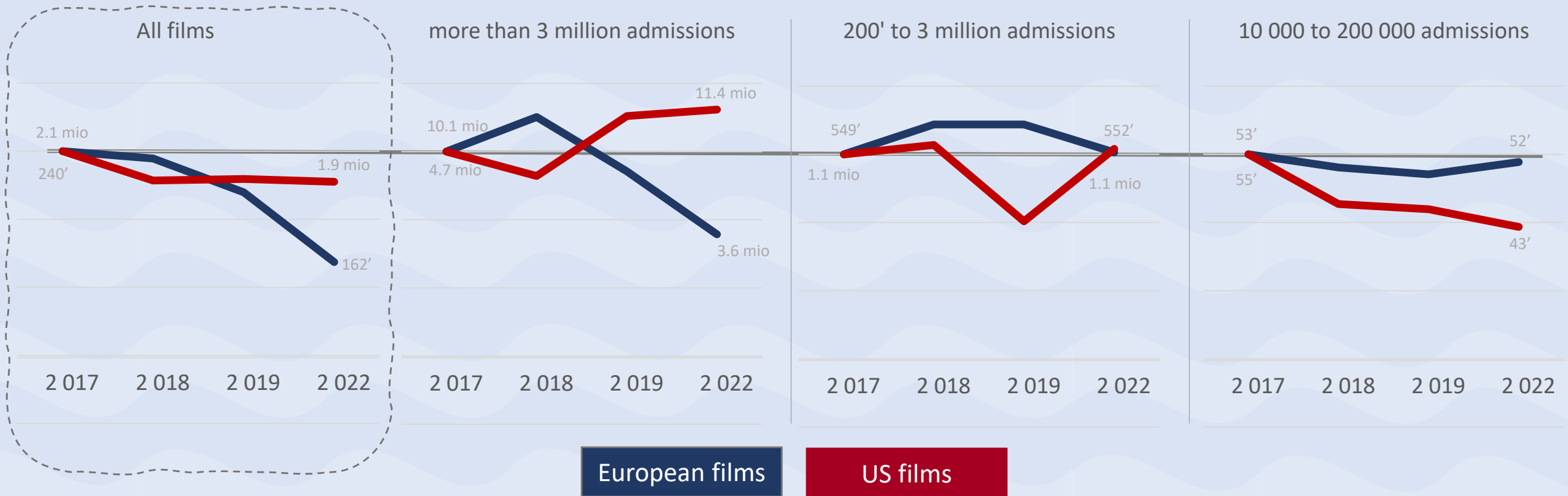


Source: European Audiovisual Observatory (EAO) / LUMIERE

Lower average admissions to European films

Indexed average admissions to US and European films*

* in million. Calculated only for films selling more than 10 000 tickets.





concentration

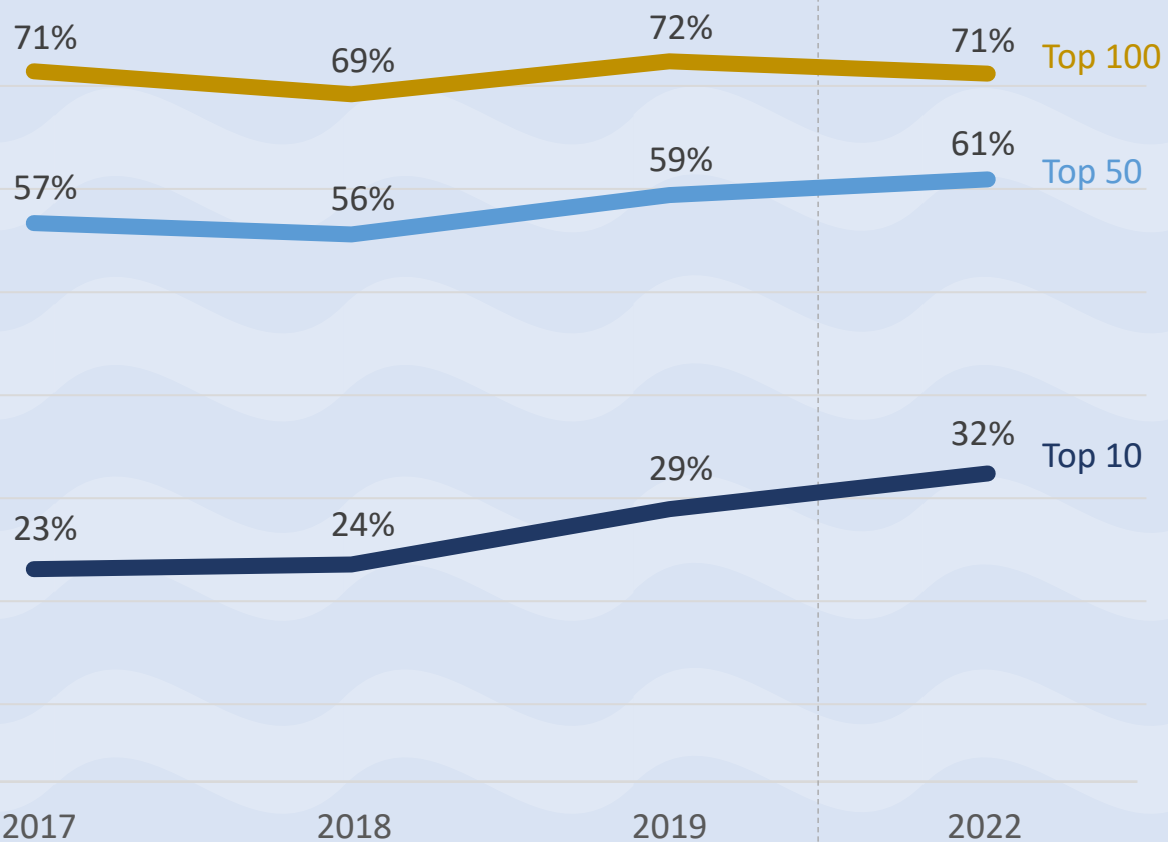
Fewer films accounting for 80% of total admissions

Nr of films taking 80% of total admissions



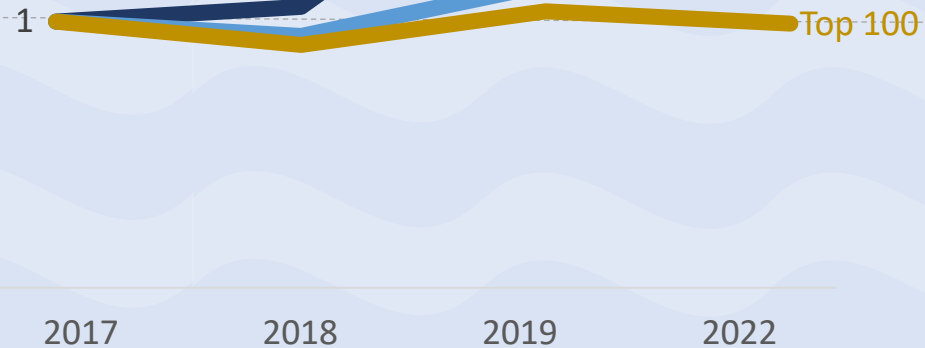
Increased concentration on top 10 films

Share of top films in Europe 28 (prov est)



Source: European Audiovisual Observatory (EAO)

Indexed development



Source: European Audiovisual Observatory (EAO)

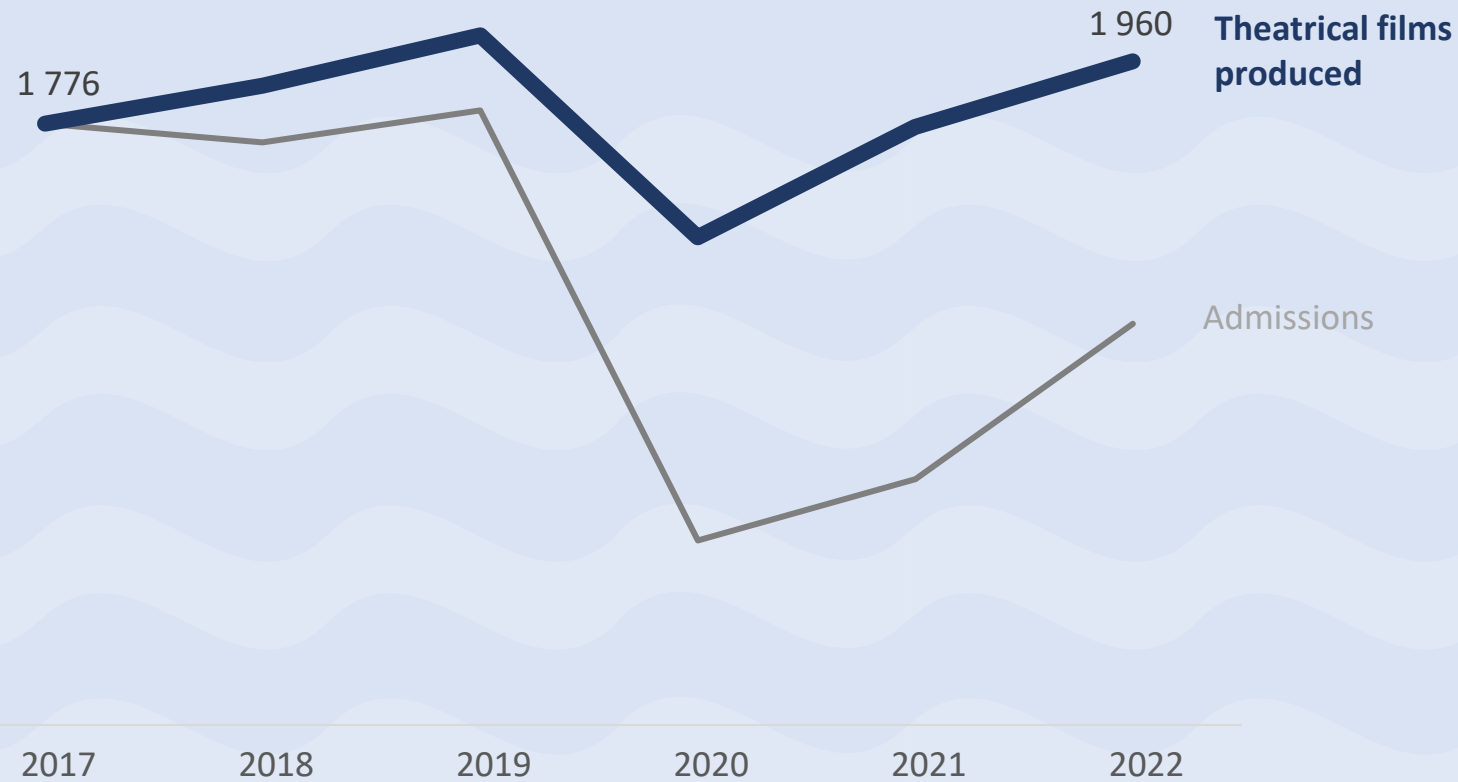


implications on
production levels

Productions seemingly unaffected by box office decline ...

Nr of European theatrical films produced

In units



Source: European Audiovisual Observatory (EAO)

Recovery rates



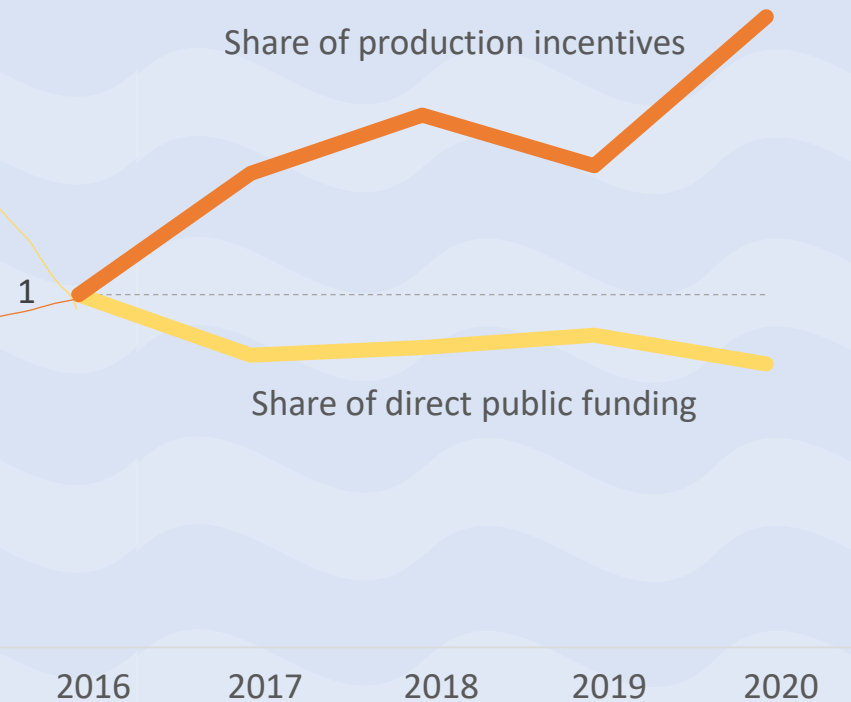
... arguably thanks to public support

Financing structure of European theatrical films (prov. est.)

	2016	2020
Direct public funding	29%	24%
Broadcaster contributions	26%	21%
Prod Invest (excl Broadcaster)	16%	18%
Production incentives	9%	16%
Presales (excl national TV and VOD)	15%	14%
Other financing sources	5%	7%
Total sample fin. volume (in EUR billion)	1.4	1.3

Source: European Audiovisual Observatory (EAO)

Share of direct public funding vs production incentives

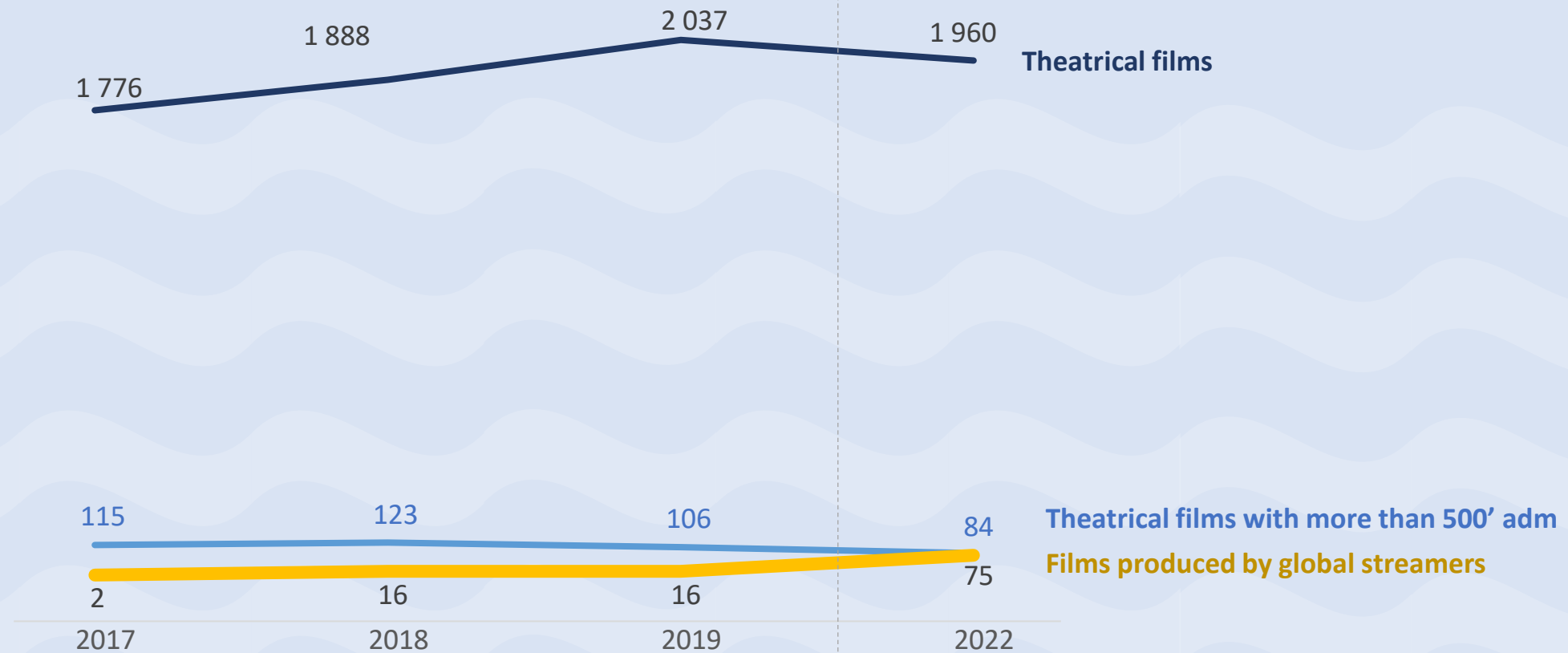


Source: European Audiovisual Observatory (EAO)

Increasing number of platform films

Number of European theatrical and streaming films produced

In units



Source: European Audiovisual Observatory (EAO)

to conclude



... Lower box office

... Higher concentration

... Lower avg admissions

... Meaning, that while theatrical exploitation was already difficult for European films, it became even more difficult

... Despite that, production levels seems to be unaffected by this

... **Is the traditional link between box office and film production loosening?**

