MARCHÉ DU FILM
FESTIVAL DE CANNES

Focus 2008

World Film Market Trends

Tendances du marché mondial du film

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OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSSTELLE

Marché du Film

Editorial

This year, once again, *FOCUS* spotlights the industry's key performance indicators to give you a firm handle on the stakes at a glance.

Year after year this publication evolves along with the industry. We have tried to make it even easier to use the information, and we are equally pleased to say that, thanks to the wonderful work done by the European Audiovisual Observatory, it now contains more countries and for the first time data about VOD.

In a context of change, Focus is there with you.

Jérôme Paillard
Executive Director

Comme chaque année, *FOCUS* met en avant les indicateurs clés de l'industrie, afin de vous aider à maîtriser les enjeux en un simple coup d'œil.

Année après année, cette publication évolue avec l'industrie. Nous en avons amélioré la lisibilité, et il contient désormais plus de pays et pour la première fois des données sur la VOD grâce au travail remarquable fait par l'Observatoire européen de l'audiovisuel.

Focus est là pour vous accompagner dans ce contexte de perpétuelles évolutions.

Jérôme Paillard
Directeur Délégué

FOCUS 2008 World Film Market Trends, appears for the eleventh consecutive year. We are pleased to collaborate once again with the Cannes Market and value highly our work together.

Wolfgang CLOSS
Executive Director
European Audiovisual Observatory

FOCUS 2008, Tendances du marché mondial du film, paraît pour la onzième année consécutive. Nous nous réjouissons de cette nouvelle collaboration avec le Marché du Film, à laquelle nous portons toute l'estime qu'elle mérite.

Wolfgang CLOSS
Directeur exécutif
Observatoire européen de l'audiovisuel

The European Audiovisual Observatory was set up in December 1992. It is a public-service body whose mission is to gather and distribute information on the audiovisual industry (film, television, video and multimedia) in Europe. 36 European states are members, along with the European Community represented by the European Commission. The Observatory operates within the framework of an extended partial Agreement of the Council of Europe. It carries out its mission with the help of a network of partners, correspondents and professional organisations. The Observatory provides information on markets, financing and legal aspects of the audiovisual sector.

➡ *Internet site (http://www.obs.coe.int)*

Créé en décembre 1992, l'Observatoire européen de l'audiovisuel est un organisme de service public consacré à la collecte et à la diffusion de l'information sur l'industrie audiovisuelle (cinéma, télévision, vidéo et multimédia) en Europe. 36 Etats européens en sont membres ainsi que la Communauté européenne représentée par la Commission européenne. L'Observatoire fonctionne dans le cadre d'un Accord partiel élargi du Conseil de l'Europe et remplit sa mission avec un réseau de partenaires, de correspondants et d'organismes professionnels. L'Observatoire fournit des services d'informations sur les marchés, les financements et le cadre juridique du secteur audiovisuel.

➡ *Site Internet (http://www.obs.coe.int)*

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focus 2008

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How can anyone be a Ch'ti? How can anyone be a Tamil?

For the Cannes public, the search for cultural diversity has long been taken for granted – where can the diversity of cinematographic creation, both in terms of origin and aesthetic quality, better be expressed than at a major international film festival? However, something that is obvious in the context of a festival is not necessarily so in day-to-day commercial reality. The other obvious fact, in the commercial context, is that innovative films and those not supported by the big international distribution networks find it hard to reach their potential audience.

Political objectives and methodological limits

In Cannes this year, on the occasion of European Day the European Commission intends to raise the question of the presence films produced by third countries on the European market (especially films from countries other than the United States) and, at the same time, the circulation of European films in the various non-European markets, in particular countries that have ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which was adopted in October 2005.

Much time could be spent on debating ways of measuring cultural diversity. Is it possible to measure something that belongs to the realm of the qualitative by definition? A seminar organised last September by the UNESCO Institute for Statistics drew attention to the great diversity of methodological cultures in the academic world as far as this subject is concerned [1]. In fact, most statistics on the cultural sector, especially the film industry, are of an economic nature and are compiled to analyse markets rather than cultural diversity, which is not necessarily the same thing. Moreover, even in the case of an economic approach we do not yet have a reliable international tool available that would enable the worldwide circulation of films to be measured in a precise and consistent manner. Thanks to the LUMIERE database on admissions to films released in Europe set up by the European Audiovisual Observatory, it is possible to produce a fairly accurate map of the development of the opening up of the European market or, to be more precise, the various national markets. However, it should not be forgotten that in order to establish the origin of films the statistics produced by this database take into consideration the production data and not cultural origin. For example Youssef Chahine's *Alexandrie..New York* will be recorded as French because its production was mainly French while its script, style and aesthetic are quite clearly those of an Egyptian director. The same applies to *The Forsaken Land* by the Sri Lankan Vimukthi Jayasundara, which received the Caméra d'Or in 2005, or to *2046* by Wong Kar Wai.

In five years, the market share of films from third countries in the European Union has doubled

A study conducted by the European Audiovisual Observatory highlights the growing importance of films from third countries on the markets of the European Union [2]. In 2002-2006, 1 324 new films from third countries, apart from the United States, were distributed commercially in at least one EU country, accounting for 18.5% of all the new titles distributed. One first interesting fact is that there was an upward trend in this period regarding the proportion of films available from third countries, which rose from 14.7% in 2002 to 19.2% in 2004, then to 21.3% in 2005 and 21.2% in 2006. Of these 1 324 films, 546 originated from Asia, 319 from European non-EU member states, 172 from Latin America, 114 from Canada, 56 from the Middle East, 50 from Oceania and only 33 from Africa.

(1) "Measuring the diversity of cultural expressions", Workshop organised by the UNESCO Institute for Statistics and the UNESCO Culture Sector, http://www.uis.unesco.org/ev_en.php?ID=7061_201&ID2=DO_TOPIC

(2) M. Kanzler and A. Lange, *The Place of Third Country Film and Audiovisual works in European Markets*, European Audiovisual Observatory, 2008.

Classification of the ten leading third countries by market share in the European Union | 2002-2006

	Country	Number of films released	Average admissions	Total admissions	Market share
1	**Canada**	114	173 268	19 752 501	0,55%
2	**Australia**	42	270 557	11 363 384	0,32%
3	**Japan**	122	85 009	10 371 043	0,29%
4	**India**	248	36 000	8 928 057	0,25%
5	**People's Republic of China**	43	105 305	4 528 131	0,13%
6	**Argentina**	82	50 869	4 171 251	0,12%
7	**Hong Kong**	37	89 303	3 304 221	0,09%
8	**South Korea**	56	53 075	2 972 220	0,08%
9	**Russian Federation**	76	36 192	2 750 585	0,08%
10	**Turkey**	39	54 731	2 134 510	0,06%
	Top 10 - Total	**859**	**81 811**	**70 275 903**	**1,96%**

Sources: European Audiovisual Observatory/LUMIERE database (http://lumiere.obs.coe.int)

As was to be expected, the results in terms of admissions are not so favourable for films from third countries: over the period concerned, they only accounted for 2.3% of the 3.6 billion admissions analysed. It should, however, be noted that there was an upward trend here too: their market share doubled during this period from 1.6% in 2002 to 3.3% in 2006.

Canadian films achieved the best market share (0.55%), ahead of Australian films (0.32%) and Japanese films (0.29%). However, in terms of average admissions per film, it was Australian films that obtained the best results (270 557 admissions per film), followed by Canadian films (173 268 admissions) and Chinese films (105 305 admissions). Indian films were mainly successful in the United Kingdom. The good performance of Argentinian, South Korean and Turkish films should be particularly noted since they are mainly works that circulate in arthouse theatres.

An analysis by country of distribution suggests that it is in France that the largest number of films from third countries were distributed during the period concerned (525), followed by the United Kingdom combined with Ireland (520), Spain (344) and Italy (206). France is also the country where these films obtained the best market share (3.6%), followed by Spain (3.1%), the United Kingdom combined with Ireland (2.9%) and Italy (2.3%).

As is often the case in this area, market shares depend on the success of a small number of films. An Australian film (*Happy Feet* by George Miller) topped the ranking by number of admissions during the period (8.7 million). The top ten also include four Canadian films (*Silent Hill, Resident Evil: Apocalypse, White Noise* and *The Barbarian Invasions*), two Chinese films by Zhang Yimou (*Hero* and *House of Flying Daggers*), two Japanese films by Hayao Miyazaki (*Spirited Away* and *Howl's Moving Castle*) and one Russian film (*Night Watch*).

It is also interesting to note the frequently positive role played by co-productions with regard to market access: 54% of Latin American films and 42% of African films that have made their way onto the European market are majority co-productions with Europe. If the co-productions where the Latin American or African countries are minority co-producers are also considered, the proportions rise to 64% and 74% respectively In addition, an analysis of the findings in terms of the number of admissions clearly suggests that films co-produced between third countries and EU countries are more successful than those that have not been co-produced. For example, the average number of admissions in the EU for a purely Canadian film is 58 281, while co-produced films where the Canadian co-producer was a majority partner averaged 377 818 admissions and European films with Canadian involvement averaged 211 235 admissions.

Films from third countries on European television

The data available to the Observatory on the broadcasting of films by European television channels are more patchy and, unfortunately, broken down in a different way. According to an analysis of 86 739 broadcasts of films by 118 channels in eleven EU countries, 3 624 broadcasts (4.2%) were of films from third countries (other than the United States). However, this is a minimum figure as these statistics also include 10 718 broadcasts of films co-produced or co-funded by European and third countries (which here includes the United States). 780 broadcasts were of Canadian films, 666 of Japanese films and 493 of Australian or New Zealand films. The largest proportions of broadcasts of films from third countries (excluding the United States) were attributed to the channels of the Flemish Community in Belgium (9.7%), the French Community in Belgium (4.5%), Sweden (4.5%), Ireland (4.4%), Germany (4.3%) and the United Kingdom (4%). To some extent, these figures suggest fairly satisfactory proportions and the relatively significant opening up by European channels. However, this needs to be qualified by stressing that in several countries the sample of channels analysed included film pay-TV channels, the audience of which is considerably smaller than that for free-to-air channels.

Video-on-demand as an alternative?

No data are available on the composition of the catalogues available on DVD or on catalogues of video-on-demand services. As regards video-on-demand, an NPA study on the contents of catalogues at the beginning of 2006 identified what were in some cases surprising proportions of films available from third countries, especially from Asia. Clearly video-on-demand, especially Internet-based services, enables niche strategies to be developed for more or less marginal film industries. However, pending the availability of more recent figures on the contents of catalogues and, above all, data on actual consumption practices, it might be asked whether the initial presence of films from third countries in the catalogues did not in fact correspond to a time of relative shortage when the American majors were still hesitating about the desirability of distributing their titles in a way that they assumed would be prejudicial to sales of DVDs.

Cultural diversity: 17.4 million or 8 154 admissions?

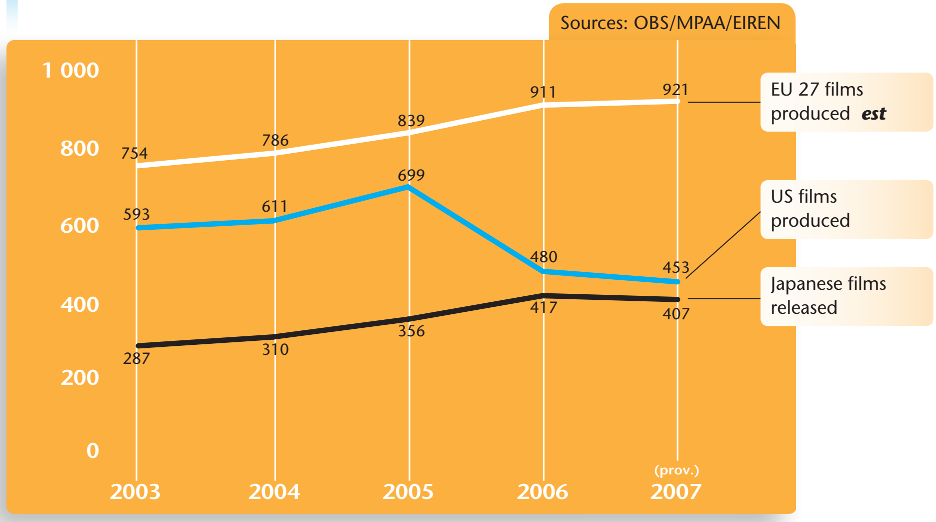
"Comment peut-on être Persan ?" ("How can anyone be a Persian?"), Montesquieu ironically asked in 1721 with reference to the difficulty that French people had at that time in understanding other habits and customs. Nowadays, the recognition of cultural diversity can generate laughter and success, as illustrated by the surprising recent example of *Bienvenue chez les Ch'tis* ("Welcome to the Land of Ch'tis"), which achieved 17.4 million admissions in France in just a few weeks by playfully making fun of the lifestyles of the inhabitants of northern France, a region not actually *that* far from Paris…. However, when diversity is played out in a far-off country with a tragic historical background and, above all, with bold cinematographic forms, audience reception remains very unpredictable. For example, Vimukthi Jayasundara's beautiful *The Forsaken Land*, mentioned earlier, has only been distributed in France, with a very disappointing result (8 154 admissions).

The noble aims of protecting and promoting cultural diversity – I hope I will be excused this platitude – are therefore not only a question of international treaties, public support and statistics: the recognition of cultural diversity is above all the creation of a frame of mind among audiences. Let us dream of audiences as audacious as the filmmakers themselves…and ask not only "How can anyone be a Ch'ti?" but also "How can anyone be a Tamil?"

André Lange

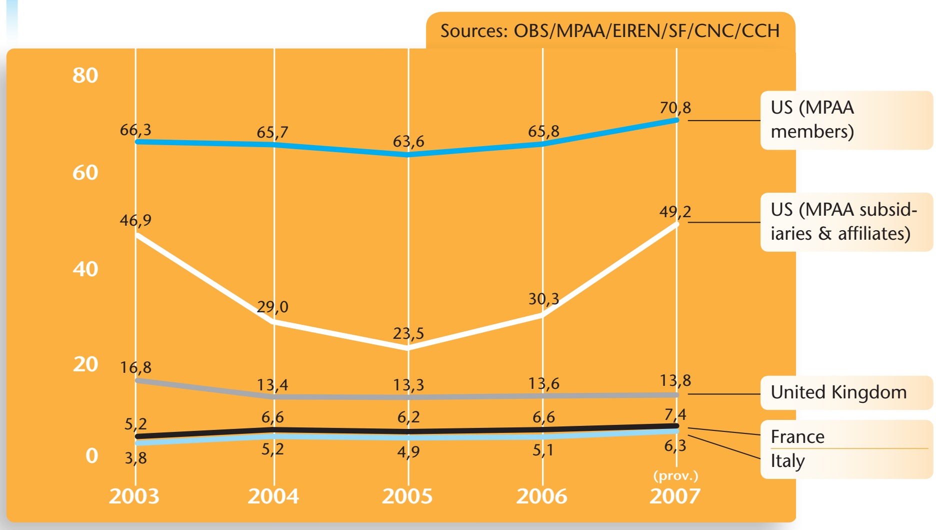
Head of the Department for Information on Markets and Financing
European Audiovisual Observatory

Number of feature films produced in the European Union, the United States and Japan | 2003-2007



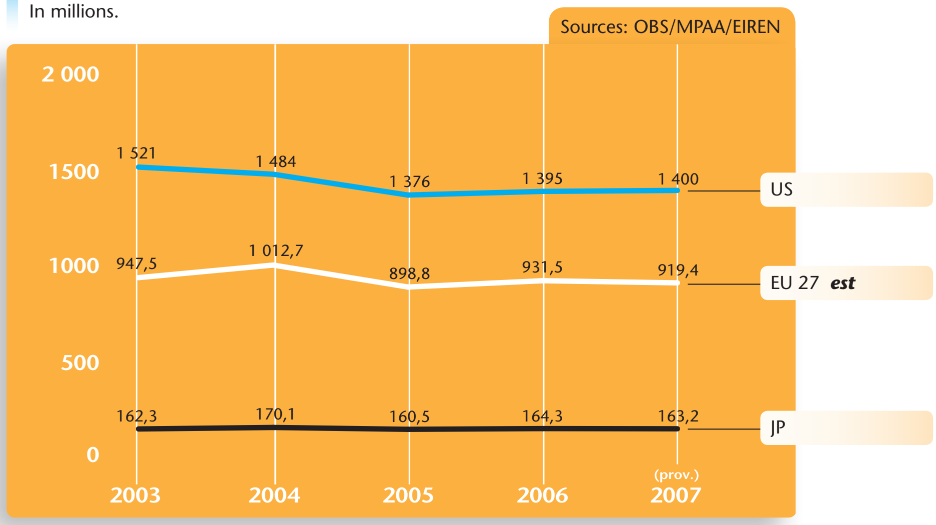
Average cost of production of feature films | 2003-2007

USD million.



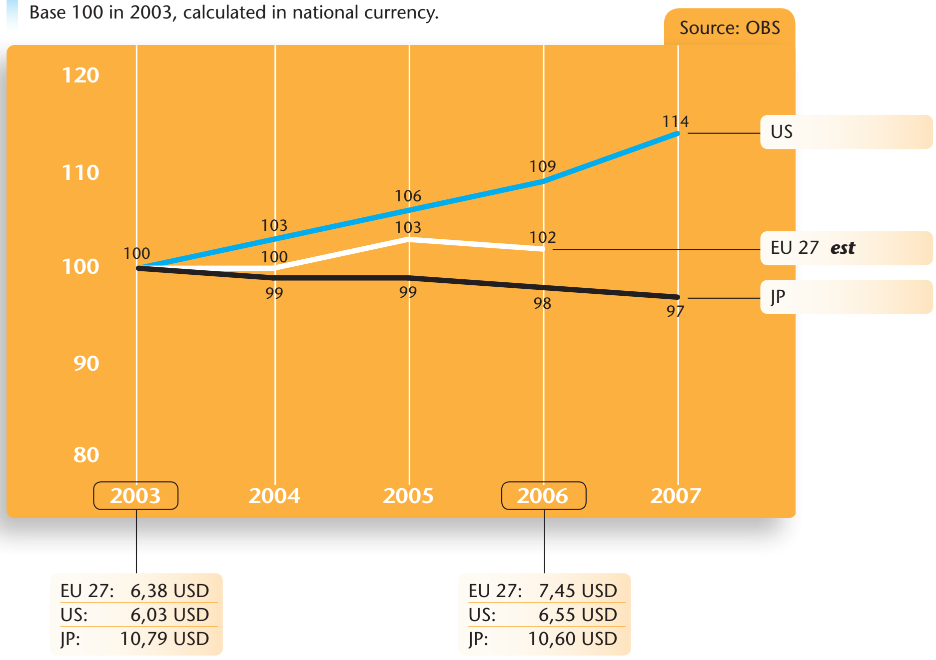
Admissions | 2003-2007

In millions.

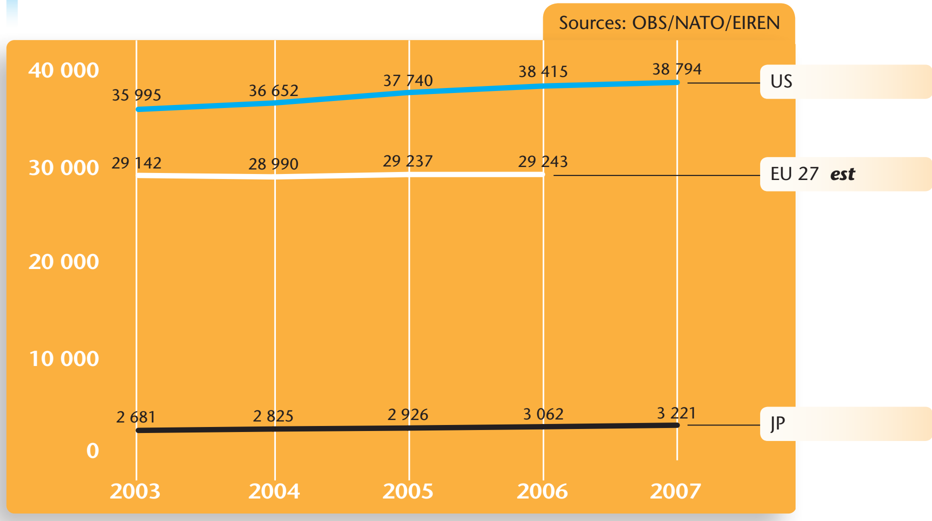


Evolution of average ticket prices | 2003-2007

Base 100 in 2003, calculated in national currency.



Number of screens | 2003-2007



US majors world box office top 20 | 2007

USD million.

	Original title	Country of origin	North American box office	International box office	Total
1	Pirates of the Caribbean: At World's End	US	309	653	962
2	Harry Potter and the Order of the Phoenix	GB inc/US	292	645	937
3	Spider-Man 3	US	337	554	891
4	Shrek the Third	US	321	475	796
5	Transformers	US	319	387	706
6	Ratatouille	US	206	411	617
7	The Simpsons Movie	US	183	343	526
8	300	US	211	246	457
9	The Bourne Ultimatum	US/DE	227	215	442
10	Live Free or Die Hard	US/GB	135	248	383
11	I Am Legend (1)	US	206	116	322
12	Ocean's Thirteen	US	117	195	312
13	4: Rise of the Silver Surfer	US/DE/GB	132	156	288
14	The Golden Compass (1)	US/GB inc	59	195	254
15	Wild Hogs	US	168	85	253
16	Rush Hour 3	US	140	113	253
17	Bee Movie (1)	US	125	110	235
18	Enchanted (1)	US	114	113	227
19	Mr. Bean's Holiday	GB/FR/DE/US	33	193	226
20	Ghost Rider	US/AU	116	104	220

(1) Still on release in 2008.

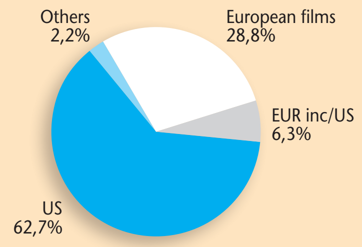
Source: *Variety*

European Union

Population 2007	495,1 million
GDP 2007	16 766 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007 ***est***	919,4 million
Average admissions/capita 2007	1,86
Average ticket price 2006 ***est***	5,94 EUR (7,45 USD)
Screens 2006 I 2007 ***est***	29 243 I ~
Digital screens 2006 I 2007	479 I 719
Screens in multiplexes (1) 2006 I 2007	11 224 I 11 454

(1) As of 31 Oct 2007.

Market shares 2007 *est*



European film production continues to grow

Based on the provisional data available, the European Audiovisual Observatory estimates that a total of 921 theatrical feature films were produced in the 27 member states of the European Union in 2007. 711 of these were entirely national productions and 210 international co-productions. This data includes for the first time production figures from the two new EU member states, Bulgaria and Romania, and has been adjusted accordingly for the period 2003 to 2007. Based on these adjusted figures, European production levels have increased by 1.1% year-on-year and by an annual average of 5.1% since 2003. Overall growth was primarily the result of rising production volumes in France (+21), Spain (+12) and Italy (+7).

Admissions fall back slightly

After a recovery in 2006 admissions in the European Union decreased slightly, falling by 1.3% from 932 million to 919 million in 2007. Results differed significantly across the various territories. Among the five major markets the United Kingdom and particularly Italy stood out. According to estimates from Centro Studi ed Analisi di Cinecittà Holding the Italian box office experienced a phenomenal year, growing 13% to a record 120 million admissions. In the United Kingdom cinema attendance rose by 3.7% to 162 million tickets sold. Improving on early estimates the Spanish market registered a decline of -3.9%, while admissions fell by 5.9% and 8.2% in France and Germany respectively. While cinema markets in Western Europe – with the exceptions noted above – were generally facing regressive attendance figures, audience interest was growing in more recent EU member states. This trend was demonstrated by the Czech Republic, where cinema attendance increased by 11.4% driven by strong local films, and Lithuania (+34%).

Increasing demand for European films

European films achieved a provisional estimated market share of 28.8%, up from 28.6% in 2006. The most successful European films were *Mr. Bean's Holiday,* attracting an audience of over 15.2 million people, followed by French multiple prizewinner *La Môme,* which sold 7.2 million tickets. All top 5 European films travelled well, generating 62% of their total admissions outside of their home countries. Strong national performances from films like *Manuale d'amore 2* and *Natale in crociera* (over 3 million admissions each) in Italy or *Katyn* (2.7 million) in Poland also contributed significantly to European market share. Films produced in Europe and benefiting from incoming US investment, such as *Harry Potter and the Order of the Phoenix*, increased their market share from 5.2% to 6.3%. Market share for US films, including US films considered as inward investment films in Europe, decreased from 63.5% to 62.7%.

Increasing number of VOD services in Europe

The number of VOD services increased by 116 new services, contributing to a total of 258 active services accessible via 293 different platforms at end 2007. France, the Netherlands and Germany were the leading countries in terms of services available. Free on-demand content financed by advertising and subscription-based VOD have emerged as popular business models. According to ECTA, EU average broadband penetration per capita was 19.9% at end of September 2007.

Source: OBS/ECTA/NPA Conseil

Information on the number of digital screens throughout this publication is provided by MEDIA Salles and refers uniquely to digital screens equipped with DLP Cinema and Sony 4K technology.

Number of feature films produced in the European Union | 2003-2007

In units.

Country		2003	2004	2005	2006	prov. 2007	Sources
Austria	100% national	20 [1]	15	17	21	20	FAFO/ÖFI
	maj. co-prod.	~	5	7	12	5	FAFO/ÖFI
	min. co-prod.	~	4	6	0	7	FAFO/ÖFI
Belgium	100% national	*5*	*9*	*10*	*12*	*17*	MFB/OBS
	maj. co-prod.	*9*	*12*	*13*	*18*	*20*	MFB/OBS
	min. co-prod.	*18*	*26*	*22*	*26*	*21*	MFB/OBS
Bulgaria	100% national	2	3	8	9	10	NFC
	maj. co-prod.	1	2	2	3	3	NFC
	min. co-prod.	1	3	3	3	6	NFC
Cyprus	100% national	~	~	~	~	~	PIO/Min.Ed & Cult.
	maj. co-prod.	~	~	~	1	~	PIO/Min.Ed & Cult.
	min. co-prod.	2	1	1	~	~	PIO/Min.Ed & Cult.
Czech Rep.	100% national	10	19	17	28	18	Min.Cult.
	maj. co-prod.	4	1	4	1	5	Min.Cult.
	min. co-prod.	3	1	6	6	0	Min.Cult.
Denmark	100% national fiction	12	12	17	14	*21*	DFI/OBS
	maj. co-prod. (fiction)	12	7	14	*8*	*5*	DFI/OBS
	min. co-prod. (fiction)	5	8	~	*7*	*3*	DFI/OBS
	Feature documentaries	9	6	10	9	*10*	DFI/OBS
Estonia	100% national	1	2	5	5	*9*	EFSA/OBS
	maj. co-prod.	1	1	1	2	*3*	EFSA/OBS
	min. co-prod.	~	~	~	2	*1*	EFSA/OBS
Finland	100% national fiction	11	10	8	11	10	FFF
	maj. co-prod. fiction	~	3	3	3	4	FFF
	min. co-prod. fiction	~	5	4	5	2	FFF
	Feature documentaries	3	5	4	2	2	FFF
France	100% national	105	130	126	127	133	CNC
	maj. co-prod.	78	37	61	37	52	CNC
	min. co-prod.	29	36	53	39	43	CNC
Germany	100% national fiction	54	60	60	78	78	SPIO
	maj. co-prod. fiction	26	27	18	20	15	SPIO
	min. co-prod. fiction			25	24	29	SPIO
	Feature documentaries	27	34	43	52	51	SPIO
Greece	100% national	*20*	*15*	*21*	*18*	*10*	GFC/OBS
	maj. co-prod.	*3*	*3*	*2*	*2*	*5*	GFC/OBS
	min. co-prod.	*1*	*3*	*1*	*2*	~	GFC/OBS
Hungary	100% national	19	19	17	37	26	Min.Cult./AHFD/NFO
	maj. co-prod.	1	4	1	9	2	Min.Cult./AHFD/NFO
	min. co-prod.	1	3	8	0		Min.Cult./AHFD/NFO
Ireland [2]	Total fiction	*9*	*13*	*12*	*17*	*14*	IFB/OBS
	Total feature docum.	*1*	*0*	*5*	*9*	*10*	IFB/OBS
Italy	100% national	97	97	70	90	*93*	CCH
	maj. co-prod.	13	18	13	12	*16*	CCH
	min. co-prod	7	23	15	15	*14*	CCH
Latvia	100% national	7	2	0	0	5	NFC/OBS
	maj. co-prod.	0	1	2	2	0	NFC/OBS
	min. co-prod	~	~	~	2	1	NFC/OBS

Continued overleaf

Continued

Number of feature films produced in the European Union | 2003-2007

In units.

Country		2003	2004	2005	2006	*prov.* 2007	Sources
Lithuania	100% national	1	1	0	1	2	Min.Cult./Baltic Films
	maj. co-prod.	0	0	1	1	0	Min.Cult./Baltic Films
	min. co-prod	1	0	1	1	0	Min.Cult./Baltic Films
Luxembourg	100% national	0	2	1	0	~	CNA/LFF/OBS
	maj. co-prod.	1	1	0	2	~	CNA/LFF/OBS
	min. co-prod.	11	12	11	9	~	CNA/LFF/OBS
Malta	Total	1	1	~	~	~	MFC/OBS
The Netherlands	100% national	16	16	23	*15*	*17*	NFF/NVF/OBS
	maj. co-prod.	3	3	5	*3*	*3*	NFF/NVF/OBS
	min. co-prod.	3	5	3	3	*10*	NFF/NVF/OBS
	Feature documentaries	~	12	20	17	~	NFF/NVF/OBS
Poland	100% national	18	17	19	24	*24*	Min.Cult./PISF/OBS
	maj. co-prod.	1	0	2	1	*2*	Min.Cult./PISF/OBS
	min. co-prod.	1	3	2	2	*8*	Min.Cult./PISF/OBS
Portugal	100% national	6	7	8	2	6	ICA
	maj. co-prod.	10	5	3	9	6	ICA
	min. co-prod.	1	4	4	8	0	ICA
	Feature documentaries	4	9	7	13	3	ICA
Romania	100% national	4	9	9	14	11	CNC
	maj. co-prod.	1	2	2	2	0	CNC
	min. co-prod.	13	10	9	2	3	CNC
Slovakia	100% national	1	2	2	0	5	SKFI
	maj. co-prod.	3	0	1	1	2	SKFI
	min. co-prod.	4	1	4	2	3	SKFI
Slovenia	100% national	2	4	7	2	4	FSRS/OBS
	maj. co-prod.	4	0	1	2	3	FSRS/OBS
	min. co-prod.	1	1	2	1	1	FSRS/OBS
Spain	100% national	68	92	89	109	115	ICAA
	maj. co-prod.	16	17	30	24	30	ICAA
	min. co-prod.	26	24	23	17	27	ICAA
Sweden	100% national	14	22	30	30	*17*	SFI/OBS
	maj. co-prod.	13	14	15	14	*11*	SFI/OBS
	min. co-prod.	9	6	8	*2*	*1*	SFI/OBS
United Kingdom	100% national	40	28	42	37	46	SF
	maj. co-prod.	18	19	20	21	15	SF
	min. co-prod.	21	17	12	12	8	SF
	US and foreign prod.	9	11	4	8	7	SF
	100% national films	44	27	39	55	60	UKFC
	Co-productions	99	84	67	52	29	UKFC
	Inward productions	30	20	25	27	28	UKFC
EU 27 (3) ***est***		***754***	***786***	***839***	***911***	***921***	OBS

(1) Figure refers to total number of feature fiction films not only 100% national.

Data in italics are estimated.

(2) Revised series.

(3) Not including minority co-productions, US and foreign production in the United Kingdom and feature documentaries where separate data is available.

Admissions in the European Union | 2003-2007

In millions.

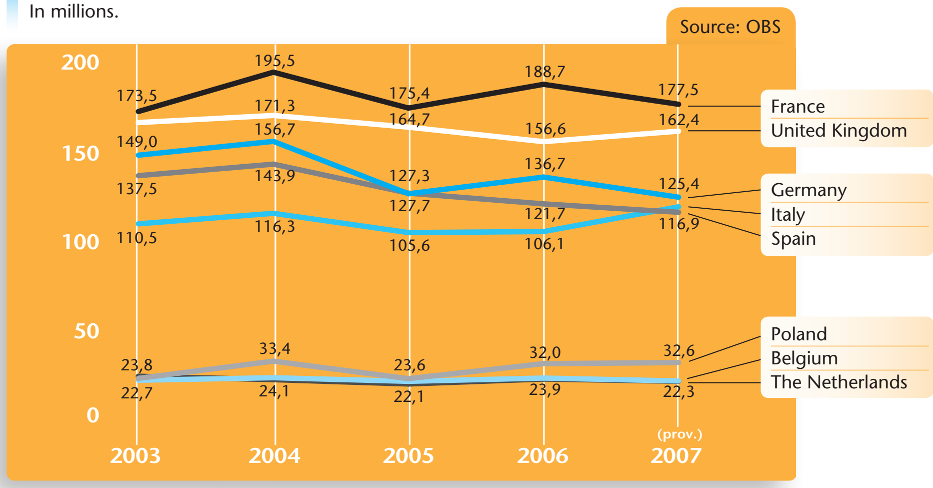
Country	2003	2004	2005	2006	prov. 2007	2007/06
Austria	17,71	19,38	15,68	17,34	15,69	-9,5%
Belgium	22,71	24,12	22,10	23,93	*22,30*	-6,8%
Bulgaria	3,04	3,12	2,42	2,36	2,47	4,6%
Cyprus	1,00	0,96	0,78	0,82	*0,87*	5,1%
Czech Republic	12,14	12,05	9,48	11,51	12,82	11,4%
Denmark	12,30	12,79	12,19	12,60	*12,12*	-3,5%
Estonia	1,27	1,19	1,13	1,59	1,63	2,5%
Finland	7,70	6,93	6,06	6,69	*6,60*	-1,3%
France	173,46	195,53	175,39	188,71	*177,52*	-5,9%
Germany	148,96	156,71	127,32	136,68	*125,40*	-8,2%
Greece	~	12,00	12,70	12,77	~	~
Hungary	13,65	13,66	12,12	11,67	*10,05*	-13,8%
Ireland	17,43	17,26	16,40	17,85	18,37	2,9%
Italy	110,45	116,34	105,55	106,11	*120,00*	13,1%
Latvia	1,13	1,68	1,68	2,14	2,23	3,9%
Lithuania	1,44	1,40	1,22	2,41	*3,23*	34,0%
Luxembourg	1,26	1,36	1,16	1,25	*1,15*	-8,2%
Malta	1,08	1,03	0,99	0,94	~	~
Poland	23,77	33,40	23,61	32,02	32,65	2,0%
Portugal	18,72	17,14	15,75	16,37	*16,32*	-0,3%
Romania	4,53	4,00	2,83	2,78	2,91	4,9%
Slovakia	2,86	2,80	2,18	3,40	*2,77*	-18,3%
Slovenia	2,97	3,00	2,44	2,69	2,41	-10,4%
Spain	137,47	143,93	127,65	121,65	*116,93*	-3,9%
Sweden	18,17	16,61	14,61	15,31	14,87	-2,9%
The Netherlands	24,96	23,05	20,63	23,39	*22,12*	-5,4%
United Kingdom	167,26	171,25	164,69	156,56	162,43	3,7%
EU 27 ***est***	***947,5***	**1 012,7**	**898,8**	**931,5**	***919,4***	**-1,3%**

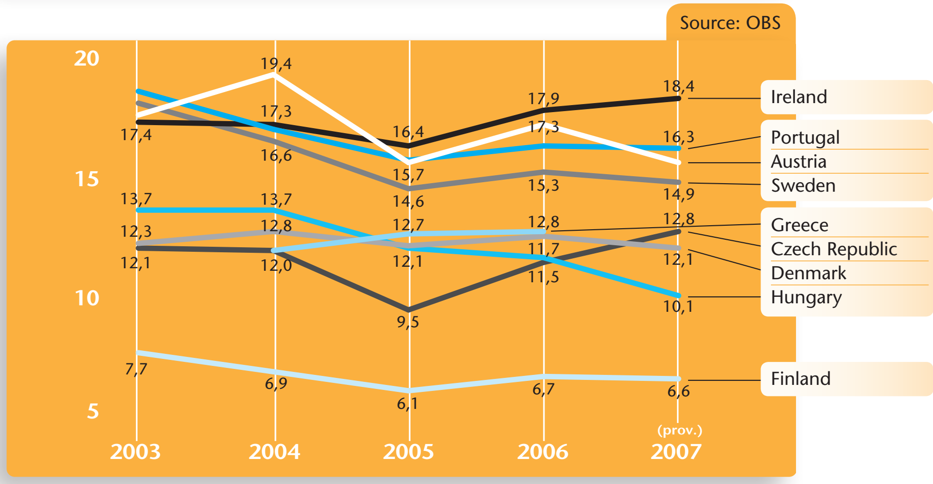
Data in italics are estimated or provisional.

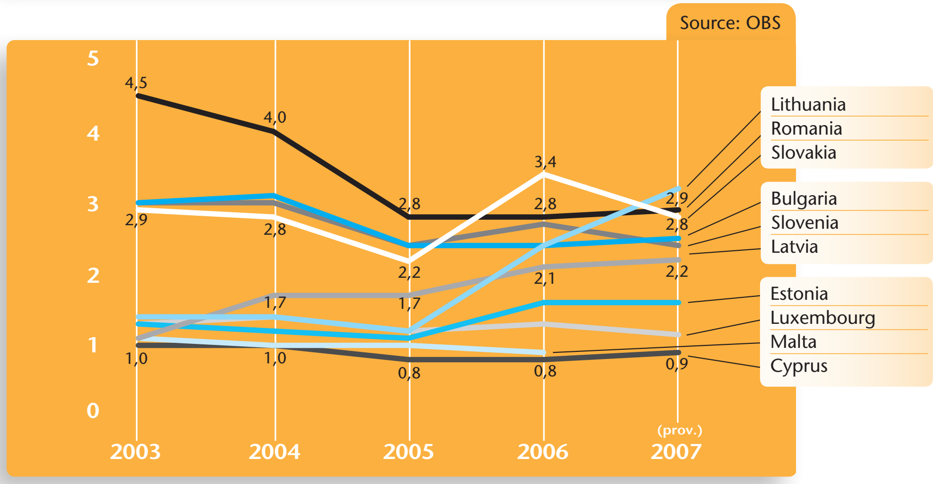
Source: OBS

Admissions in the European Union | 2003-2007

In millions.

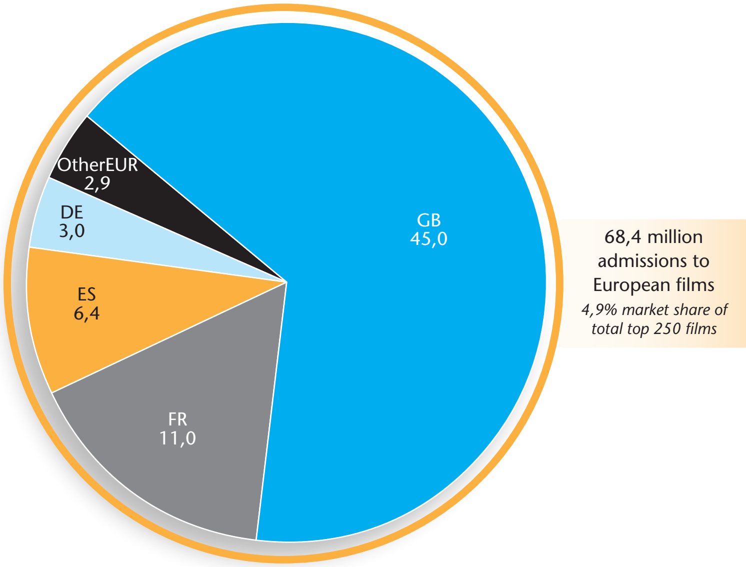






Admissions to European films on the North American market | 2007 *est*

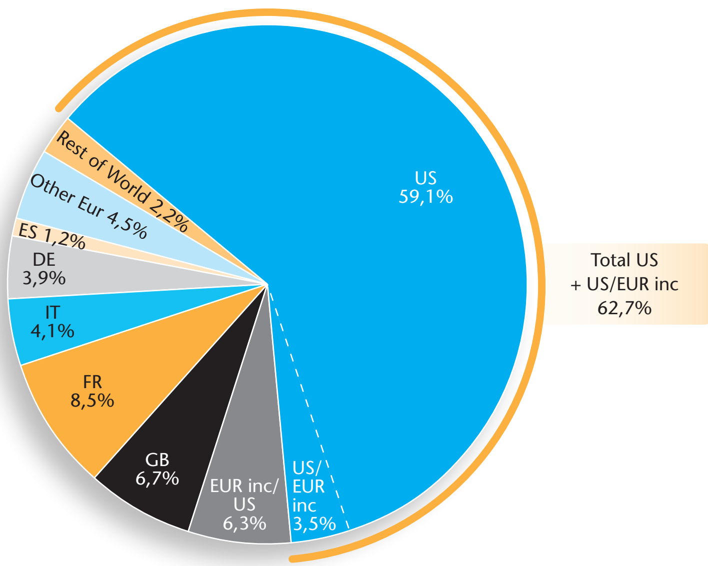
In millions. Estimated admissions in the United States and Canada based on average ticket price of 6,88 USD.



Note: Based on top 250 films in United States of America and Canada.
Does not include films produced in Europe with US inward investment.

Sources: *Variety*/OBS

Breakdown of European Union admissions by the origin of films | 2007 *prov.*



Note: 'inc' refers to films produced in Europe with US inward investment.

Sources: OBS/LUMIERE

European Union

The tables below are provisional rankings on the basis of data from 22 European countries (including Turkey) - around 84% of total admissions in the European Union are analysed.

Top 25 films by admissions in Europe | 2007

	Original title	Country of origin	Year	Director	Admissions
1	Harry Potter and the Order of the Phoenix	GB inc/US	2007	David Yates	38 393 755
2	Pirates of the Caribbean: At World's End	US	2007	Gore Verbinski	36 567 372
3	Shrek the Third	US	2007	Chris Miller, Raman Hui	36 074 773
4	Ratatouille	US	2007	Brad Bird, Jan Pinkava	32 590 994
5	The Simpsons Movie	US	2007	David Silverman	27 393 132
6	Spider-Man 3	US	2007	Sam Raimi	27 145 861
7	Mr. Bean's Holiday	GB/FR/DE/US	2007	Steve Bendelack	15 251 106
8	The Golden Compass	US/GB inc	2007	Chris Weitz	14 316 206
9	Transformers	US	2007	Michael Bay	13 959 951
10	300	US	2006	Zack Snyder	13 895 015
11	Live Free or Die Hard	US/GB	2007	Len Wiseman	13 325 350
12	The Bourne Ultimatum	US/DE	2007	Paul Greengrass	12 814 644
13	Night at the Museum (1)	US	2006	Shawn Levy	12 190 951
14	Ocean's Thirteen	US	2007	Steven Soderbergh	11 609 113
15	The Pursuit of Happyness	US	2006	Gabriele Muccino	8 655 072
16	Enchanted	US	2007	Kevin Lima	8 250 968
17	4: Rise of the Silver Surfer	US/DE/GB	2007	Tim Story	7 758 046
18	Blood Diamond	US	2006	Edward Zwick	7 436 459
19	La Môme	FR/CZ/GB	2007	Olivier Dahan	7 225 794
20	I Am Legend	US	2007	Francis Lawrence	7 022 906
21	Bee Movie	US	2007	S. Hickner, S. J. Smith	6 890 309
22	Rocky Balboa	US	2006	Sylvester Stallone	6 411 313
23	Music and Lyrics	US	2007	Marc Lawrence	5 992 316
24	Stardust	GB inc/US	2007	Matthew Vaughn	5 349 313
25	Ghost Rider	US/AU	2007	Mark Steven Johnson	5 348 553

(1) 3 097 711 admissions in Europe in 2006.

Sources: OBS/LUMIERE

Top 25 European films by admissions in Europe | 2007

	Original title	Country of origin	Year	Director	Admissions
1	Mr. Bean's Holiday	GB/FR/DE/US	2007	Steve Bendelack	15 251 106
2	La Môme	FR/CZ/GB	2007	Olivier Dahan	7 225 794
3	Taxi 4	FR	2007	Gérard Krawczyk	5 334 716
4	Hot Fuzz	GB/FR/US	2007	Edgar Wright	4 849 649
5	Das Leben der Anderen (1)	DE	2006	F. H. von Donnersmarck	4 057 710
6	Ensemble, c'est tout	FR	2007	Claude Berri	3 304 303
7	Manuale d'amore 2 (Capitoli successivi)	IT	2007	Giovanni Veronesi	3 134 777
8	Natale in crociera	IT	2007	Neri Parenti	3 074 353
9	Atonement	GB/FR/US	2007	Joe Wright	3 059 096
10	Arthur et les Minimoys (2)	FR	2006	Luc Besson	2 902 293
11	Lissi und der wilde Kaiser	DE	2007	Michael Herbig	2 751 339
12	Katyn	PL	2007	Andrzej Wajda	2 735 777
13	Elizabeth: The Golden Age	GB/FR/DE	2007	Shekhar Kapur	2 686 064
14	Die Wilden Kerle 4	DE	2007	Joachim Masannek	2 655 249
15	Ho voglia di te	IT	2007	Luis Prieto	2 309 624
16	Una Moglie bellissima	IT	2007	Leonardo Pieraccioni	2 306 726
17	The Last King of Scotland	GB/DE	2006	Kevin Macdonald	2 250 156
18	Run Fatboy Run	GB/US	2007	David Schwimmer	2 202 040
19	Notte prima degli esami - Oggi	IT	2007	Fausto Brizzi	2 057 238
20	Notes on a Scandal	GB	2006	Richard Eyre	2 052 873
21	Hitman	FR/US	2007	Xavier Gens	2 038 333
22	Beyaz melek	TR	2007	Mahsun Kirmizigül	1 995 040
23	Eastern Promises	GB/US/CA	2007	David Cronenberg	1 940 419
24	28 Weeks Later	GB/ES	2007	Juan Carlos Fresnadillo	1 873 720
25	Le Coeur des hommes 2	FR	2007	Marc Esposito	1 846 351

(1) 1 885 018 admissions in Europe in 2006. (2) 4 803 481 admissions in Europe in 2006.

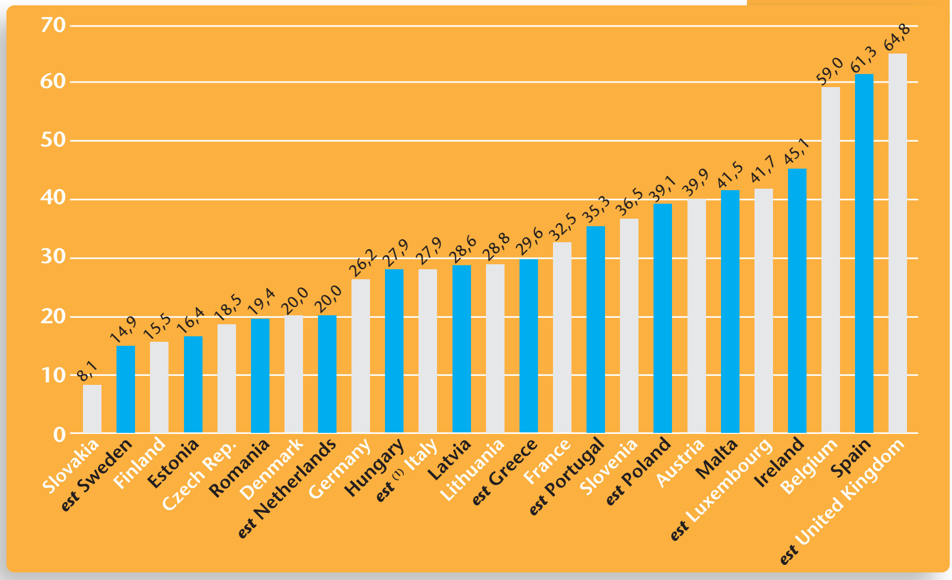
Note: Does not include films produced in Europe with US inward investment.

Sources: OBS/LUMIERE

Screens in multiplexes | 2006

Screens in multiplexes (complexes of 8 screens or more) as a percentage of the total number of screens.

Source: MEDIA Salles

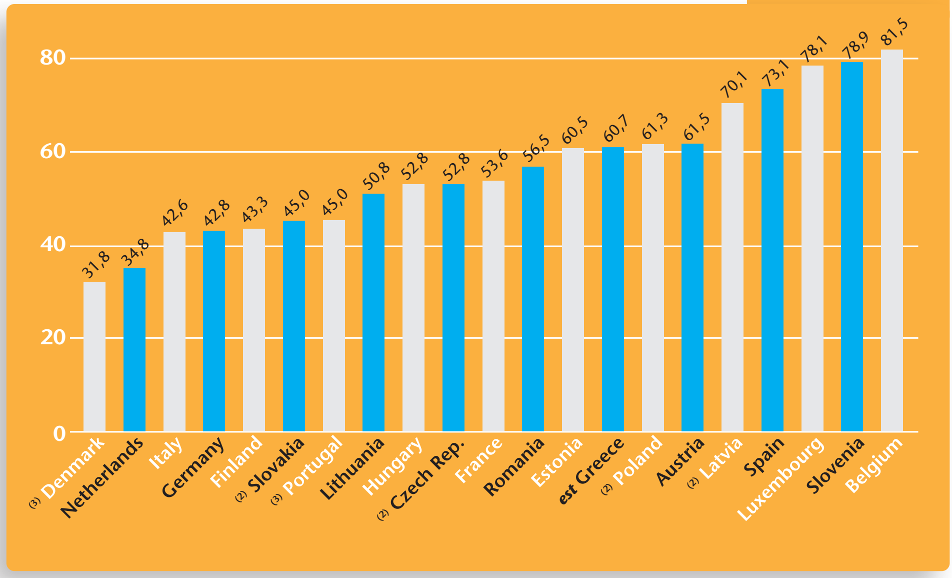


(1) Screens with more than 60 days of activity per year.

Admissions in multiplexes | 2006

Attendance in multiplexes (complexes of 8 screens or more) as a percentage of total cinema attendance.

Source: MEDIA Salles

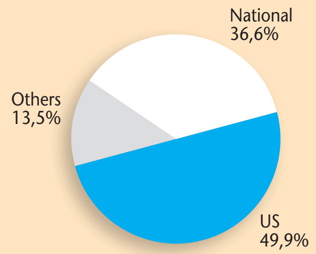


(1) Screens with more than 60 days of activity per year. (2) 2005. (3) 2003.

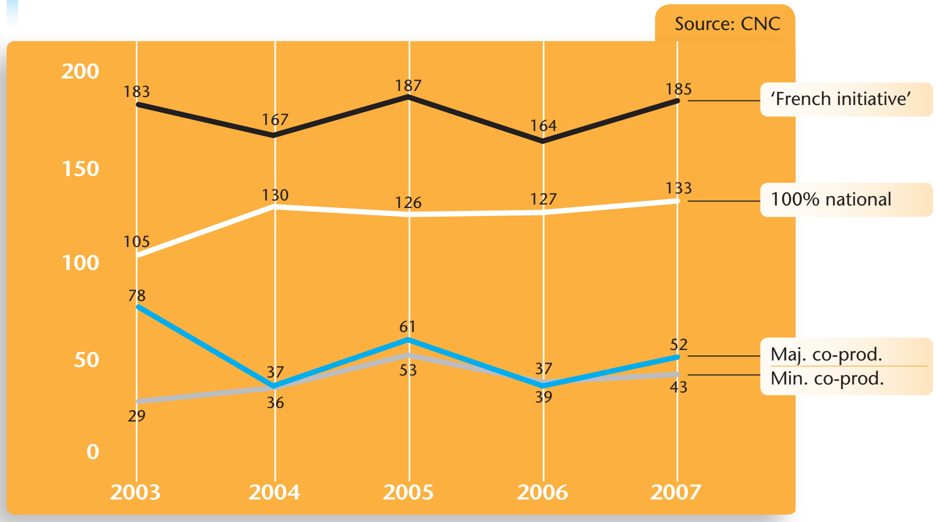
France

Population 2007	63,4 million
GDP 2007	2 541 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007 ***prov.***	177,5 million
Average admissions/capita 2007	2,80
Average ticket price 2007 ***prov.***	5,95 EUR (8,14 USD)
Screens 2006 I 2007	5 364 I 5 398
Digital screens 2006 I 2007	36 I 69
Screens in multiplexes 2006 I 2007	32,5% I ~
Admissions in multiplexes 2006 I 2007	53,6% I ~

Market shares 2007 *est*

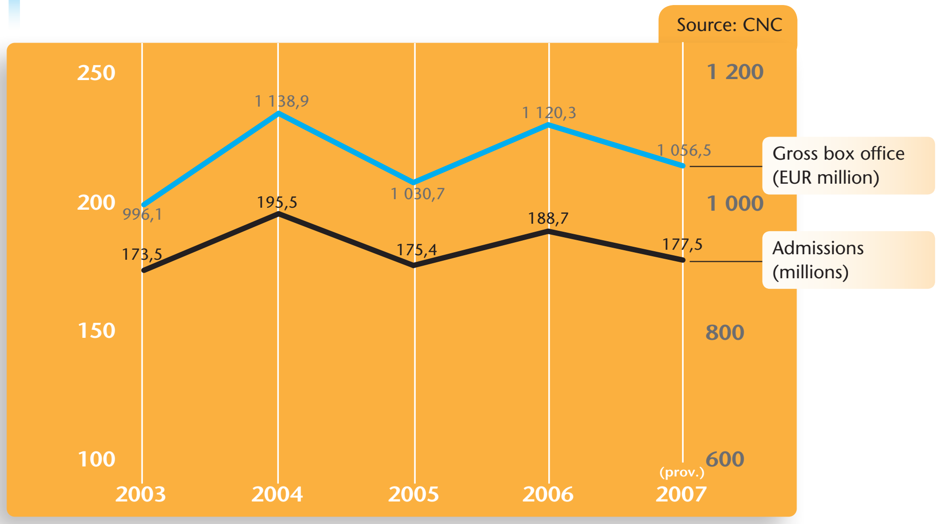


Number of feature films produced I 2003-2007



Note: Officially recognised films only.

Admissions and gross box office I 2003-2007



Top 20 films by admissions in France | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Ratatouille (1)	Walt Disney	US	Brad Bird, J. Pinkava	7 770 116
2	Spider-Man 3	Gaumont CTS	US	Sam Raimi	6 335 520
3	Harry Potter and the Order…	Warner	GB inc/US	David Yates	6 224 517
4	Pirates of the Caribbean: World's…	BVI	US	Gore Verbinski	5 762 375
5	Shrek the Third	Paramount Pictures	US	Chris Miller, R. Hui	5 476 114
6	La Môme	TFM Distribution	FR/CZ/GB	Olivier Dahan	5 242 769
7	Taxi 4	EuropaCorp Dist/ARP	FR	Gérard Krawczyk	4 576 818
8	The Simpsons Movie	Fox	US	David Silverman	3 556 266
9	Ensemble, c'est tout	Pathé	FR	Claude Berri	2 309 288
10	Night at the Museum	Fox	US	Shawn Levy	2 276 017
11	Live Free or Die Hard	Fox	US/GB	Len Wiseman	2 272 112
12	The Golden Compass (1)	Metrop. Filmexport	US/GB inc	Chris Weitz	2 262 055
13	Transformers	Paramount Pictures	US	Michael Bay	1 964 385
14	Le Coeur des hommes 2 (1)	Pathé	FR	Marc Esposito	1 813 519
15	Enchanted (1)	Walt Disney Studios	US	Kevin Lima	1 748 714
16	4: Rise of the Silver Surfer	Fox	US/DE/GB	Tim Story	1 670 117
17	300	Warner	US	Zack Snyder	1 661 288
18	Ocean's Thirteen	Warner	US	Steven Soderbergh	1 645 573
19	Un secret (1)	UGC Distribution	FR/DE	Claude Miller	1 641 339
20	The Bourne Ultimatum	Paramount Pictures	US/DE	Paul Greengrass	1 531 201

(1) Still on release in 2008.

Source: *Le film français*

Production and Funding

A total of 228 films received official recognition in France in 2007, the second highest total of the past five years, after 2005 (204). 185 of these films were entirely national films or French-led majority co-productions, compared to 164 in 2006. This growth stems chiefly from the increasing number of majority co-productions, totalling 52 in 2007, up 13 from the previous year, and from growth in entirely national productions, up from 127 to 133, the highest level of the past five years. Average production costs increased from EUR 5.3 million to EUR 5.4 million. Overall investment in production amounted to EUR 1.2 billion with investments in French initiative productions breaking the EUR 1 billion barrier for the first time.

A 2007 law on the Television of the Future reviewed the definition of a television broadcaster to include Internet access providers providing television services. These companies must now contribute to the financing of audiovisual production via a levy. As a result, and also due to the improved financial situation of Canal+, the funds available for distribution by the CNC in 2008 have grown, with a total of EUR 266.8 million available for the cinema sector (EUR 256.9 million in 2007).

Distribution and Exhibition

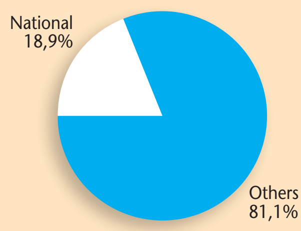
The French cinema market could not sustain its impressive 2006 results in 2007. Admissions fell 5.9% from 189 million to 177.5 million and national market share dropped from a record 44.6% to 36.6%. Box Office decreased by 5.7% to EUR 1 057 million. French films in particular underperformed with cumulative admissions decreasing by 23% from a record 84 million in 2006 to 65 million in 2007. Only 3 local films made it into the top 10, compared to 7 in the previous year, and 5 into the top 20, compared to 10 in 2006. In addition, upper mid-segment films ranking between position 11 and 50 of the box office charts performed poorly, losing a cumulative 9.6 million admissions year-on-year. The distribution branch was led by Gaumont (12% market share) followed by 20th Century Fox (11%), Mars Distribution (10%) and Warner Bros (10%). France is the clear European leader with regard to the provision of VOD services, counting 32 active services accessible via 40 platforms by the end of 2007. Broadband penetration per capita was 23.4%.

Sources: CNC/*Le film français*/MEDIA Salles/ECTA/OBS

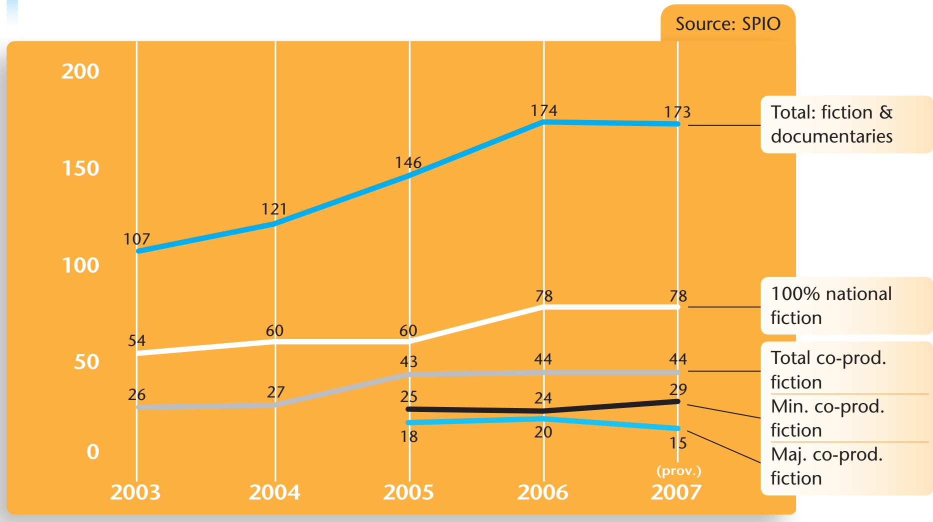
Germany

Population 2007	82,3 million
GDP 2007	3 317 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007	125,4 million
Average admissions/capita 2007	1,52
Average ticket price 2007	6,12 EUR (8,37 USD)
Screens 2006 I 2007	4 848 I 4 832
Digital screens 2006 I 2007	114 I 152
Screens in multiplexes 2006 I 2007	26,9% I 27,0%
Admissions in multiplexes 2006 I 2007	46,0% I 47,2%

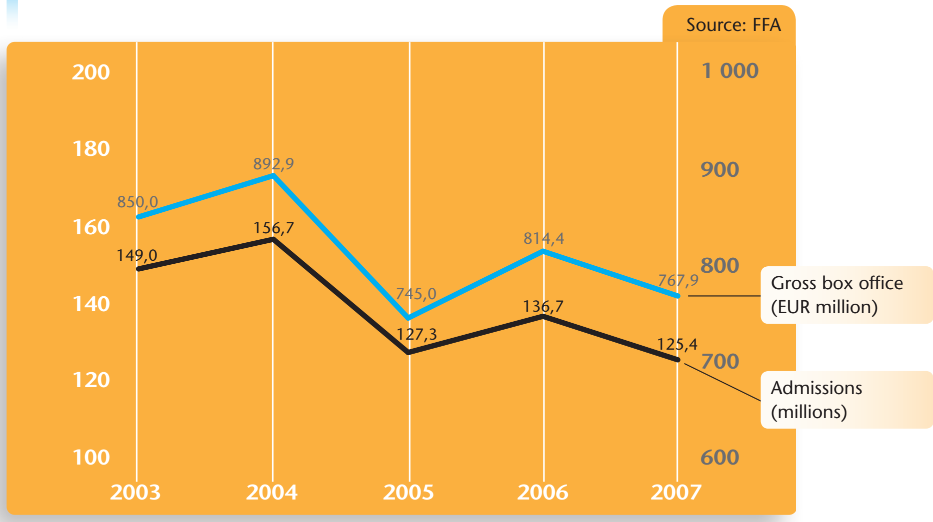
Market shares 2007



Number of German films on first release I 2003-2007



Admissions and gross box office I 2003-2007



Top 20 films by admissions in Germany | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Harry Potter and the Order of…	Warner	GB inc/US	David Yates	7 076 615
2	Pirates of the Caribbean: At World's…	Walt Disney	US	Gore Verbinski	6 048 259
3	Ratatouille (1)	Walt Disney	US	Brad Bird, J. Pinkava	5 911 416
4	The Simpsons Movie	Fox	US	David Silverman	4 592 790
5	Shrek the Third	UIP	US	Chris Miller, R. Hui	3 923 908
6	Mr. Bean's Holiday	UIP	GB/FR/DE/US	Steve Bendelack	3 412 945
7	Spider-Man 3	Sony	US	Sam Raimi	3 170 560
8	Live Free or Die Hard	Fox	US/GB	Len Wiseman	2 628 206
9	Die Wilden Kerle 4	Walt Disney	DE	Joachim Masannek	2 454 325
10	Night at the Museum (2)	Fox	US	Shawn Levy	2 330 862
11	Lissi und der wilde Kaiser	Constantin Film	DE	Michael Herbig	2 273 804
12	Ocean's Thirteen	Warner	US	Steven Soderbergh	1 916 693
13	The Golden Compass (1)	Warner	US/GB inc	Chris Weitz	1 850 038
14	The Bourne Ultimatum (1)	UIP	US/DE	Paul Greengrass	1 667 155
15	300	Warner	US	Zack Snyder	1 666 357
16	Wild Hogs	Walt Disney	US	Walt Becker	1 619 266
17	Transformers	UIP	US	Michael Bay	1 511 643
18	The Pursuit of Happyness	Sony	US	Gabriele Muccino	1 479 313
19	I Now Pronounce You Chuck & Larry (1)	UIP	US	Dennis Dugan	1 478 297
20	Music and Lyrics	Warner	US	Marc Lawrence	1 462 969

(1) Still on release in 2008. (2) 791 816 admissions in 2006. Source: FFA

Production and Funding

Local production remained stable at a high level with 122 fiction features released in 2007. National market share decreased from 26% to 19%. Only one German film, family sequel *Die Wilden Kerle 4*, made it into the top 10, compared to three local productions in the previous year. In its first operational year the new German funding scheme DFFF contributed to strong production activity in Germany's studios, with EUR 59.4 million out of its total annual budget of EUR 60 million distributed to 99 films. Two US productions shooting at Studio Babelsberg received the highest amounts of funding: Warner Bros *Speed Racer* secured EUR 9 million while Columbia Pictures *The International* directed by Tom Tykwer received EUR 5.8 million. Federal Government Commissioner Bernd Neumann recently declared his support for a prolongation of the DFFF which currently runs until the end of 2009. March 2008 saw the much-discussed foundation of the Allianz Deutscher Produzenten–Film & Fernsehen, a lobbying body representing 72 production companies from the cinema, TV and entertainment branches. The body will try to shape the upcoming amendment of the German film funding law which is expected to reduce mandatory windows for on-demand services from 12 to 6 months, for pay-TV from 18 to 12 months and for free-TV from 24 to 18 months.

Distribution and Exhibition

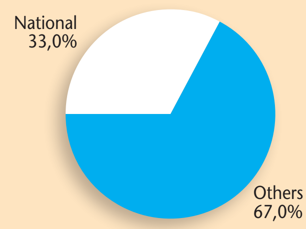
Admissions decreased by 8.2% from 137 million to 125 million in 2007 which represents the lowest level since 1995. Supported by a slightly increasing average ticket price of EUR 6.12, gross box office results declined only by 5.7% to EUR 768 million. Only 26 films attracted more than 1 million viewers, compared to 33 and 38 films in 2006 and 2005 respectively. About 62% of all films on release sold less than 100 000 tickets. According to European Audiovisual Observatory estimates US films obtained a market share of over 62%. The German FFA and French CNC made a common declaration on digital roll-out in Europe and invited other European funding institutions to co-ordinate their respective measures. Meanwhile a number of German exhibitors acquired digital projection equipment, lifting the number of digital screens from 114 to 152. With 26 active VOD services by end 2007, Germany ranks among the top three European countries with regard to on-demand distribution services. Broadband penetration per capita is estimated at 22.4%.

Sources: FFA/SPIO/*Blickpunkt Film/Filmecho/Screen International*/MEDIA Salles/ECTA/NPA Conseil/OBS

Italy

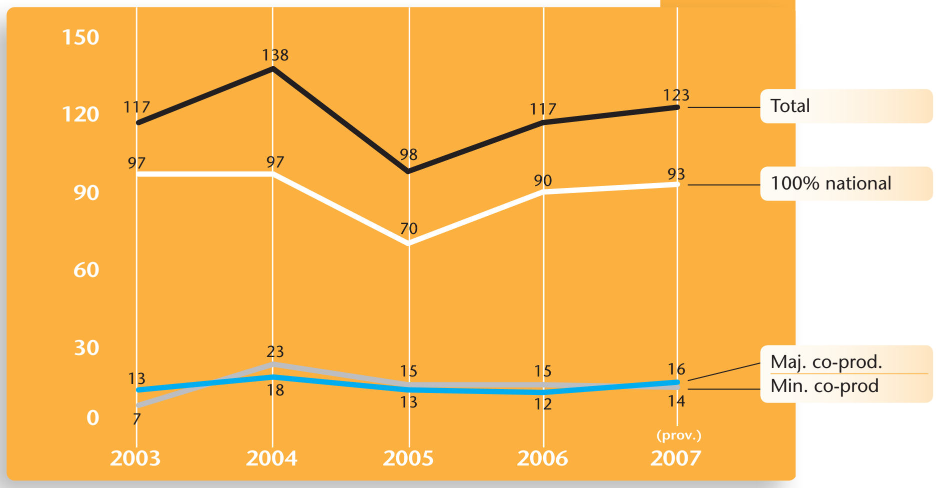
Population 2007	59,1 million
GDP 2007	2 101 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007 ***est***	120,0 million
Average admissions/capita 2007	2,03
Average ticket price 2007 ***est***	5,96 EUR (8,16 USD)
Screens 2006 I 2007	3 370 I ~
Digital screens 2006 I 2007	31 I 37
Screens in multiplexes 2006 I 2007 ***est***	27,9% I ~
Admissions in multiplexes 2006 I 2007	42,6% I ~

Market shares 2007 *est*



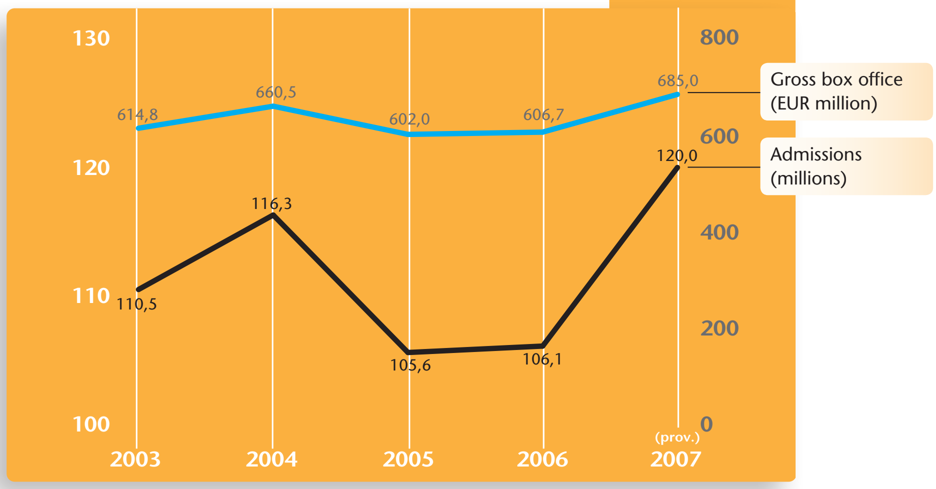
Number of feature films produced I 2003-2007

Source: CCH



Admissions and gross box office I 2003-2007

Sources: SIAE/CCH



Top 20 films by admissions in Italy | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Shrek the Third	Universal	US	Chris Miller, R. Hui	3 483 429
2	Harry Potter and the Order…	Warner	GB Inc/US	David Yates	3 203 145
3	Manuale d'amore 2 (Capitoli…)	Filmauro	IT	Giovanni Veronesi	3 134 777
4	Natale in crociera (1)	Filmauro	IT	Neri Parenti	3 074 353
5	Spider-Man 3	Sony	US	Sam Raimi	3 008 127
6	Ratatouille (1)	Walt Disney	US	Br. Bird, J. Pinkava	2 929 775
7	Pirates of the Caribbean: At World's…	Buena Vista	US	Gore Verbinski	2 725 937
8	The Simpsons Movie	20th C Fox	US	David Silverman	2 670 698
9	The Pursuit of Happyness	Medusa Film	US	Gabriele Muccino	2 602 596
10	Ho voglia di te	Warner	IT	Luis Prieto	2 309 624
11	Una Moglie bellissima (1)	Medusa Film	IT	L. Pieraccioni	2 306 638
12	Notte prima degli esami - Oggi	01 Distribution	IT	Fausto Brizzi	2 057 238
13	Night at the Museum	20th C Fox	US	Shawn Levy	1 915 581
14	300	Warner	US	Zack Snyder	1 759 981
15	Matrimonio alle Bahamas (1)	Medusa Film	IT	Claudio Risi	1 609 684
16	Transformers	Universal	US	Michael Bay	1 341 499
17	Il 7 e l'8	Medusa Film	IT	G. Avellino, Ficarra	1 330 847
18	Saturno contro	Medusa Film	IT/FR/TR	Ferzan Ozpetek	1 321 718
19	Casino Royale	Sony	GB Inc/US/DE/CZ	Martin Campbell	1 287 835
20	4: Rise of the Silver Surfer	20th C Fox	US/DE/GB	Tim Story	1 191 073

(1) Still on release in 2008.

Source: Cinetel

Distribution and Exhibition

2007 was a excellent year for Italian cinema, with admissions up 13% from 107 million to a record 120 million and box office growing to EUR 685 million, up from EUR 607 million in the previous year. Besides an appealing product line-up, box office growth was underpinned by a change in release strategy and the success of national films. For the first time major blockbusters were released during the summer months, which had traditionally been avoided by US distributors. For example, *Harry Potter and the Order of the Phoenix* which was released on 11 July, exceeded expectations, selling over 3.2 million tickets and becoming the second most successful film of the year. Led by local comedy hits *Manuale d'amore 2* and *Natale in crociera*, national market share hit a record high of 33% with a total of 3 local productions ranking in the top 10 and 8 in the top 20. US blockbusters accounted for 10 out of the top 20 with only *Harry Potter* and *Casino Royale* puncturing the dominance of US and Italian films at the top of the charts. 5 films generated over 3 million admissions, as compared to 4 in 2006, and a total of 25 films crossed the 1 million barrier, compared to 22 in the previous year.

Medusa Film remained the leading distributor, enlarging its market share from 13% the preceding year to 15% in 2007, followed by US majors Warner Bros (14%), UPI (13%), 20th Century Fox (11%) and RAI subsidiary 01 Distribution (10%). In 2007 Italy's broadband penetration per capita amounted to 16.5% which is below the European Union average. By year end 12 VOD services were accessible on 13 platforms.

Production

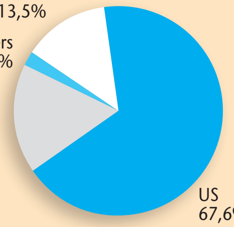
A total of 123 feature films were produced in Italy last year, the second highest number of the past five years after 2004's record of 138 films. 93 entirely national films were produced along with 16 majority and 14 minority co-productions. Average production costs increased by 13.4% from EUR 4.0 million to EUR 4.6 million. Spurred on by a resurgence of interest in local films, national production is expected to be abundant in the near future, aiming in particular to cover a wider range of genres and targeting specifically the summer release slots.

Sources: CCH/MEDIA Salles/ECTA/OBS

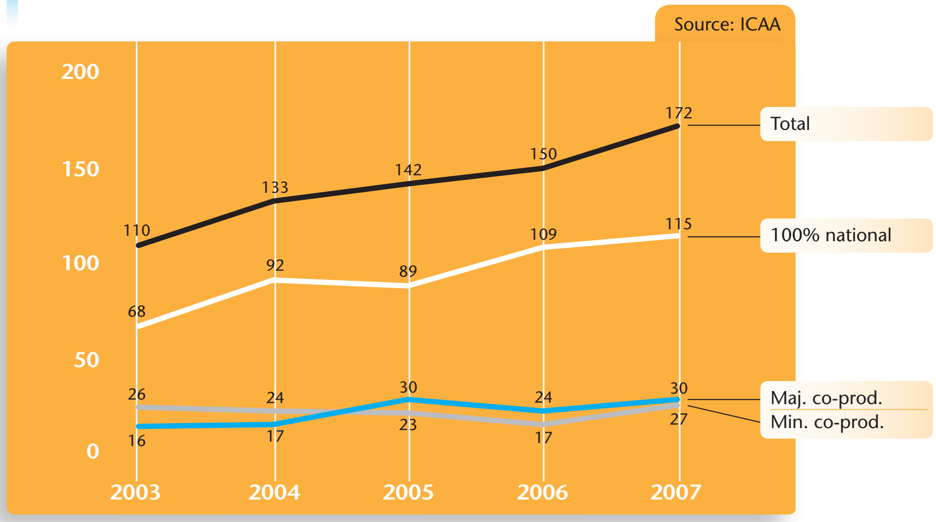
Spain

Population 2007	44,5 million
GDP 2007	1 437 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007 ***prov.***	116,9 million
Average admissions/capita 2007	2,63
Average ticket price 2007	5,51 EUR (7,53 USD)
Screens 2006 I 2007	4 299 I 4 296
Digital screens 2006 I 2007	21 I 31
Screens in multiplexes 2006 I 2007	61,3% I ~
Admissions in multiplexes 2006 I 2007	73,1% I ~

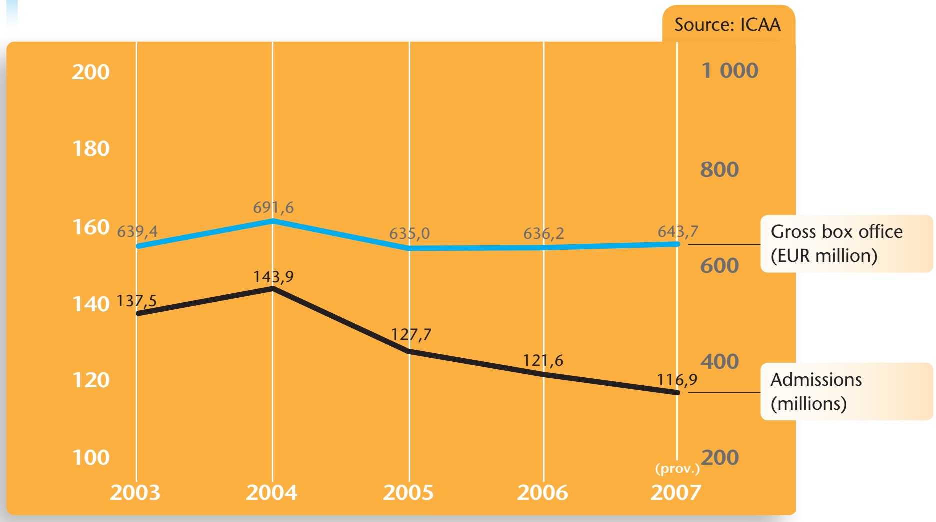
Market shares 2007



Number of feature films produced I 2003-2007



Admissions and gross box office I 2003-2007



Top 20 films by admissions in Spain | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	El Orfanato (1)	Warner	ES	Juan Antonio Bayona	4 274 355
2	Pirates of the Caribbean: World's…	Walt Disney	US	Gore Verbinski	4 095 364
3	Shrek the Third	UPI	US	Chris Miller, R. Hui	4 080 303
4	The Simpsons Movie	Fox	US	David Silverman	3 453 130
5	Spider-Man 3	Sony	US	Sam Raimi	3 277 308
6	Harry Potter and the Order…	Warner	GB inc/US	David Yates	3 204 686
7	300	Warner	US	Zack Snyder	2 693 870
8	Ratatouille	Walt Disney	US	Brad Bird, Jan Pinkava	2 656 190
9	Night at the Museum	Fox	US	Shawn Levy	2 326 860
10	The Golden Compass (1)	TriPictures	US/GB inc	Chris Weitz	1 866 166
11	The Bourne Ultimatum	UIP	US/DE	Paul Greengrass	1 729 159
12	Babel (2)	UPI	US/FR/MX	Alejandro G. Iñárritu	1 703 293
13	I Am Legend (1)	Warner	US	Francis Lawrence	1 522 296
14	Ocean's Thirteen	Warner	US	Steven Soderbergh	1 451 352
15	Transformers	UPI	US	Michael Bay	1 401 243
16	Live Free or Die Hard	Fox	US/GB	Len Wiseman	1 379 975
17	[Rec]	Filmax (SOGEDASA)	ES	J. Balagueró, P. Plaza	1 341 951
18	Mr. Bean's Holiday	UPI	GB/FR/DE/US	Steve Bendelack	1 336 376
19	4: Rise of the Silver Surfer	Fox	US/DE/GB	Tim Story	1 316 179
20	Blood Diamond	Warner	US	Edward Zwick	1 309 021

(1) Still on release in 2008. (2) 169 221 admissions in 2006. Source: ICAA

Production

With 172 feature films produced in 2007, the highest number in the past 25 years, Spanish production continued its growth trend, increasing 15% year-on-year. While 6 additional entirely national films were produced, the number of international co-productions increased by 16. The most popular co-production partners were Argentina (19), the UK (10) and France (9), accounting for 38 out of the total of 57 co-productions. The number of active production companies also grew, from 183 to 213, out of which 167 companies were involved in the production of just one film and only nine companies produced five or more films during the year.

Distribution and Exhibition

Cinema attendance dropped by 4% from 122 to 117 million, the lowest level in ten years. Local productions in particular experienced a strong fall-off in audience interest, with admissions shrinking by 16% to 15.8 million and box office declining by 12% to EUR 87 million. As a result national market share fell from 15.4% to 13.5%, a score that would have been less than 10% without horror blockbuster *El Orfanato*, which went on to top the charts after an October 2007 release. Only one other national film - a second horror title *[Rec]* - passed the 1 million admissions mark and made it into the top 20. Film distribution was dominated by the US studios with Warner Bros taking the lead (19% market share) followed by UPI (16%) and Hispano Foxfilm (15%). The number of screens continued its downward trend, falling to 4 296 active screens. With one screen per 10 441 people Spain still is the country with the second highest screen penetration in the European Union, surpassed only by Sweden. With broadband penetration per capita of 17.3% Spain currently ranks below the European Union average. 15 active VOD services were in place by the end of 2007.

New Cinema Act

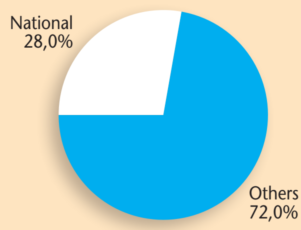
After lengthy discussions a new Cinema Act was approved by Parliament at the end of 2007. Important amendments include the new requirement for the director of a film as well as 75% of the cast to be of Spanish or European nationality in order to be considered a Spanish production, screen quotas for European films to be calculated on the basis of programming schedules and not of days and the creation of a specific fund for official minority language cinema in 2009. Mandatory contribution of revenue from broadcasters remains at 5%.

Sources: ICAA/*Screen International*/ MEDIA Salles/ECTA/NPA Conseil/OBS

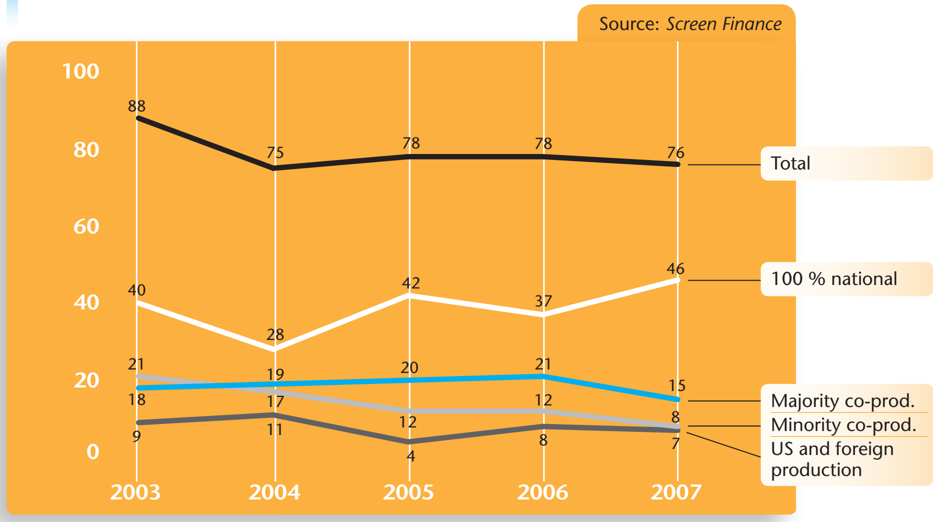
United Kingdom

Population 2007	60,9 million
GDP 2007	2 770 billion USD
Average USD/GBP exchange rate 2007	1 USD = 0,50 GBP
Admissions 2007 ***est***	162,4 million
Average admissions/capita 2007	2,67
Average ticket price 2007	5,05 GBP (10,10 USD)
Screens 2006 I 2007	3 569 I 3 596
Digital screens 2006 I 2007	161 I 272
Screens in multiplexes 2006 I 2007 ***est***	64,8% I ~

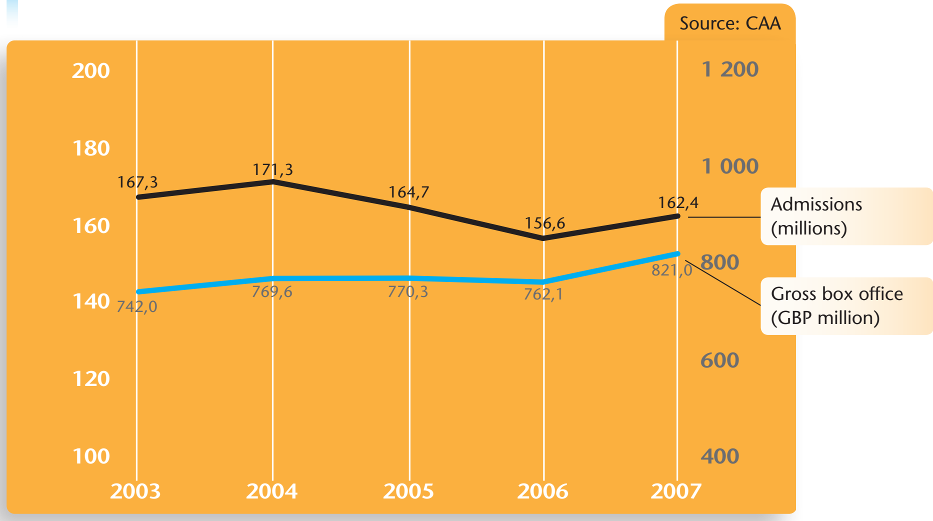
Market shares 2007



Number of films produced in the United Kingdom I 2003-2007



Admissions and gross box office I 2003-2007



Top 20 films by admissions in the United Kingdom and Ireland | 2007

Estimated admissions based on average ticket price of GBP 5.05.

	Original title	Distributor	Country of origin	Director	est Admissions
1	Harry Potter and the Order…	Warner	GB inc/US	David Yates	9 788 758
2	Pirates of the Caribbean: At…	Walt Disney	US	Gore Verbinski	7 968 396
3	Shrek the Third	Paramount	US	C. Miller, Raman Hui	7 647 705
4	The Simpsons Movie	20th Century Fox	US	David Silverman	7 635 781
5	Spider-Man 3	Sony	US	Sam Raimi	6 644 142
6	Ratatouille	Walt Disney	US	Brad Bird, Jan Pinkava	4 901 804
7	The Bourne Ultimatum	Universal Pictures	US/DE	Paul Greengrass	4 697 906
8	The Golden Compass (1)	Entertainment	US/GB inc	Chris Weitz	4 657 975
9	Transformers	Paramount	US	Michael Bay	4 606 717
10	Mr. Bean's Holiday	Universal Pictures	GB/FR/DE/US	Steve Bendelack	4 378 026
11	Hot Fuzz	Universal Pictures	GB/FR/US	Edgar Wright	4 156 166
12	I Am Legend (1)	Warner	US	Francis Lawrence	3 657 257
13	Stardust (1)	Paramount	GB INC/US	Matthew Vaughn	2 940 858
14	300	Warner	US	Zack Snyder	2 814 871
15	Live Free or Die Hard	20th Century Fox	US/GB	Len Wiseman	2 745 727
16	Enchanted (1)	Walt Disney	US	Kevin Lima	2 735 524
17	Ocean's Thirteen	Warner	US	Steven Soderbergh	2 601 424
18	Hairspray	Entertainment	US/GB	Adam Shankman	2 485 471
19	4: Rise of the Silver Surfer	20th Century Fox	US/DE/GB	Tim Story	2 437 943
20	Atonement (1)	Universal Pictures	GB/FR/US	Joe Wright	2 302 864

(1) Still on release in 2008.

Sources: UK Film Council/Nielsen EDI

Production

Production activity decreased in 2007 after an exceptional 2006. The UK was involved in the production of 112 features, down from 135, according to the UK Film Council. Total production spending decreased by 12% from GBP 845 million to GBP 747 million. As expected, the new tax rules granting tax relief based on UK spend rather than total budget caused entirely national film production to rise from 55 in 2006 to 60 feature films in 2007, while the number of co-productions dropped dramatically, down 44% from 52 to 29. The number of inward investment films (such as *Harry Potter and the Half Blood Prince)* increased slightly from 27 to 28, with related production spending falling 8%. The weak dollar, the writers' strike in the US and the effect of the new tax credits were quoted as underpinning these developments. Using a different methodology *Screen Finance* reported the number of productions with UK involvement as remaining stable at 76 features while production investment declined by 17% to GBP 744 million (GBP 891 million in 2006). The number of national productions starting principal photography increased strongly from 37 to 46, while there were only 23 international co-productions, down 10 from 2006. Average production budgets for national and majority co-productions decreased from GBP 7.4 million to GBP 6.9 million reaching the lowest level in the past five years.

Distribution and Exhibition

In 2007 a record total of 518 films were released in the UK and generated admissions of 162 million, up 3.7% from 157 million in 2006. Box office takings increased by 7.7% from GBP 762 million to GBP 821 million. Though US blockbusters and inward investment films dominated the box office charts, accounting for 17 out of the top 20 films in the UK and Ireland, no less than three films from Working Title (*Mr. Bean's Holiday, Hot Fuzz* and *Atonement*) also figured. For the first time in recent years no single film sold more than 10 million tickets, though 46 films passed the 1 million admissions barrier. Market share for UK productions grew from 19% to 28%. The top 5 distributors accounted for an estimated 69% of the total market, led by Warner Bros. (16%), followed by Paramount (15%), Universal Pictures (14%), 20th Century Fox (13%) and Walt Disney (11%). With 16 VOD services up and running by the end of 2007 and a broadband penetration of about 25%, the UK ranks among the top 5 European countries with respect to on-demand distribution.

Sources: CAA/UK Film Council/
Screen Finance/ECTA/NPA Conseil/OBS

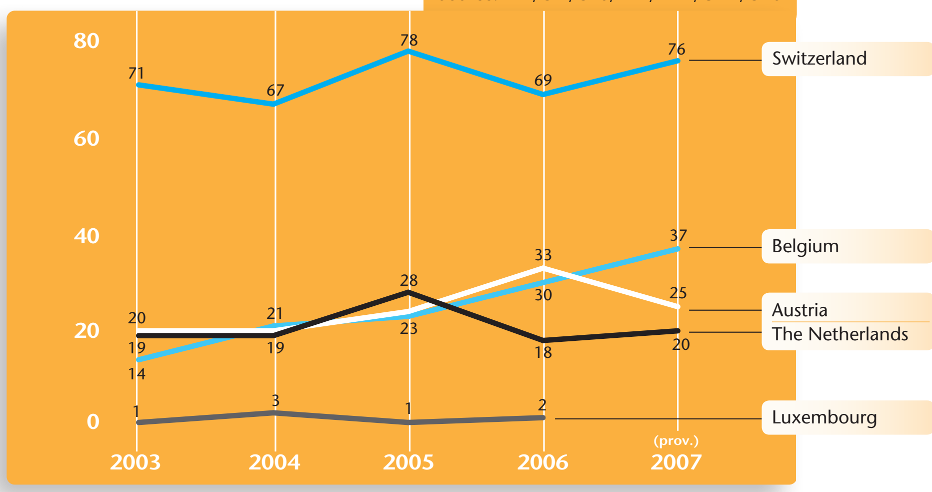
Austria - Benelux - Switzerland

	Austria	Belgium	Luxembourg	Netherlands	Switzerland
Population 2007 (millions)	8,3	10,6	0,5	16,4	7,5
GDP 2007 (USD billion)	373	454	50	766	431
Average USD exchange rate 2007	0,73 EUR	0,73 EUR	0,73 EUR	0,73 EUR	1,20 CHF
Admissions 2007 (milions) ***prov.***	15,7	22,3	1,15	22,1	13,8
Admissions per capita 2007	1,9	2,1	2,4	1,4	1,8
Screens 2007	570	507 (1)	24 (1)	553	550
Digital Screens 2006	18	35	13	30	14
Digital Screens 2007	33	51	13	34	14
Share national films 2007 ***est***	1,8%	7,5%	0,2% (2)	14,4%	5,8%

(1) 2006 (2) 2005

Number of feature films produced in Austria, Belgium, Luxembourg, the Netherlands and Switzerland | 2003-2007

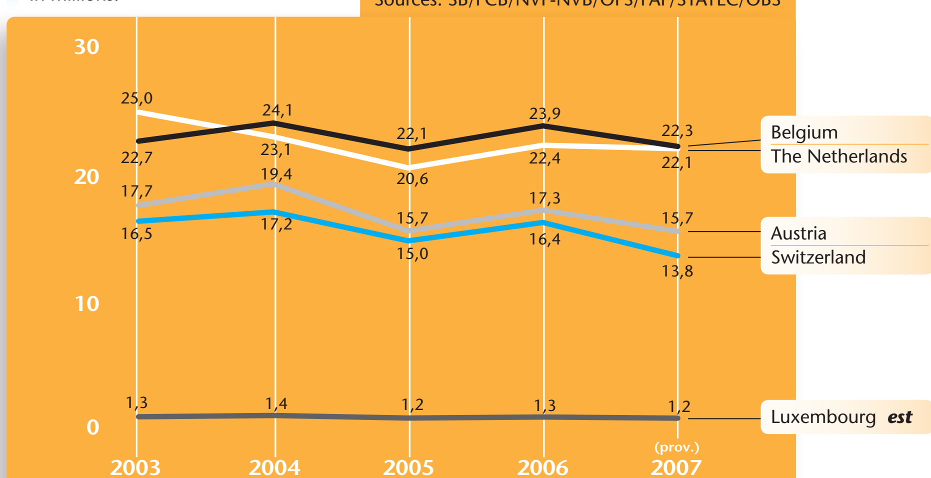
Source: FAF/ÖFI/OFS/NFF/MFB/CNA/OBS



Admissions in Austria, Belgium, Luxembourg, the Netherlands and Switzerland | 2003-2007

In millions.

Sources: SB/FCB/NVF-NVB/OFS/FAF/STATEC/OBS



Top 20 films by admissions in Belgium and the Netherlands | 2007

	Original title	Country of origin	Belgium	Netherlands	Total
1	Pirates of the Caribbean: At World's End	US	1 039 114	1 225 799	2 264 913
2	Shrek the Third	US	903 676	883 518	1 787 194
3	Ratatouille	US	1 027 871	735 067	1 762 938
4	Harry Potter and the Order of the Phoenix	GB inc/US	–	1 322 163	1 322 163
5	Alles is liefde	NL	20 071	1 213 646	1 233 717
6	Spider-Man 3	US	610 033	403 443	1 013 476
7	The Simpsons Movie	US	625 647	340 557	966 204
8	Night at the Museum	US	436 382	309 018	745 400
9	Mr. Bean's Holiday	GB/FR/DE/US	39 294	686 134	725 428
10	Live Free or Die Hard	US/GB	364 832	325 292	690 124
11	Transformers	US	301 238	359 745	660 983
12	The Golden Compass (1)	US/GB inc	284 694	282 396	567 090
13	Das Leben der Anderen	DE	140 103	310 189	450 292
14	Ocean's Thirteen	US	–	438 044	438 044
15	The Bourne Ultimatum	US/DE	350	431 559	431 909
16	Norbit	US	183 201	213 257	396 458
17	Hairspray	US/GB	94 711	278 846	373 557
18	Waar is het paard van Sinterklaas?	NL	–	352 258	352 258
19	I Am Legend (1)	US	–	334 534	334 534
20	Fracture	US/DE	209 462	110 952	320 414

(1) Still on release in 2008.

Sources: NVF/*Moniteur du film en Belgique*

Top 20 films by admissions in Austria and Switzerland | 2007

	Original title	Country of origin	Austria	Switzerland	Total
1	Ratatouille (1)	US	701 647	736 282	1 437 929
2	Pirates of the Caribbean: At World's End	US	715 928	609 794	1 325 722
3	Harry Potter and the Order of the Phoenix	GB inc/US	632 941	515 437	1 148 378
4	The Simpsons Movie	US	677 001	441 583	1 118 584
5	Shrek the Third	US	498 000	417 644	915 644
6	Mr. Bean's Holiday	GB/FR/DE/US	437 366	343 715	781 081
7	Spider-Man 3	US	367 203	330 318	697 521
8	Live Free or Die Hard	US/GB	341 422	254 806	596 228
9	Ocean's Thirteen	US	271 995	260 863	532 858
10	Night at the Museum	US	275 981	217 223	493 204
11	Lissi und der wilde Kaiser (1)	DE	477 535	–	477 535
12	The Bourne Ultimatum	US/DE	235 229	239 080	474 309
13	Wild Hogs	US	254 199	163 147	417 346
14	300	US	246 346	150 062	396 408
15	Music and Lyrics	US	219 947	164 351	384 298
16	I Now Pronounce You Chuck & Larry	US	245 612	–	245 612
17	The Golden Compass (1)	US/GB inc	–	227 663	227 663
18	Transformers	US	222 292	–	222 292
19	The Heartbreak Kid (1)	US	221 975	–	221 975
20	Knocked Up	US	218 203	–	218 203

(1) Still on release in 2008.

Sources: ÖFI/OFS

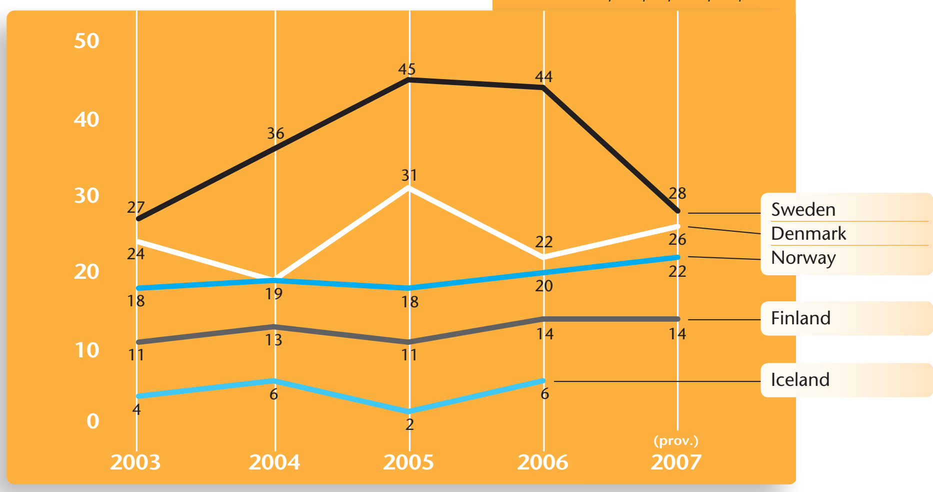
Nordic countries

	Denmark	Finland	Iceland	Norway	Sweden
Population 2007 (millions)	5,4	5,3	0,3	4,7	9,1
GDP 2007 (USD billion)	311	245	19	388	455
Average USD exchange rate 2007	5,44 DKK	0,73 EUR	64,23 ISK	5,88 NOK	6,76 SEK
Admissions 2007 (milions) ***prov.***	12,1	6,6	1,5	10,8	14,9
Admissions per capita 2007	2,2	1,3	4,8	2,3	1,6
Screens 2007	394	330	47 (1)	443 (1)	1 093 (1)
Digital Screens 2006	5	1	3	22	5
Digital Screens 2007	6	1	3	29	5
Screens in multiplexes 2006 ***est***	20,0%	15,5%	13,3% (2)	13,1%	14,9%
Admissions in multiplexes 2006	~	43,3%	~	25,2%	~
Share national films 2007	27,0%	19,5%	9,0%	16,0%	21,6%

(1) 2006 (2) 2005

Number of feature films produced in the Nordic countries | 2003-2007

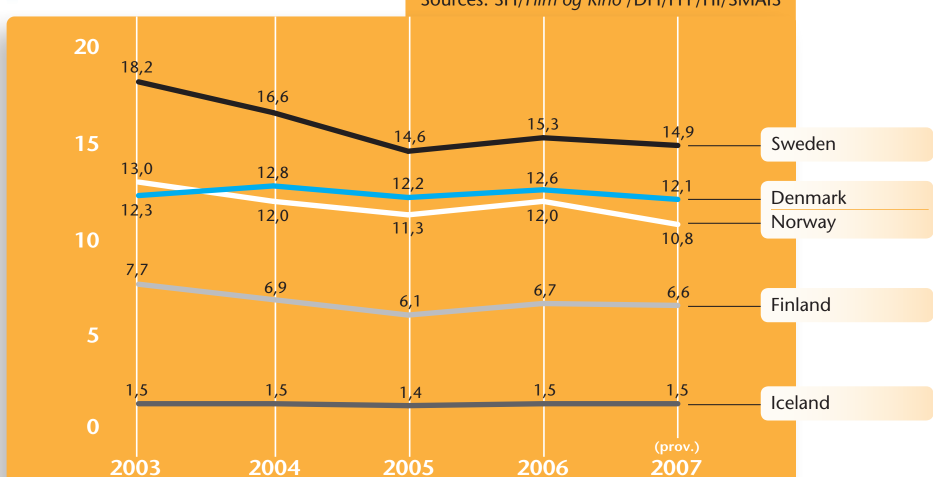
Sources: DFI/FFF/HI/NFF/SFI/OBS



Admissions in Nordic countries | 2003-2007

In millions.

Sources: SFI/*Film og Kino* /DFI/FFF/HI/SMAIS



Top 10 films by admissions in Denmark | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Harry Potter and the Order…	S. Metronome	GB inc/US	David Yates	645 415
2	Pirates of the Caribbean: World's…	Buena Vista	US	Gore Verbinski	585 589
3	Shrek the Third	UIP	US	Chris Miller, R. Hui	542 824
4	Ratatouille (1)	Buena Vista	US	B. Bird, J. Pinkava	426 732
5	Anja og Viktor - brændende…	UIP	DK	Niels N. Hansen	339 452
6	Live Free or Die Hard	SF-Film	US/GB	Len Wiseman	325 575
7	The Simpsons Movie	SF-Film	US	David Silverman	315 990
8	Ledsaget udgang	Nordisk (2)	DK	Erik Clausen	308 894
9	Spider-Man 3	Buena Vista	US	Sam Raimi	287 838
10	Guldhornene	SF-Film	DK	Martin Schmidt	251 249

(1) Still on release in 2008. (2) Nordisk, Constantin, Fox.

Sources: Danmarks Statistics/DFI

Top 10 films by admissions in Finland | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	The Simpsons Movie	FS Film	US	David Silverman	415 000
2	Pirates of the Caribbean: World's…	Walt Disney	US	Gore Verbinski	362 446
3	Harry Potter and the Order…	S. Metronome	GB inc/US	David Yates	362 306
4	Mr. Bean's Holiday	Finnkino	GB/FR/DE/US	Steve Bendelack	307 188
5	Ratatouille	Walt Disney	US	B. Bird, J. Pinkava	261 557
6	Joulutarina	S. Metronome	FI	Juha Wuolijoki	242 800
7	Shrek the Third	Finnkino	US	Chris Miller, R. Hui	240 818
8	V2 - Jäätynyt enkeli	Buena Vista	FI	Aleksi Mäkelä	193 600
9	Ganes	FS Film	FI	Jukka-Pekka Siili	169 558
10	Casino Royale (1)	Nordisk	GB inc/US/DE/CZ	Martin Campbell	158 309

(1) 368 621 admissions in 2006.

Source: FFF

Top 10 films by admissions in Norway | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Harry Potter and the Order…	S. Metronome	GB inc/US	David Yates	558 611
2	Pirates of the Caribbean: World's…	Buena Vista	US	Gore Verbinski	551 570
3	Shrek the Third	UIP	US	Chris Miller, R. Hui	484 354
4	The Simpsons Movie	Fox Films	US	David Silverman	390 583
5	Ratatouille	Buena Vista	US	B. Bird, J. Pinkava	384 990
6	Olsenbanden Jr. Sølvgruvens…	Nordisk	NO	Arne Lindtner Næss	297 934
7	Live Free or Die Hard	Fox Films	US/GB	Len Wiseman	293 715
8	Spider-Man 3	Buena Vista	US	Sam Raimi	266 212
9	Mr. Bean's Holiday	UIP	GB/FR/DE/US	Steve Bendelack	242 566
10	Elias og kongeskipet	SF Norway	NO	E. Fyksen, L. Osvoll	234 576

Source: *Film og Kino*

Top 10 films by admissions in Sweden | 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Pirates of the Caribbean: World's…	Buena Vista	US	Gore Verbinski	844 202
2	Harry Potter and the Order…	Warner	GB inc/US	David Yates	729 807
3	Ratatouille	Buena Vista	US	B. Bird, J. Pinkava	675 272
4	Göta Kanal 2 - Kanalkampen (1)	SF Film	SE	Pelle Seth	606 199
5	Shrek the Third	UIP/Paramount	US	C. Miller, R. Hui	541 545
6	The Simpsons Movie	20th Century Fox	US	David Silverman	472 666
7	Arn - Tempelriddaren	SF Film	SE/DK/FI/DE/NO/GB	Peter Flinth	462 560
8	Spider-Man 3	Sony Pictures	US	Sam Raimi	428 965
9	Night at the Museum	20th Century Fox	US	Shawn Levy	322 662
10	Live Free or Die Hard	20th Century Fox	US/GB	Len Wiseman	288 477

(1) 227 461 in 2006.

Source: SFI

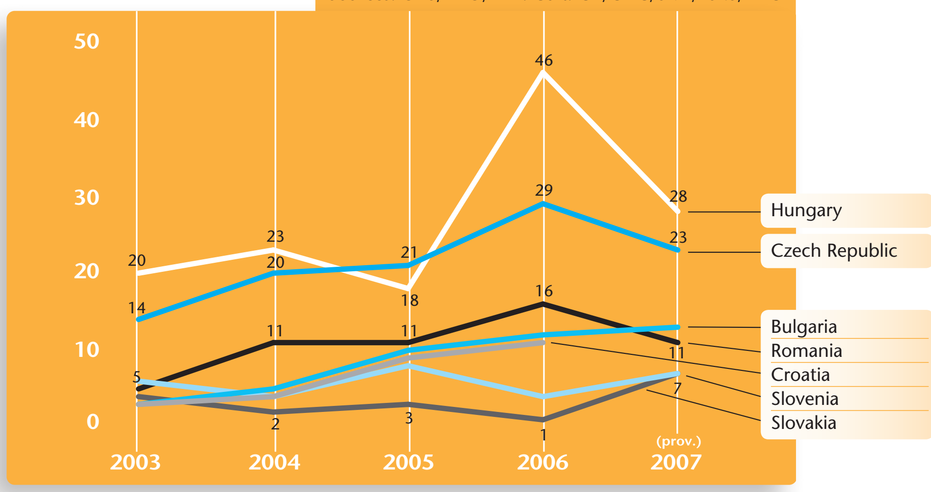
Central and South-Eastern Europe

	Bulgaria	Croatia	Czech Republic	Hungary	Romania	Slovakia	Slovenia
Population 2007 (millions)	7,7	4,4	10,3	10,1	21,6	5,4	2,0
GDP 2007 (USD billion)	39	51	172	138	161	75	45
Admissions 2007 (milions) ***prov.***	2,5	2,7 (1)	12,8	10,1	2,9	2,8	2,4
Admissions per capita 2007	0,3	0,6	1,2	1,0	0,1	0,5	1,2
Screens 2007	113	103 (1)	879	274	115	251	108
Digital Screens 2006	4	~	1	1	~	~	2
Digital Screens 2007	4	~	1	1	~	~	2
Screens in multiplexes 2006	~	12,6%	18,5%	27,9%	19,4%	8,1%	36,5%
Admissions in multiplexes 2007	~	51,8%	~	52,8%	56,5%	~	78,9%
Share national films 2007	1,2%	9,1% (1)	35,2%	12,9%	4,8%	1,1%	5,7%

(1) 2006

Number of feature films produced in Central and South-Eastern Europe | 2003-2007

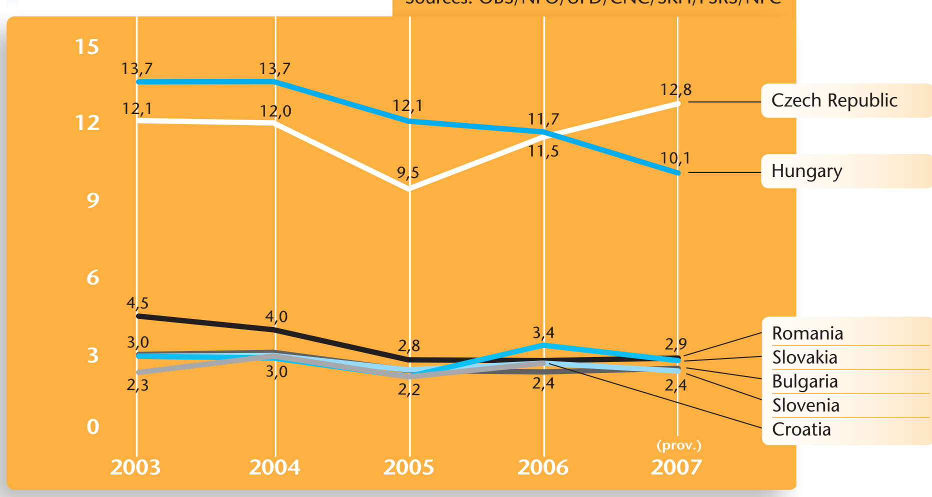
Sources: OBS/NFO/Min. Cult. CZ/CNC/SKFI/FSRS/NFC



Cinema attendance in Central and South-Eastern Europe | 2003-2007

In millions.

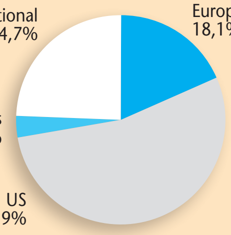
Sources: OBS/NFO/UFD/CNC/SKFI/FSRS/NFC



Poland

Population 2007	38,1 million
GDP 2007	415 billion USD
Average USD/PLN exchange rate 2007	1 USD = 2,77 PLN
Admissions 2007	32,6 million
Average admissions/capita 2007	0,86
Average ticket price 2007	14,75 PLN (5,33 USD)
Screens 2006 I 2007 ***est***	930 I 1 016
Digital screens 2006 I 2007	0 I 5
Screens in multiplexes 2006 I 2007 ***est***	39,14% I –

Market shares 2007 *est*



Top 10 films by admissions in Poland I 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Shrek the Third	UIP	US	C. Miller, R. Hui	3 352 469
2	Katyn	ITI Cinema	PL	Andrzej Wajda	2 735 777
3	Testosteron	ITI Cinema	PL	Konecki, Saramonowicz	1 356 163
4	Dlaczego nie!	Interfilm	PL	Ryszard Zatorski	1 151 998
5	Harry Potter and the Order…	Warner	GB inc/US	David Yates	1 129 621
6	Ratatouille	Forum Film	US	Brad Bird, Jan Pinkava	1 074 697
7	Pirates of the Caribbean: At World's…	Forum Film	US	Gore Verbinski	1 070 462
8	Swiadek koronny	ITI Cinema	PL	J. Filipiak, J. Sypniewski	959 596
9	Rys	Forum Film	PL	Stanislaw Tym	808 873
10	Bee Movie	UIP	US	S.Hickner, S. J. Smith	767 710

Source: Boxoffice.pl

Exhibition and Distribution

Polish admissions grew by 2% to 32.6 million while box office increased 4.6% to PLN 481.6 million. The number of films on first release grew steeply by 15.3% to 272, driven primarily by a strong increase in the number of European releases, up 20 films from 86 in the previous year and almost equal to the 110 American films released in 2007. A total of 339 films were on release with 80% of them generating less than 100 000 admissions and 7 films crossing the 1 million mark. The market share of US films has been in constant decline since 2003/2004 (when it reached 80%) and was 54% in 2007. This has been primarily the result of an increasing market share for European films, bolstered by MEDIA funding and a strongly increasing national market share in the past years. Led by war drama *Katyn* and comedy *Testosteron*, a record-breaking five national productions ranked in the top 10 films of 2007. The Polish distribution branch is dominated by the US majors. As in 2006 UIP was the market leader with a market share of 26%, followed by local ITI Cinema (16%), Forum Film (Buena Vista Int) (12%) and Warner Bros. (11%). At the end of 2007 Poland counted 6 VOD services but is the European Union member state with the lowest broadband penetration rate per capita (7.3%).

Production

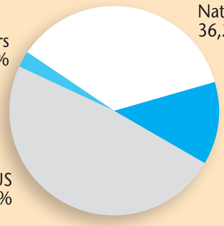
According to the Polish Film Institute (PISF), the number of local feature films has almost doubled since it started operation in May 2006, reaching an average of 40 productions per year. 30 of these films received public funding, 10 were financed by private investment. 26 Polish films were released in 2007, up one film from the previous year. As in many other European countries local films were in geat demand with national market share reaching 24.7%, up from 16% in 2006 and only 3.4% in 2005. In order to benefit from a general trend towards moving productions to Eastern European countries the PISF is building a new 10-stage production studio near Warsaw to be completed in 2009. It is also pressing for the creation of tax law providing generous tax shelters and incentives to national and international producers. A law is on its way to Parliament and could be in place by the end of the year. Furthermore the recent launch of six regional funds should contribute to further production growth in future years.

Sources: PISF/boxoffice.pl/*Screen International*/*Variety*/ECTA/NPA Conseil/OBS

Turkey

Population 2007	73,4 million
GDP 2007	486 billion USD
Average USD/TRY exchange rate 2007	1 USD = 1,31 TRY
Admissions 2007 ***est***	31,3 million
Average admissions/capita 2007	0,43
Average ticket price 2007 ***est***	7,79 TRY (5,94 USD)
Screens 2006 I 2007 ***est***	1 299 I 1 475
Screens in multiplexes 2006 I 2007	18,8% I ~

Market shares 2007 *est*



Top 10 films by admissions in Turkey I 2007

	Original title	Distributor	Country of origin	Director	Admissions
1	Beyaz melek (1)	Medyavizyon	TR	Mahsun Kirmizigül	1 702 144
2	Kabadayi (1)	UIP	TR	Omer Vargi	1 485 735
3	Maskeli besler: Irak (1)	Ozen Film	TR	Murat Aslan	1 238 023
4	Son osmanli yandim ali	Ozen Film	TR	Mustafa S. Dogan	1 084 448
5	Pirates of the Caribbean: World's…	UIP	US	Gore Verbinski	970 114
6	300	Warner	US	Zack Snyder	807 443
7	Çilgin dersane (1)	Warner	TR	Faruk Aksoy	783 199
8	Spider-Man 3	Warner	US	Sam Raimi	737 889
9	Harry Potter and the Order…	Warner	GB inc/US	David Yates	687 184
10	Shrek the Third	UIP	US	C. Miller, R. Hui	662 034

(1) Still on release in 2008.

Source: *Sinema Gazetesi*

Production

Spurred by a two year-old funding programme and an ever increasing demand for local films, domestic production almost doubled over the past two years, going from 27 to 43 local films released in 2007. National market share remained high at 36% but dropped below the 40% barrier which it surpassed easily in 2005 and 2006. While there certainly is a strong demand for local quality films the screen average for local productions has gone down from 430 000 in 2005 and 2006 to 258 000 admissions per local release in 2007. According to Ozon Film the average budget bandwidth has gone down from between USD 1.7 and USD 3.4 million to about USD 1 million. Blockbusters on the one hand and a large number of medium- and low budget films on the other hand are fuelling competition for screen space. Released in mid-December Ömer Vargi's crime drama *Kabadayi* became the second highest grossing film in 2007 only to be overtaken by *Beyaz melek*, a drama about changing cultures in Turkey set in an old people's home. Action comedies *Maskeli Besler: Irak*, a sequel to the 2005 low-budget success *Maskeli Besler Intikam Pesinde*, and *Son osmanli yandim ali* completed the four Turkish films topping the box office charts in 2007.

Distribution and Exhibition

Despite an increasing number of screens admissions fell by 10% from a record high of 34.9 million in 2006 to 31.3 million in 2007. Driven by an increasing average ticket price box office results declined disproportionally from TRY 243 million to TRY 242 million. Out of the about 395 films on release only 4 films – all of them local productions – attracted over a million viewers while 80% of all films generated less than 100 000 admissions. The top 10 films accounted for 33% of total market share. After having been outrun by Turkish films in 2006, US films regained a leading market position, accounting for 49% of total market share for new releases. With 7 out of the top 20 titles and a market share of 28%, Warner was the most successful distributor in 2007, followed by UIP (26%) and Ozen Film (17%) and Medyavizyon (11%). Online distribution via VOD services is less developed than in other European countries with only one internet based VOD service available by the end of 2007.

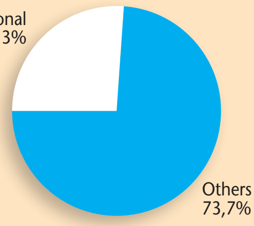
Sources: *Sinema Gazetesi*/*Variety*/NPA Conseil/OBS

Russian Federation

Population 2007	142,1 million
GDP 2007	1 224 billion USD
Average USD/RUB exchange rate 2007	1 USD = 25,6 RUB
Admissions 2007 (1)	106,6 million
Average admissions/capita 2007	0,75
Average ticket price 2007	135,4 RUB (5,3 USD)
National films released 2007	85
Modern Screens 2006 I 2007 *est*	1 294 I 1 510
Digital screens 2006 I 2007	3 I 28

(1) 30.11.2006-28.11.2007.

Market shares 2007



Top 10 films by box office in Russian Federation and the CIS (1) I 2007

Estimated admissions based on average ticket price of 5.3 USD.

	Original title	Distributor	Country of origin	Director	*est* Admissions
1	Pirates of the Carribean: World's…	BVSPR	US	Gore Verbinski	5 820 925
2	Shrek the Third	UPI	US	Chris Miller, Raman Hui	4 412 802
3	Volkodav iz roda Serykh Psov	Central Partnership	RU	Nikolai Lebedev	3 776 415
4	Harry Potter and the Order…	Caro Premier	GB inc/US	David Yates	3 080 472
5	Zhara (The Heat)	Gemini	RU	Gigineishvili, Podosyonov	2 964 151
6	Transformers	UPI	US	Michael Bay	2 878 123
7	Spider-Man 3	BVSPR	US	Sam Raimi	2 631 255
8	Night at the Museum	20th Cent Fox	US	Shawn Levy	2 450 660
9	Taxi 4	Central Partnership	FR	Gérard Krawczyk	2 274 415
10	Boy s tenyu 2 (Shadowboxing 2)	Central Partnership	RU	Anton Megerdichev	2 221 113

(1) Excluding Ukraine.

Source: *Russian Film Business Today*

Distribution

Russian box office has been growing by more than 30% per year on average since 2003 and hit a record high of USD 565 million in 2007. This represents 37% growth year-on-year, with average ticket price increasing from USD 4.5 to USD 5.3. A total of 350 films were released, 115 of which were in limited release, i.e. with less than 25 prints. 109 films grossed over USD 1 million, breaking the 100 threshold for the first time. Top of the box office charts was *Pirates of the Caribbean* which became the second most successful film of the past 10 years earning USD 30.8 million, second only to domestic production *Day Watch* in 2006. *Harry Potter, Taxi 4, Elizabeth: The Golden Age* and *Mr. Bean's Holiday* were the most successful European films last year, each grossing over USD 2 million. With a market share of 16.9% UPI *(Shrek the Third, Transformers)* became the leading distributor in 2007, closely followed by Caro Premier/Caroprokat (16.4%; *Harry Potter*), Central Partnership (15.1%; *The Wolfhound, Taxi4)* and Buena Vista (14.9%; *Pirates of the Caribbean, Spider-Man 2)*. 2007 has seen the emergence of several VOD services led by digital TV operators such as Sistema's Stream-TV. As of April 2007, about 4 million users were estimated to have broadband internet access.

Production and Exhibition

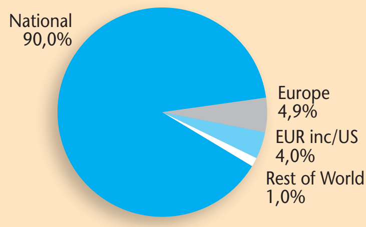
Production in Russia is booming, with some 200 films being shot in 2007, most of which go directly to video. 85 Russian films were released theatrically, 18 films up from the previous year. National market share accounted for 26% of total box office, with three local productions making it into the top 10 films, *Volkodav iz roda Serykh Psov (The Wolfhound), Zhara (The Heat)* and *Boy s tenyu 2 (Shadowboxing 2)*. Sergei Bodrov's *Mongol* was nominated for the best Foreign Language Film at this year's Acadamy Awards. Local companies AFT Sistema and Russian World Studio recently announced a joint venture thereby creating the biggest film and TV production company in Russia. In many respects 2007 was a record breaking year for the film industry in the Russian Federation. Admissions passed the 100 million barrier for the first time in history, growing 16.4% to 106.6 million. Growth in admissions was underpinned by an increase in the number of modern screens, up by 16.7% to 1 510. However, with one modern screen per 94 000 inhabitants Russia is still considered to be underscreened and showing potential for future growth.

Sources: *Russian Film Business Today*/
Nevafilm/*Variety*/Groteck/OBS

United States

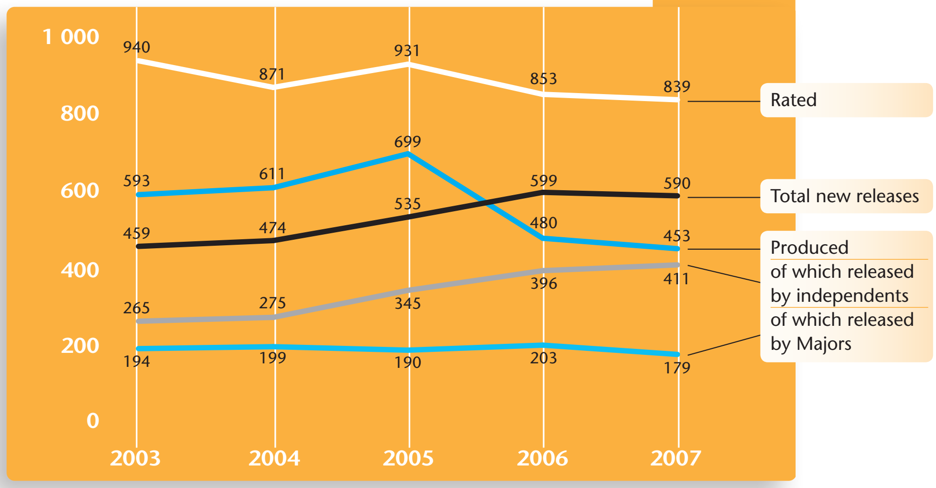
Population 2007	306 million
GDP 2007	13 794 billion USD
Average USD/EUR exchange rate 2007	1 USD = 0,73 EUR
Admissions 2007	1 400 million
Average admissions/capita 2007	4,58
Average ticket price 2007	6,88 USD (5,03 EUR)
Screens 2006 I 2007	38 415 I 38 794
Digital screens 2006 I 2007	1 945 I 4 562

Market shares 2007 *est*



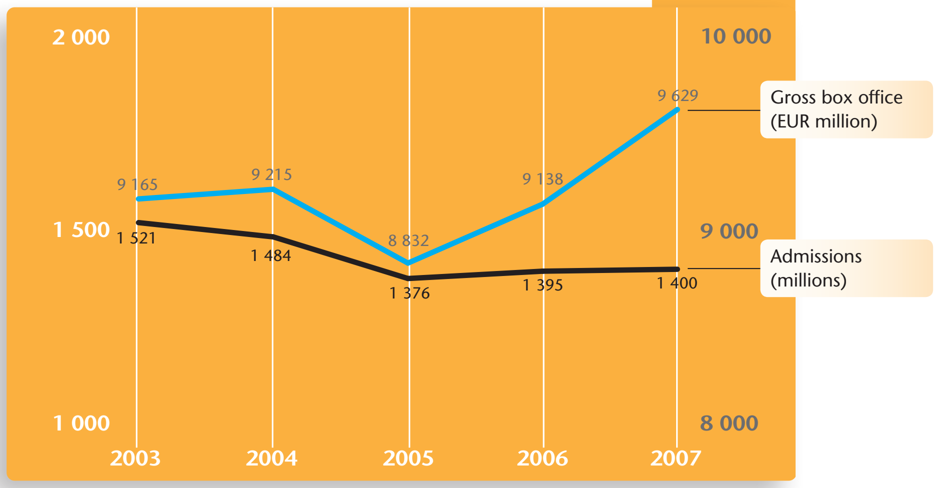
Number of films produced, rated and released in the United States I 2003-2007

Source: MPAA



Admissions and gross box office I 2003-2007

Source: MPAA



Production and Writers' Strike

The number of films produced in the US continued its significant downward trend from 699 productions in 2005 to 453 in 2007, a 6% decrease year-on-year. Average theatrical costs of MPAA members increased from USD 100 million to USD 107 million, with average negative costs increasing by 7.6% to USD 71 million and average marketing costs climbing by 4.1% to USD 36 million. Members' subsidiaries and affiliates (such as Miramax, Fox Searchlight, Sony Picture Classics) recorded a significant cost increase with average negative costs climbing by over 60% to a record USD 49 million and marketing costs increasing by 44% to USD 26 million.

The declining production volume was partly due to the strike of the Writers' Guilds of America (WGA) starting on November 5, 2007 and lasting until February 12, 2008. Residual payments for distribution revenues via new media represented the core issue of the negotiations with the WGA rejecting the proposal to apply the 20 year old arrangement for Video/DVD residuals (0,3% of gross revenues) for new media. While the Guilds' request for a universal residual of 2.5% of gross revenues from new media distribution was not met, an agreement was found splitting residuals in a wide variety of classes depending on the specific form of new media distribution and the number of downloads. Other demands for changing DVD residuals and union jurisdiction over animation and reality programme writers were eventually withdrawn by the WGA.

Distribution and Exhibition

Domestic cinema attendance continued its cautious upward trend, growing 0.3% year-on-year to 1.4 billion admissions. Due to an increasing average ticket price, up 5% to USD 6.88, box office hit an all-time high of USD 9.6 billion, 5.4% up from 2006 (USD 9.1 billion). A total of 590 films were released during the year, compared to 599 in the previous year. National market share accounted for about 90% of the total market, with European films taking 4.9% and US inward investment films in Europe registering a market share of 4%. While there were only 19 film crossing the USD 100 million benchmark in 2006, there were 28 such films in 2007. The box office chart was led by *Spider-Man 3*, *Shrek the Third*, *Transformers and Pirates of the Caribbean 3*, all of which grossed more than USD 3 billion. Paramount was the studio to take the largest market share in terms of box office, 16%, closely followed by Warner Bros (15%), Walt Disney (14%) and Sony (13%).

International box office rose by 4.9% hitting a record high of USD 17 million and accounting for 64% of studios' total theatrical takings. International box office outstripped domestic box office by four times for *The Golden Compass*, and doubled domestic earnings for *Pirates of the Caribbean 3* and *Ratatouille*.

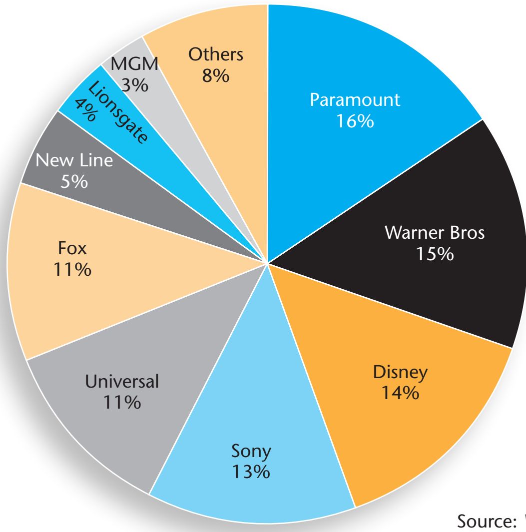
A recent Nielsen study shows internet to have become an equally important medium as TV and radio for consumer decision-making with regard to cinemagoing, with 73% percent of all movie goers consulting the internet beforehand. Accordingly studio's online marketing spend has tripled since 2003, accounting for 4.4% of total marketing costs in 2007.

Digital Cinemas

Digitisation of screens continued at high speed with the number of digital screens growing by 135% from 1 945 in 2006 to 4 562 by the end of 2007. Digitisation is primarily driven by digital cinema provider AccessIT who recently reached agreements with Disney, Fox, Paramount and Universal to provide movies to digitalised screens and pay a virtual print fee for 10 years from the date of installation. In addition the Cinema Buying Group, a buying programme of the National Association of Theatre Owners for small and independent theatre operators, representing about 8 000 screens, also committed to digitalising its screens using AcessIT's digital systems. AccessIT intends to deploy 10 000 digital screens during the next three years, which would represent about 25% of the current 39 000 screens.

Sources: MPAA/NATO/AccessIT/*Variety*

Studio market shares on the US market | 2007

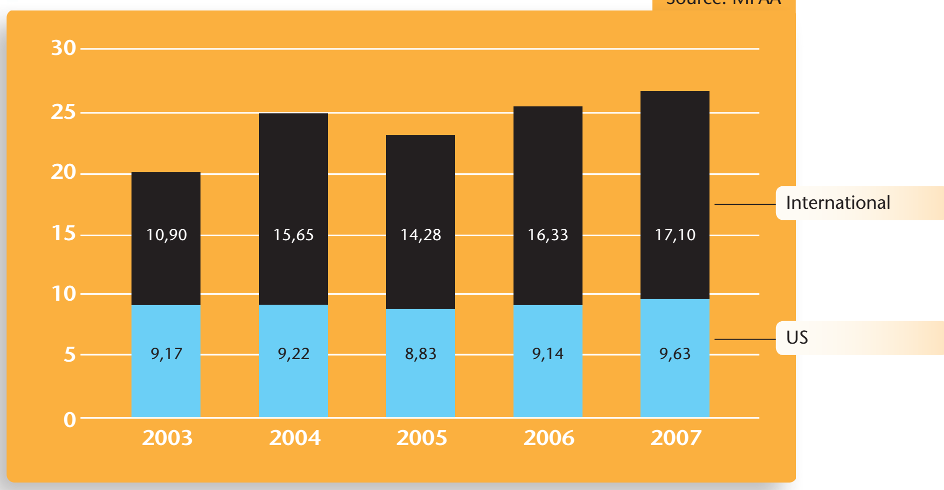


Source: *Variety*

US majors worldwide box office revenues | 2003-2007

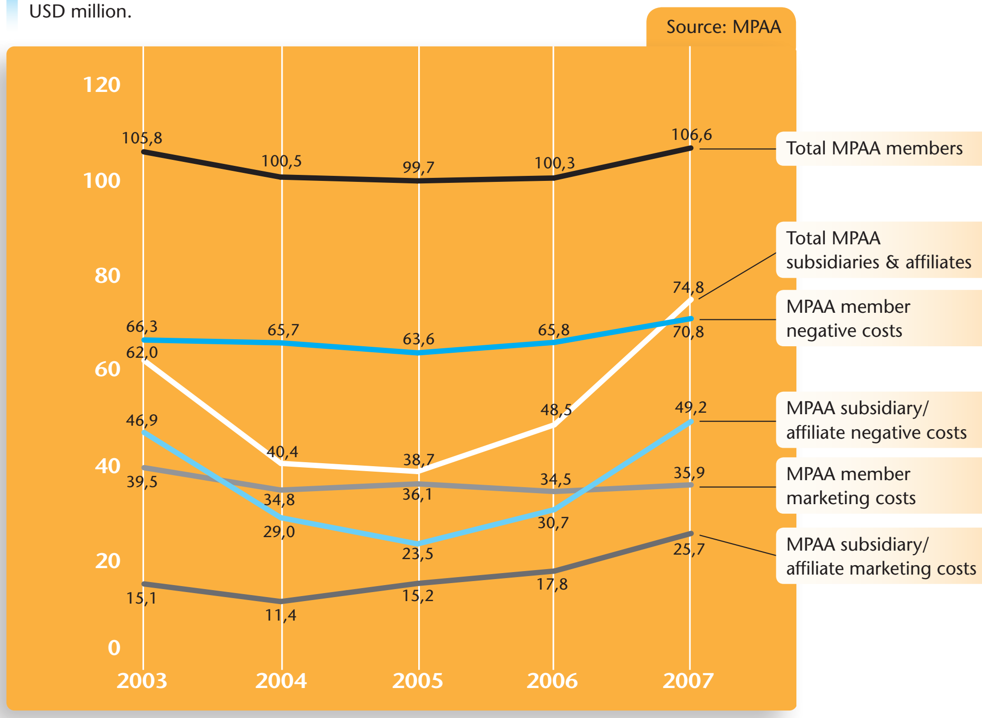
USD billion.

Source: MPAA



MPAA member companies average theatrical costs | 2003-2007

USD million.



Top 20 films by admissions in North America | 2007

Estimated admissions in the United States and Canada based on average ticket price of 6,88 USD.

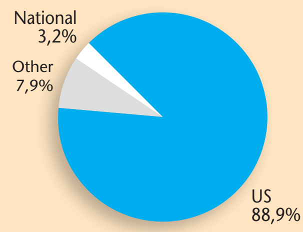
	Original title	Distributor	Country of origin	Director	*est* Admissions
1	Spider-Man 3	Sony	US	Sam Raimi	48 914 288
2	Shrek the Third	Paramount-Dreamworks	US	C., Raman Hui	46 658 773
3	Transformers	Paramount-Dreamworks	US	Michael Bay	46 376 715
4	Pirates of the Caribbean: World's…	Disney	US	Gore Verbinski	44 973 898
5	Harry Potter and the Order…	Warner	GB inc/US	David Yates	42 442 549
6	The Bourne Ultimatum	Universal Pictures	US/DE	Paul Greengrass	33 062 655
7	300	Warner	US	Zack Snyder	30 612 636
8	Ratatouille	Disney	US	Bird, Pinkava	30 006 635
9	I Am Legend (1)	Warner	US	Francis Lawrence	29 960 693
10	The Simpsons Movie	Fox	US	David Silverman	26 618 461
11	Wild Hogs	Disney	US	Walt Becker	24 458 364
12	Alvin and the Chipmunks (1)	Fox	US	Tim Hill	22 330 296
13	Knocked Up	Universal Pictures	US	Judd Apatow	21 623 389
14	National Treasure: Book of Secrets (1)	Disney	US	Jon Turteltaub	20 776 633
15	Rush Hour 3	New Line	US	Brett Ratner	20 367 146
16	Live Free or Die Hard	Fox	GB/US	Len Wiseman	19 553 692
17	4: Rise of the Silver Surfer	Fox	US/DE/GB	Tim Story	19 174 671
18	American Gangster (1)	Universal Pictures	US	Ridley Scott	18 771 909
19	Bee Movie (1)	Paramount-Dreamworks	US	Hickner, Smith	18 098 596
20	Night at the Museum (2)	Fox	US	Shawn Levy	17 961 698

(1) Still on release in 2008. (2) 169 221 admissions in 2006. Sources: *Variety*/OBS

Canada

Population 2006	32,6 million
GDP 2006	1 275 billion USD
Average USD/CAD exchange rate 2007	1 USD = 1,07 CAD
Box office 2007	858,0 million CAD
Admissions 2005	105,2 million
Average admissions/capita 2005	3,23
Average ticket price 2005/06	8,05 CAD (7,53 USD)
Screens in regular theatres 2004 | 2005	2 779 | 2 826
Digital screens 2006 | 2007	12 | 14

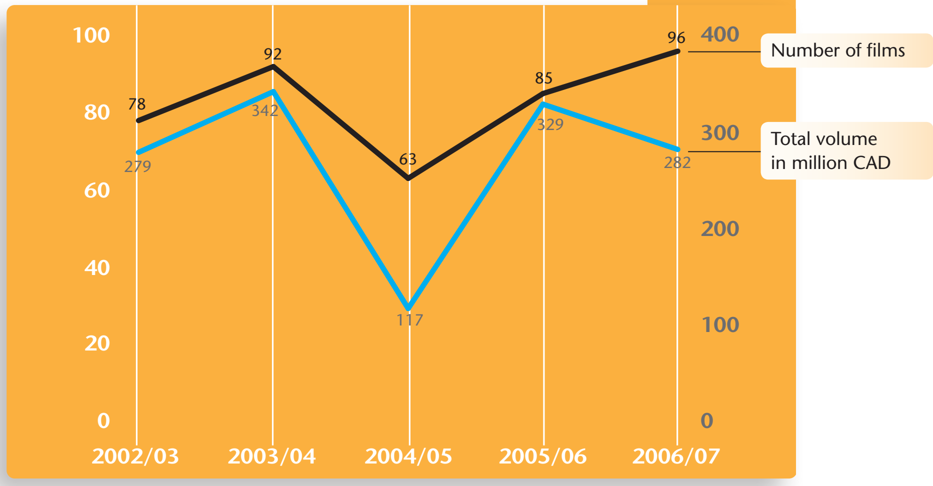
Market shares 2007



Total number of Canadian theatrical films | 2003-2007

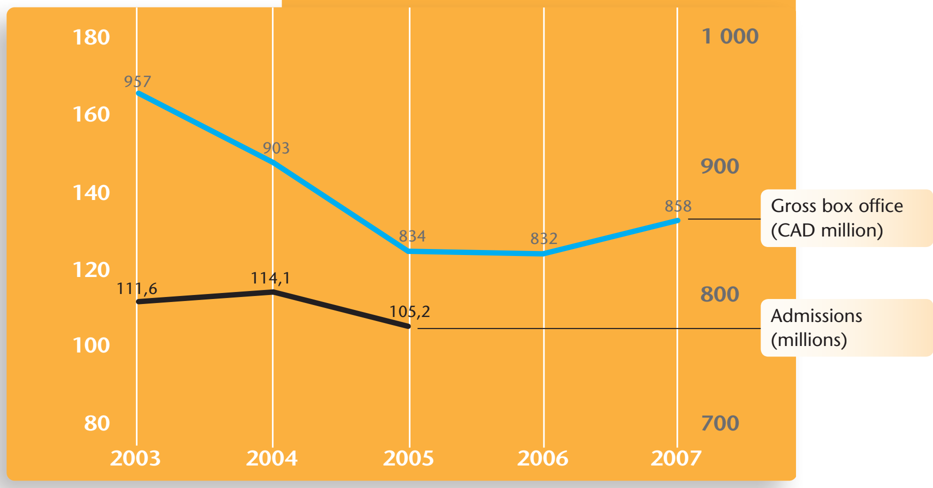
Estimates on the basis of CAVCO data.

Source: CFTPA



Admissions and gross box office | 2003-2007

Sources: MPTAC: Box Office/Statistics Canada: Admissions



Top 20 films by admissions in Québec | 2007

	Original title	Country of origin	Production year	Director	Admissions
1	Harry Potter and the Order of the Phoenix	GB inc/US	2007	David Yates	992 998
2	Spider-Man 3	US	2007	Sam Raimi	853 212
3	Shrek the Third	US	2007	C. Miller, Raman Hui	762 380
4	The Simpsons Movie	US	2007	David Silverman	735 408
5	Pirates of the Caribbean: At World's End	US	2007	Gore Verbinski	650 736
6	Les 3 p'tits cochons	CA	2007	Patrick Huard	577 762
7	Transformers	US	2007	Michael Bay	545 432
8	The Bourne Ultimatum	US/DE	2007	Paul Greengrass	456 854
9	300	US	2006	Zack Snyder	449 512
10	Nitro	CA	2007	Alain Desrochers	427 935
11	Ratatouille	US	2007	Brad Bird, Jan Pinkava	404 027
12	Ma fille, mon ange	CA	2007	Alexis Durand-Brault	365 985
13	Live Free or Die Hard	US/GB	2007	Len Wiseman	357 534
14	Night at the Museum (1)	US	2006	Shawn Levy	318 208
15	American Gangster	US	2007	Ridley Scott	286 475
16	À vos marques, party!	CA	2007	Frédéric D'Amours	286 402
17	4: Rise of the Silver Surfer	US/DE/GB	2007	Tim Story	275 761
18	Ghost Rider	US/AU	2007	Mark Steven Johnson	266 033
19	Rush Hour 3	US	2007	Brett Ratner	261 196
20	La Môme	FR/CZ/GB	2007	Olivier Dahan	258 666

(1) 142 235 admissions in 2006.

Source: Institut de la statistique du Québec

Production

A total of 96 Canadian theatrical feature films were produced between April 2006 and March 2007, 11 films more than in the previous year and the highest number in the past ten years. Despite the increasing number of productions, total production volume decreased by 14% from CAD 329 million to CAD 282 million. This was caused by a fall in average production budgets of English language films, down significantly by 34% from CAD 4.7 million to CAD 3.1 million. In contrast French language productions surged not only in terms of numbers, from 27 to 36 films, but also in terms of total average production costs, increasing from CAD 2.3 million to CAD 2.7 million. Québec-based producers accounted for 44% of the total production volume. International co-production volume continued to grow, increasing by 48% to CAD 300 million for 25 productions (21 in 2006). France overtook the UK to become the most important co-production partner, realizing 9 projects with a production volume of CAD 146 million, compared to 5 films and CAD 28 million in 2006. Public funds were the single most important financing source, contributing 58% of the total financing for national theatrical feature films. Federal and provincial tax credits, which accounted for 22% of total financing, have become a hotly debated issue in 2008 with a proposed new tax legislation giving the Minister of Canadian Heritage the right to deny a producer a tax credit if the finished films was found to be "contrary to public policy" thereby adding a significant amount of insecurity to a film's financing structure. Canadian producers are trying to bring about an amendment of the law.

Distribution and Exhibition

A total of 629 films were on release in calendar year 2007, generating a box office of CAD 858 million according to figures from the MPTAC. US films accounted for a market share of almost 90%. National market share decreased from 4.2% to 3.2%. 312 of the films on release were US films, 205 were other foreign films and 112 local productions were screened during the year. Box office for French language films fell by 1.5% to CAD 129 million while English language films grossed CAD 729 million, an increase of 1.9% year-on-year.

Sources: CFTPA/MPTAC/Observatoire de la culture et des communications de Québec/ Statistics Canada/*Screen International*

Latin America

	Argentina	Bolivia	Brazil	Chile	Colombia	Mexico	Peru	Uruguay	Venezuela
Population 2007 (million)	39,4	9,8	189,3	16,6	47,5	105,2	28,1	3,2	27,5
GDP 2007 (USD billions)	248	13	1 295	161	172	886	102	21	227
Admissions 2007 (millions)	34,7	1,5 (2)	88,6	11,2	20,7	174,2	16,0	2,2 (1)	18,7 (1)
Average admissions/capita 2007	0,9	0,2	0,5	0,7	0,5	1,7	0,6	0,7 (1)	0,7 (1)
National market share 2007	9,0%	~	11,6%	8,4%	11,6%	8,0%	1,4%	3% (1)	4% (1)
Screens 2007	771	56 (1)	2159	268	415	3 936	272	110 (1)	402 (1)
Digital screens 2006	~	~	12	~	1	8	~	~	~
Digital screens 2007	~	~	13	~	1	10	~	~	~

(1) 2006 (2) 2005

Mexico

2007 was a good year for Mexican cinema with admissions increasing by 5.3% to over 174 million, and gross box office amounting to USD 596 million. Cinema tickets were priced at USD 3.4 on average. Box office growth was backed by the addition of 174 screens during the year, bringing the total to 3 936. With the recently announced plans for a takeover of Mexico's second largest cinema chain, MMCinemas, by a private investment firm pursuing an aggressive growth strategy in mid-sized cities, screen numbers are set to grow further in 2008. Local production activity has been steadily increasing in past years with 70 national films produced in 2007. 43 domestic films were released, out of a total of 361 film premiers. Led by Mexican-Spanish horror co-production *Kilómetro 31* (USD 10.9 million) and comedy *Las niñas mal* (USD 7.2 million), national productions earned a market share of 8% in 2007.

Brazil

Brazilian admissions continued their downward trend in 2007, falling by 2% to 88.6 million, the lowest level in the past five years. An increasing average ticket price (up 3.7% from BRL 7.7 to BRL 8.0) contributed in a price sensitive market to the decrease in admissions, but swelled gross box office from BRL 695 million in 2006 to BRL 707. The volume of national films distributed remained high, with 75 releases in 2007 compared to 30 to 50 local releases between 2003 and 2005. National market share was slightly up from last years 10.9% to 11.6%. The Berlinale award-winning crime drama *Tropa de Elite* was the most successful local production, attracting over 2.4 million viewers. Only one other Brazilian film, TV series-based comedy *A Grande Familia*, made it into the top 20 films, dominated in 2007 by 17 US blockbusters.

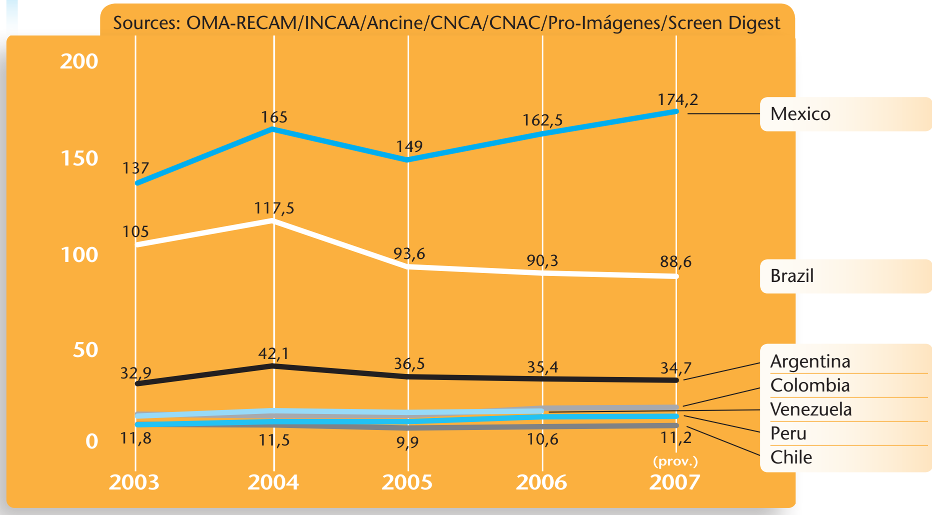
Argentina

Cinema attendance fell for the third consecutive year with admissions down 2% year-on-year to 34.7 million. Average ticket prices were up by 19% to ARS 9.7 (USD 3.1), so gross box office actually increased by 17% to ARS 335 million. Local films had a hard time securing screen space, losing out to Hollywood films which took 82% of the market in 2007, up from 79% in the previous year. *The Simpsons* topped the charts attracting 2.6 million viewers. Only one local production, *Incorregibles*, made it into the top 10 (0.8 million admissions). The 96 national films released generated a market share of only 9%, while 74 local productions had achieved 12% in 2006. Profitability is a key issue for the 60 to 70 local films produced annually. Against a background of rising production costs and falling screen numbers (from 990 in 2006 to 771 in 2007) competition has heightened considerably.

Sources: OMA-RECAM/FilmeB/*Variety/ Screen International/Screen Digest*

Cinema attendance in Latin America | 2003-2007

In millions.



The top 20 films by admissions in Brazil | 2007

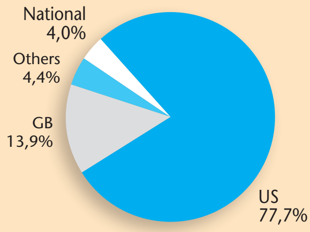
	Original title	Distributor	Country of origin	Director	Admissions
1	Spider Man 3	Sony	US	Sam Raimi	6 137 669
2	Shrek The Third	Paramount	US	C. Miller, R. Hui	4 675 391
3	Harry Potter And The Order…	Warner	GB inc/US	David Yates	4 263 793
4	Pirates Of The Caribbean 3	Buena Vista	US	Gore Verbinski	3 823 729
5	A Night at the Museum	Fox	US	Shawn Levy	3 030 843
6	300	Warner	US	Zack Snyder	2 733 944
7	Tropa de Elite	Universal	BR	José Padilha	2 417 754
8	Ratatouille	Buena Vista	US	Brad Bird, Jan Pinkava	2 262 118
9	The Simpsons Movie	Fox	US	David Silverman	2 231 355
10	4: Rise of the Silver Surfer	Fox	US/DE/GB	Tim Story	2 135 814
11	A Grande Familia - O Filme	Europa/Mam	BR	Maurício Farias	2 035 576
12	Transformers	Paramount	US	Michael Bay	1 909 620
13	Ghost Rider	Sony	US/AU	Mark Steven Johnson	1 871 582
14	The Pursuit Of Happyness	Sony	US	Gabriele Muccino	1 639 312
15	Bee Movie	Paramount	US	S. Hickner, S. J. Smith	1 390 718
16	Surf's Up	Sony	US	C. Buck, A. Brannon	1 166 036
17	Live Free or Die Hard	Fox	US/GB	Len Wiseman	1 164 730
18	The Heartbreak Kid	Paramount	US	B. Farrelly, P. Farrelly	1 087 661
19	Oceans 13	Warner	US	Steven Soderbergh	1 024 880
20	Resident Evil: Extinction	Sony	US/DE/FR/GB/AU	Russell Mulcahy	901 340

Source: FilmeB

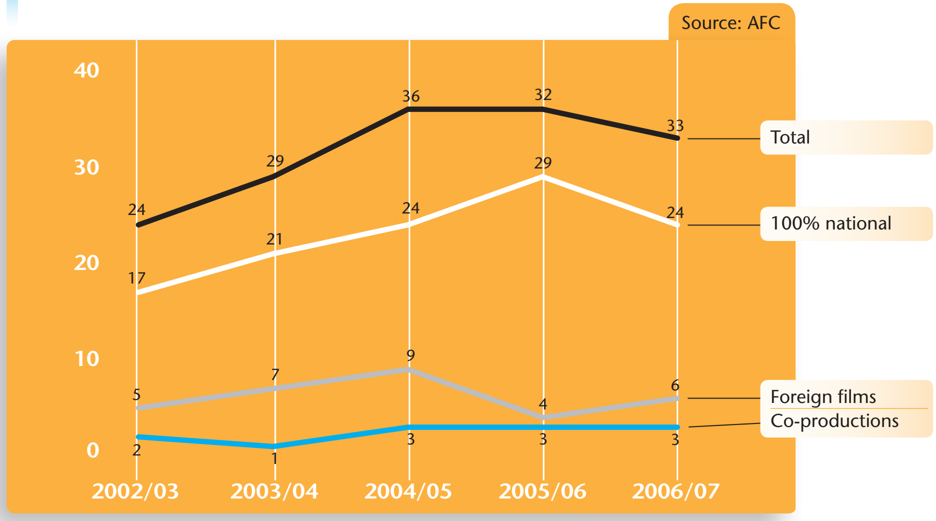
Australia

Population 2007	20,9 million
GDP 2007	890 billion USD
Average USD/AUD exchange rate 2007	1 USD = 1,19 AUD
Admissions 2007	84,7 million
Average admissions/capita 2007	4,05
Average ticket price 2007	10,57 AUD (8,87 USD)
Screens 2006 I 2007	1 964 I 1 941
Digital screens 2006 I 2007	8 I 21

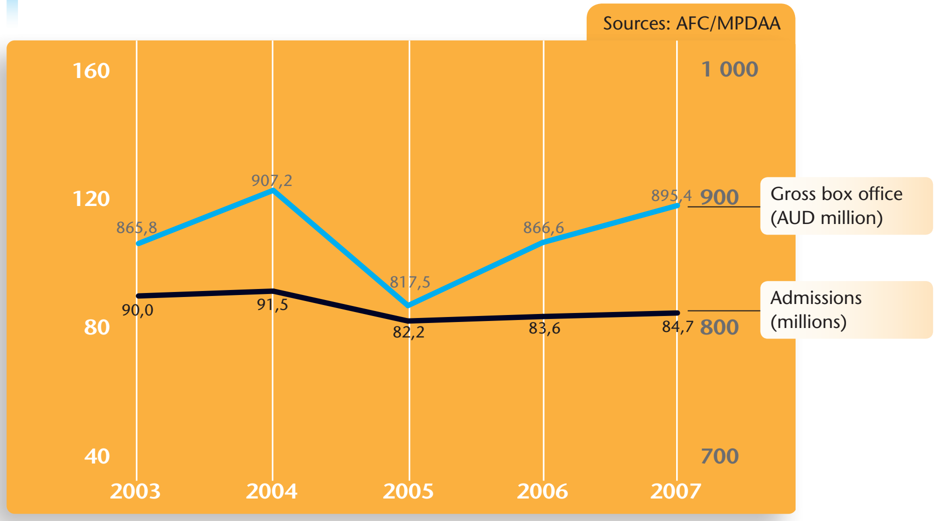
Market shares 2007



Number of films produced in Australia I 2003-2007



Admissions and gross box office I 2003-2007



Top 20 films by admissions in Australia | 2007

Estimated admissions based on average ticket price of 10,57 AUD.

	Original title	Distributor	Country of origin	Director	est Admissions
1	Harry Potter and the Order…	Warner	GB inc/US	David Yates	3 361 160
2	Shrek The Third	Paramount	US	C. Miller, Raman Hui	3 190 738
3	Pirates of the Caribbean: At…	BVI	US	Gore Verbinski	3 131 322
4	The Simpsons Movie	Fox	US	David Silverman	2 974 041
5	Transformers	Paramount	US	Michael Bay	2 641 045
6	Spider-Man 3	Sony	US	Sam Raimi	2 272 828
7	The Bourne Ultimatum	Universal	US/DE	Paul Greengrass	2 078 011
8	Happy Feet	Roadshow	AU/US	George Miller	1 958 426
9	Night at the Museum	Fox	US	Shawn Levy	1 663 780
10	Wild Hogs	BVI	US	Walt Becker	1 631 250
11	Mr Bean's Holiday	Paramount/Universal	GB/FR/DE/US	Steve Bendelack	1 607 987
12	Hairspray	Roadshow	US/GB	Adam Shankman	1 556 904
13	Knocked Up	Universal	US	Judd Apatow	1 369 850
14	Ratatouille	Walt Disney	US	Brad Bird, Jan Pinkava	1 364 209
15	300	Warner	US	Zack Snyder	1 361 980
16	Death at a Funeral	Icon	US/DE/GB/NL	Frank Oz	1 357 861
17	The Pursuit of Happyness	Sony	US	Gabriele Muccino	1 303 492
18	Ocean's Thirteen	Roadshow	US	Steven Soderbergh	1 161 975
19	Bee Movie (1)	Paramount	US	S. Hickner, S. J. Smith	1 132 589
20	Live Free or Die Hard	Fox	US/GB	Len Wiseman	1 069 906

(1) Still on release in 2008.

Source: MPDAA

Distribution and Exhibition

Australian cinema attendance increased slightly by 1.3% to 85 million admissions. A total of 388 films were on release, earning a box office of AUD 895 million, up 3.3% from 2006 and making 2007 the second highest grossing year in history. Average ticket price increased from AUD 10.4 to AUD 10.6. 314 films were released in Australia during 2007, 55% of which came from the US and 14% from the UK, with local productions accounting for 8% of new releases. National market share decreased from 4.6% to 4% with *Happy Feet* – just as in 2006 – becoming the most successful national film (1.9 million tickets sold) and the only local production in the top 20 chart. The animation feature added another AUD 20.7 million in theatrical earnings to the AUD 11 million earned in the previous year and stands out against other successful local productions such as second ranking *Romulus, My Father* (AUD 2.6 million) and *Rogue* (AUD 1.8 million). US films dominated the market, representing 17 out of the top 20 films but saw their market share falling from 86% in 2006 to about 78%. *Harry Potter and the Order of the Phoenix* contributed to a steeply rising UK market share, from 5.3% to 14%. Screen numbers remained stable at slightly below 2 000 screens offering one screen per about 10 800 inhabitants.

Production

Production figures remained at previous years' levels with a total of 33 feature films produced during 2006/07. This figure splits into 24 entirely national films, 3 international co-productions and 6 foreign films shooting in Australia. Total production volume for national productions amounted to AUD 218 million, implying average production costs of AUD 9 million. Average production budgets for international co-productions and foreign films were significantly higher at AUD 17 million and AUD 44 million respectively. The total investment volume of AUD 270 million for national films and co-productions was majority financed by foreign investors (73%), followed by funding from government agencies (17%), with local private investors and local film/TV industry accounting for 5% each. In July 2007 the Federal Government introduced a new Australian Screen Production Incentive in order to stimulate production and attract private investment to the local film industry. Key incentives include a 40% offset of eligible Australian expenditure to producers of qualifying feature films and enhanced location and post-production offsets.

Sources: AFC/MPDAA/*Variety*

Asia

	Hong Kong	Indonesia	Malaysia	Philippines	Singapore	Taiwan	Thailand
Population 2007 (millions)	7,0	224,9	26,8	88,7	4,5	23,1	66,4
GDP 2007 (USD billions)	203	410	165	141	153	376	226
Admissions 2006 (millions)	16,6	46,2	33,6 (2)	62,9	15,6	22,6	32,7
GBO 2007 (USD millions)	129,6	80,2 (3)	100,6	86,7 (3)	85,2 (1)	162,7 (1)	122,4
Average admissions/capita 2006	2,4	0,2	1,1	0,7	3,5	1,0	0,5
Number of films produced 2006	51	60	28	56	10	30 (2)	42
National market share 2007	23,0%	~	7,7%	~	~	7,4%	44,7%
Number of screens 2006	212	929	353 (2)	690	163	586 (2)	671
Digital screens 2006	2	1	~	~	27	7	7
Digital screens 2007	2	1	~	~	28	7	7

(1) 2006 (2) 2007 (3) 2005

Hong Kong

For the first time since 2001 Hong Kong box office passed the HKD 1 billion (USD 129.6 million) barrier in 2007, growing by 11% year-on-year. Growth was primarily driven by strong US titles and an increasing number of screens. Led by *Spider-Man 3* and *Harry Potter* foreign blockbusters dominated the charts with 8 out of the top 10 films being US- or US co-productions. National market share dropped from 31% in 2006 to 23%. Only two local films, *Protégé* and *The Warlords*, made it into the top 10. Both films are co-productions with mainland China and representative of a trend towards big-budget co-productions and increasing integration of the Hong Kong film industry with mainland China. To stimulate local production (which hit a record low of 50 films in 2007) the Hong Kong government launched a HKD 300 million (USD 38 million) Film Development Fund to support small to medium-sized productions.

Thailand

The first two episodes of local blockbuster *King Naresuan* significantly influenced Thailand's box office which grew by 21% to a record high of THB 3.8 billion (USD 122.4 million) in 2007. The outstanding success of each of the two episodes, grossing over THB 230 million along with three other national top 10 films, pushed national market share from 36% in 2006 to 45% in 2007. In total 49 local films were released during the year. Renewed controversy about Thailand's censorship policy was stirred by director Apichatpong refusing to cut certain scenes from his award-winning *Sang Sattawat* and thereby foregoing commercial release of the film in Thailand. In December 2007 Thailand passed a new Film Act which replaces regulations largely dating back to 1930 and introduces a rating system but holds up the state's authorization to forbid the release of films.

Taiwan

Grossing TWD 2.7 billion (USD 82 million) Taipei area box office remained stable in 2007. Foreign films accounted for 90% of total box office. Ang Lee's *Lust, Caution* caused national market share to jump from well below 2% in previous years to 7.4% and won no less than seven awards at Taipei's Golden Horse Awards. 30 national feature films, 32 films from Hong Kong and mainland China as well as 342 foreign films were passed by the censorship board in 2007. By the end of last year there were 129 cinema sites operating 586 screens out of which 16 were digital and DCI-compatible, according to Taiwan Cinema.

Malaysia

2007 saw Malaysian box office breaking the RM 300 million (USD 101 million) threshold for the first time in history. US blockbusters led by record-breaking *Transformers, Spider-Man 3* and *Pirates of the Caribbean III* dominated the charts with one Indian Tamil film *Sivaji: The Boss* and one Malayan film *Jangan Pandang Belakang* making it into the top 10. Four out of the top 10 Asian films were Malayan, four Indian Tamil and two Chinese. In total 328 titles were released, 52% of which originated in Asia and 39% from outside of Asia, primarily the US. National productions only accounted for 7.7% both of films released as well as of box office share. Box office growth was fuelled by the opening of 88 new screens in 2007 with another 50 expected to open in 2008.

Sources: *Screen International*/FINAS/ *Variety*/*The Nation*/Taiwan Cinema

Top 10 films by box office in Hong Kong | 2007

	International title	Distributor	Country of origin	Box office in USD million
1	Spider-Man 3	Sony	US	7,1
2	Harry Potter and the Order of the Phoenix	Warner Bros.	GB inc/US	6,7
3	Si jie (Lust, Caution)	EDKO Film	US/CN/TW/HK	6,2
4	Pirates of the Caribbean: At World's End	Intercontinental	US	5,4
5	Transformers	Intercontinental	US	5,1
6	Night at the Museum	20th Century Fox	US	4,8
7	Moon to (Protégé)	Applause	HK	3,4
8	Ratatouille	Buena Vista	US	3,2
9	Tau ming chong (The Warlords) (1)	Gala	HK/CN	2,9
10	Shrek the Third	Intercontinental	US	2,7

(1) Still on release in 2008.

Source: *Screen International*

Top 10 domestic films by box office in Hong Kong | 2007

	International title	Distributor	Country of origin	Box office in USD million
1	Moon to (Protégé)	Applause	HK	3,40
2	Tau ming chong (The Warlords) (1)	Gala	HK/CN	2,90
3	Bu neng shuo de. mi mi (Secret)	EDKO Film	HK/TW	1,9
4	Nan er ben se (Invisible Target)	Newport	HK/CN	1,7
5	Sup fun oi (Love is Not All Around)	Newport	HK	1,6
6	Hing dai (Brothers)	Newport	HK	1,4
7	Sun taam (Bad Detective) (1)	Newport	HK	1,4
8	Hei wong ji wong (Simply Actors)	Golden Scene	HK	1,2
9	Mui dong bin wan si (Hooked on You)	Newport	HK	1,2
10	Dao huo xian (Flashpoint)	Newport	HK	1,2

(1) Still on release in 2008.

Source: *Screen International*

Top 10 films by box office in Malaysia | 2007

	International title	Distributor	Country of origin	Box office in USD million
1	Transformers	UIP	US	5,7
2	Spider-Man 3	Sony	US	5,3
3	Pirates of the Caribbean: At World's End	Buena Vista	US	4,3
4	Ghost Rider	Sony	US/AU	3,1
5	Rush Hour 3	GSC	US	2,7
6	Sivaji: The Boss	Lotus-5-Star	IN	2,6
7	Harry Potter and the Order of the Phoenix	Warner Bros.	GB inc/US	2,6
8	Mr. Bean's Holiday	UIP	GB/FR/DE/US	2,4
9	4: Rise of the Silver Surfer	20th Century Fox	US/DE/GB	2,2
10	Jangan Pandang Belakang (Don't Look Back)	MetroWealth	MY	2,0

Source: *Screen International*

Top 10 films by box office in Thailand | 2007

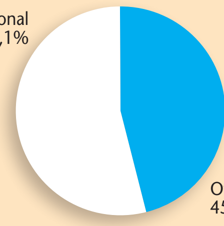
	International title	Distributor	Country of origin	Box office in USD million
1	King Naresuan	Sahamongkol	TH	7,7
2	The Legend of Naresuan: Part 2	Sahamongkol	TH	7,6
3	Spider-Man 3	Sony	US	5,8
4	Harry Potter and the Order of the Phoenix	Warner Bros.	GB inc/US	5,1
5	Transformers	UIP	US	4,1
6	Pirates of the Caribbean: At World's End	Buena Vista	US	4,1
7	The Bodyguard 2	Sahamongkol	TH	3,0
8	Resident Evil 3: Extinction	Sahamongkol	US/DE/FR/GB/AU	2,9
9	Teng Nong Khon Maha-Hia	Sahamongkol	TH	2,8
10	Bus Lane - The Movie	RS Films	TH	2,7

Source: *Screen International*

People's Republic of China

Population 2007	1 320,7 million
GDP 2007	3 249 billion USD
Average USD/CNY exchange rate 2007	1 USD = 7,59 CNY
Admissions 2006	176,2 million
Average admissions/capita 2006	0,13
Average ticket price 2006	14,87 CNY (1,96 USD)
Total screens 2006 I 2007	37 753 I ~
Modern screens 2006 I 2007 *est*	3 034 I 3 527
Digital screens 2006 I 2007	126 I 122

Market shares 2007 *est*



Top 10 films by box office in China I 2007

	Original title	Distributor	Country of origin	Director	Box office in USD million
1	Transformers	China Film	US	Michael Bay	37,6
2	Tau ming chong (The Warlords) (1)	China Film	HK/CN	Peter Chan, Wai Man Yip	26,5
3	Ji jie hao (The Assembly) (1)	China Film	CN/HK	Xiaogang Feng	24,8
4	Spider-Man 3	China Film	US	Sam Raimi	19,8
5	Harry Potter and the Order…	China Film	GB inc/US	David Yates	19,4
6	Se, jie (Lust, Caution)	China Film	US/CN/TW/HK	Ang Lee	18,9
7	Pirates of the Carribean: At World's End	China Film	US	Gore Verbinski	17,0
8	Casino Royal	~	GB inc/US/DE	Martin Campbell	12,6
9	Night at the Museum	China Film	US	Shawn Levy	8,8
10	Man cheng… (Curse of the Golden Flower)	China Film	HK/CN	Yimou Zhang	8,3

(1) Still on release in 2008.

Source: *Screen International*

Production

With 402 films produced during 2007, China's production volume increased steeply by 22% on the previous year. Nonetheless only about 105 national films secured a theatrical release in 2007, leading to a further decline of the release rate to 26%. Eight out of the top 10 national productions were co-productions with Hong Kong. Two of China's largest film companies, state-owned China Film Group and Shanghai Film Group are planning an IPO. China Film Group also became the first Chinese company to issue a corporate bond in order to finance a new digital production centre in Beijing as well as new digital cinemas.

Distribution and Exhibition

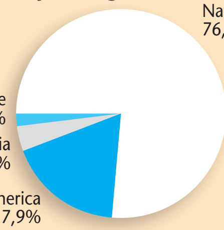
Chinese gross box office grew to CNY 3.33 billion (USD 455 million) in 2007, a 26% increase on the previous year and the fifth consecutive year with a growth rate of over 20%. With *Transformers* topping the charts, the 20 foreign revenue-sharing films took 35% of gross box office, flat-fee films 11%. Led by top performers *The Warlords* and *The Assembly*, national market share amounted to 54%, a slight decline of 0.9% compared with 2006. While local blockbusters accounted for 50% of total gross for national films in previous years, strong mid-sized films reduced their share to 25% in 2007, indicating a decreasing polarisation of Chinese box office. Growth was underpinned by the opening of 102 cinemas adding an additional 493 screens and increasing the estimated number of modern screens to over 3 500. Digital cinema experienced a significant renewed growth impulse with the set-up of a joint venture involving China Film Group and Hong Kong digital cinema provider GDC Technology aiming to build 2 000 DCI-compatible screens by the end of 2008. Despite an increasing number of intellectual property infringement lawsuits and the closing of illegal movie websites, DVD and online piracy rates are estimated at 93% and 90% respectively. Legal download services are challenging DVD piracy by providing mainly Asian content for USD 0.15-0.30 per film or a monthly flat fee of USD 2.80 thereby undercutting the prices for counterfeit DVDs. 160 million out of 215 million internet users had a broadband connection in 2007.

Sources: SARFT/*Screen International*/*Screen Digest*/ Reuters/*Variety*/*Film Journal International*

India

Population 2007	1 130,0 million
GDP 2007	1 090 billion USD
Average USD/INR exchange rate 2007	1 USD = 42,3 INR
Admissions 2006	3 997,0 million
Average admissions/capita 2006	3,6
Average ticket price 2006 ***est***	16,0 INR (0,4 USD)
Screens 2005 I 2006	10 500 I 11 183
Digital screens 2006 I 2007	3 I 7

Certified feature films (celluloid) by country of origin 2006



Top 10 Hindi films by box office in India I 2007

	Title	Director	Producer	Date of Release	Box office in INR crore (1)
1	Welcome	Anees Bazmee	Firoz Nadiadwala	21/12/07	76,19
2	Om Shanti Om	Farah Khan	Shahrukh Khan	09/11/07	73,16
3	Guru (2007)	Mani Ratnam	Mani Ratnam	12/01/07	52,65
4	Partner (2007)	David Dhawan	Sohail Khan	20/07/07	52,46
5	Taare Zameen Par	Aamir Khan	Aamir Khan	21/12/07	61,80
6	Chak De India	Shimit Amin	Aditya Chopra	10/08/07	56,19
7	Bhool Bhulaiyaa	Priyadarshan	Bhushan Kumar	12/10/07	42,88
8	Heyy Babyy	Sajid Khan	Sajid Nadiadwala	24/08/07	44,71
9	Tara Rum Pum	Siddhart Anand	Yash Raj Films	27/04/07	35,97
10	Namastey London	Vipul Shah	Vipul Shah	23/03/07	30,99

(1) 1 crore = 10 million INR, adjusted all-India net.

Source: IBOS Network

Production

A total of 1 091 Indian feature films were certified for exhibition in 2006, up 50 films from the previous year, maintaining India's position as the most prolific film industry in terms of film output worldwide. Out of this total 22% were Telugu language films, followed by Hindi and Tamil films accounting for 20% and 15% respectively.

The Hindi language film industry, Bollywood, is increasingly attracting foreign investments. 2007 saw the release of the first big-budget Hindi movie fully financed by a US major studio, Sony Pictures' *Saawariya*. And this trend is set to continue with Sony's Mumbai based SPE Films planning at least six films a year for Indian audiences and other majors like Warner Bros and Walt Disney having announced similar agreements for future Indian productions.

Distribution and Exhibition

Indian box office increased by 6% to 3 997 million admissions in 2006, the highest cinema attendance of any single market worldwide. Average ticket price increased from INR 13.9 to INR 16 (USD 0.4). According to a report from PWC, India's film industry continued its impressive growth, increasing by 13% to USD 2.7 million in 2007.

Along with production and box office volumes the Indian exhibition sector is expanding. According to figures from the Federation of Indian Chambers of Commerce and Industry (FICCI) there were some 12 000 screens and 325 multiplexes at the end of 2006. Screen Digest counted an increase from 10 500 to 11 183 screens in the same period. Exhibitors have announced plans to add another 650 screens over the next four years. While cheaper lower-quality e-cinema systems dominate the Indian 'digital' cinema market and meet the requirements of the local film industry, digital systems service provider Scrabble Entertainment has recently announced the country's first major D-Cinema roll out. The company plans to deploy 1 750 DCI compatible screens over the next five years. According to the company several major multiplex operators have already signed up to the scheme in order to meet criteria for screening Hollywood blockbusters.

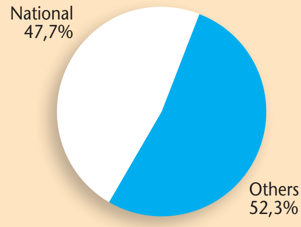
Piracy remains a serious issue for the Indian cinema market. According to a recent study presented at the annual FICCI Frames conference the Indian film industry lost USD 959 million to pirated films, with Indian films accounting for 62% of total pirated films, Hollywood films for 20% and other foreign films for 18%.

Sources: IBOS Network/*Asia Times*/*Screen Digest*/*Screen International*

Japan

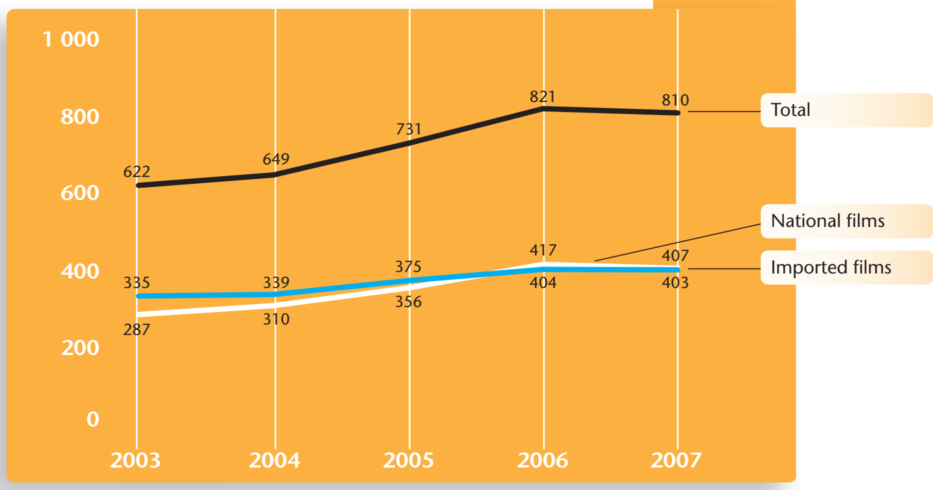
Population 2007	127,7 million
GDP 2007	4 346 billion USD
Average USD/JPY exchange rate 2007	1 USD = 118,4 JPY
Admissions 2007	163,2 million
Average admissions/capita 2007	1,28
Average ticket price 2007	1 216 JPY (10,27 USD)
Screens 2006 I 2007	3 062 I 3 221
Digital screens 2006 I 2007	68 I 82
Screens in complexes 2006 I 2007	72,83% I 76,19%

Market shares 2007



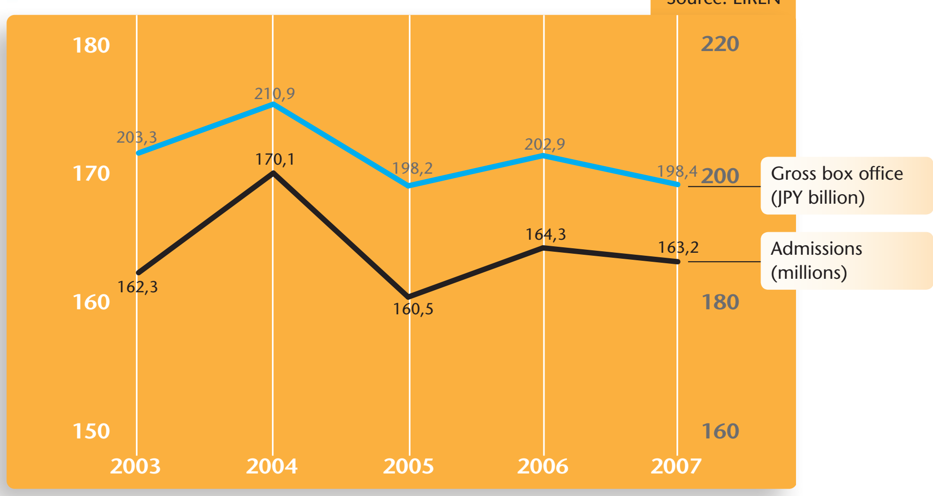
Number of films released in Japan I 2003-2007

Source: EIREN



Admissions and gross box office I 2003-2007

Source: EIREN



Top 20 films by estimated admissions in Japan | 2007

Estimated admissions based on average ticket price of JPY 1 216.

	Title (International title)	Distributor	Country of origin	est Admissions
1	Pirates of the Carribean: At World's End	Walt Disney	US	8 963 815,8
2	Harry Potter and the Order of the Phoenix	Warner	GB inc/US	7 730 263,2
3	Hero	Toho	JP	6 702 302,6
4	Spider-Man 3	Sony	US	5 855 263,2
5	Letters from Iwo Jima (1)	Warner	US	4 194 078,9
6	Pokémon: The Rise of Darkrai	Toho	JP	4 128 289,5
7	Always zoku san-chôme no yûhi (Always - Sunset… 2)	Toho	JP	3 750 000,0
8	Monkey Magic	Toho	JP	3 593 750,0
9	Bushi no ichibun (Love and Honor) (1)	Shochiku	JP	3 379 934,2
10	Transformers	UIP	US	3 297 697,4
11	Live free or Die Hard	Fox	US/GB	3 215 460,5
12	Ratatouille	Walt Disney	US	3 207 236,8
13	Koizora (Sky of Love)	Toho	JP	3 207 236,8
14	Night at the Museum	Fox	US	2 935 855,3
15	Doraemon Nobita no Shinmakai daibouken Schichinin…)	Toho	JP	2 911 184,2
16	Dororo	Toho	JP	2 837 171,1
17	Ocean's Thirteen	Warner	US	2 631 578,9
18	Resident Evil: Extinction	Sony	FR/AU/DE/GB/US	2 343 750,0
19	Anfea: The Movie (Unfair: The Movie)	Toho	JP	2 236 842,1
20	The Pursuit of Happyness	Sony	US	1 710 526,3

(1) Released December 2006.

Sources: EIREN/OBS

Production

Japanese production levels remained high with 407 national films released during the year. This was only 10 films down from a record breaking 417 in the previous year, outnumbering foreign films for the second consecutive year. Market share for national films also remained high at 48% but fell short of the impressive 53% registered in 2006. The top 10 national films included *Hero, Pokémon: The Rise of Darkrai, Always, Monkey Magic* and *Love and Honor*, all of which grossed over JPY 4 billion. Local production trends include live-action manga adaptations, like this year's *Detroit Metal City* and theatrical adaptations of successful TV dramas such as Fuji TV's major blockbusters *Hero* and *Monkey Magic* in 2007. 2008 will see the release of animation Studio Ghibli director Hayao Miyazaki's new film *Ponjo on a Cliff*, his first major release since *Howl's Moving Castle* in 2004.

Distribution and Exhibition

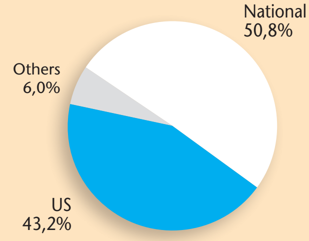
Gross box office decreased by 2.2% to JPY 198.4 billion while admissions dropped by a lesser 0.7% to 163.2 million. The disproportional decrease in box office was caused by a continuously sinking average ticket price which amounted to JPY 1 216, the lowest since 1992. The top 20 films, led by *Pirates of the Caribbean* and *Harry Potter* accounted for 48% of total box office. Box office for national films dropped once again below the JPY 100 million barrier which had been broken for the first time in 2006. With a market share of 30% Toho remained Japan's leading distributor releasing 9 out of the top 10 national films. The company concluded the best year in its history with 20 of its 29 releases grossing over JPY 1 billion. Warner *(Harry Potter, Letters from Iwo Jima)* and Sony *(Spider Man 3, Resident Evil)* were taking the places with a market share of 12% and 8% respectively.The number of screens increased to 3 221 from 3 062 in 2006 and represents the highest number since 1970. However with earnings per screens decreasing slightly the market seems to have reached a certain saturation point in terms of screen provision. Four major multiplex operators, T Joy, Tokyu Recreation, United Cinemas and Warner Miycal, have recently announced co-operation with regard to scheduling and digitisation of cinemas, which should give an impulse to further grow Japan's digital cinema base of 82 digital screens by year-end.

Sources: EIREN/*Screen International/ Variety/Screen Digest*

South Korea

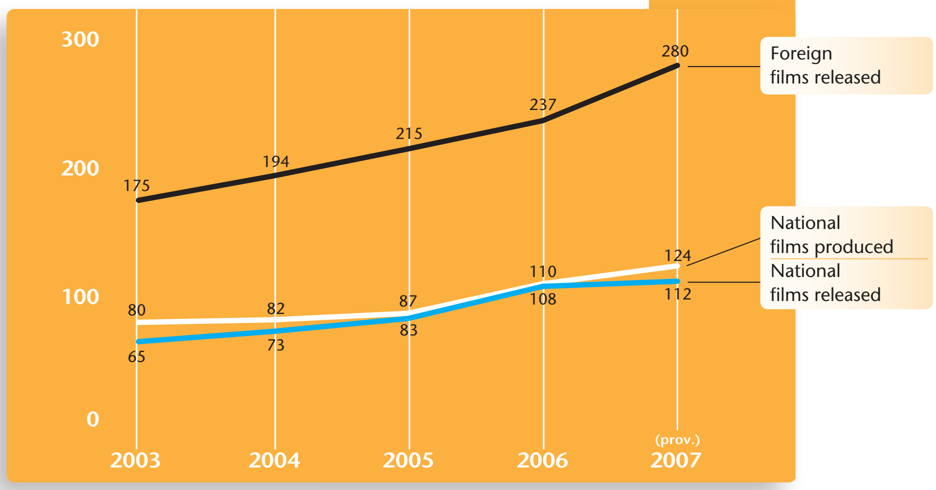
Population 2007	48,4 million
GDP 2007	950 billion USD
Average USD/KRW exchange rate 2007	1 USD = 925,23 KRW
Admissions 2007 ***prov.***	158,8 million
Average admissions/capita 2007	3,28
Average ticket price 2007	6 269 KRW (6,77 USD)
Screens 2006 I 2007	1 880 I 2 058
Digital screens 2006 I 2007	108 I 119

Market shares 2007 *est*



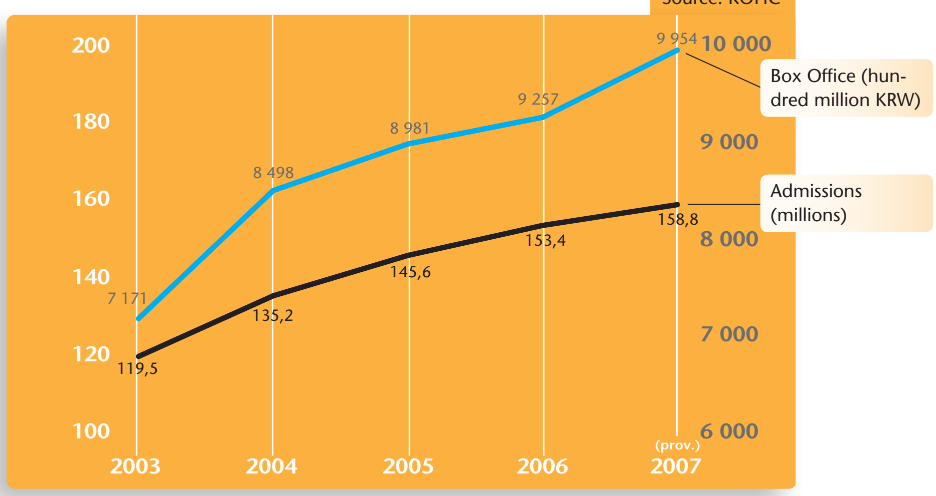
Number of feature films produced and released I 2003-2007

Source: KOFIC



Admissions and gross box office I 2003-2007

Source: KOFIC



Top 10 films by admissions in South Korea | 2007

	International title	Distributor	Country of origin	Admissions in million
1	D-War	Showbox Mediaplex	KR	8,4
2	Transformers	CJ Entertainment	US	7,4
3	May 18	CJ Entertainment	KR	7,3
4	Pirates of the Caribbean: At World's End	Sony/Buena Vista	US	5,0
5	Spider-Man 3	Sony/Buena Vista	US	4,9
6	Harry Potter and the Order of the Phoenix	Warner Bros	GB inc/US	3,5
7	Live Free or Die Hard	20th Century Fox	US/GB	3,3
8	Voice of a Murderer	CJ Entertainment	KR	3,1
9	200 Pounds Beauty (1)	Showbox Mediaplex	KR	3,1
10	Le Grand Chef	CJ Entertainment	KR	3,0

(1) 3,5 million admission in 2006.

Source: *Screen International*

Top 10 national films by admissions in South Korea | 2007

	International title	Distributor	Country of origin	Admissions in million
1	D-War	Showbox Mediaplex	KR	8,4
2	May 18	CJ Entertainment	KR	7,3
3	Voice of a Murderer	CJ Entertainment	KR	3,1
4	200 Pounds Beauty (1)	Showbox Mediaplex	KR	3,1
5	Le Grand Chef	CJ Entertainment	KR	3,0
6	Miracle on 1st Street	CJ Entertainment	KR	2,7
7	Paradise Murdered	MK Pictures	KR	2,2
8	By the Book	CJ Entertainment	KR	2,1
9	Seven Days	Prime Entertainment	KR	2,0
10	A Day for an Affair	Cinema Service	KR	1,8

(1) 3,5 million admission in 2006.

Source: *Screen International*

Distribution and Exhibition

While exhibitor CJ CGV reported 2007 admissions falling by 5.5% from a record breaking 166 million in 2006 to 158 million, KOFIC reported an increase of 3.5% from 153 million in the previous year to 159 million in 2007. A total of 392 films were released generating a gross box office result of KRW 995.4 billion. The market share for the 112 Korean films released declined from a record breaking 64% in 2006 to 50.8%. Only 10 local films passed the 2 million admissions mark in 2007, compared to 16 in the previous year. Admissions to foreign films increased significantly - by 41% year-on-year. Local distributor CJ Entertainment became the clear market leader capturing a market share of 30%, followed by Showbox Mediaplex (12%), Warner Brothers (11%) and Sony (10%). Against the background of the Korean film industry's high dependence on theatrical box office (accounting for about 80% of total profits), the Korean Film Producers' Association along with nine other content-related organisations recently established a federation for strategic development of their industries, particularly to influence policy and law enforcement with regard to copyright theft. The Association also filed suit against 8 major P2P servers allowing illegal movie downloads.

Production

Local production levels continued to swell in 2007 despite admissions to local films that were down by 18% and ongoing profitability concerns. A total of 124 films were produced, up 12.4% from 110 in 2006. Due to the reduced interest in local films KOFIC estimates that the average local film recouped just 39% of its budget, compared to 77% in 2006. Declining interest from Japan, the biggest buyer of Korean films, meant that exports also declined steeply going from USD 75 million in 2005 to USD 12 million in the first half of 2007. However taking overage fees from revenue-sharing deals (which have been increasingly prevalent) into account would bring back the total to the 2006 level of USD 24.4 million. Against this background it is no surprise to see average production costs slightly declining from above KRW 4 billion to KRW 3.7 billion. While there were 10 films with production costs exceeding KRW 7 billion in 2006 there were only 3 such films in 2007. The number of films costing less than KRW 3 billion increased from 32 to 44.

Sources: KOFIC/*Screen International*

Africa - Middle East

	Egypt	Israel	Iran	Lebanon	United Arab Emirates
Population 2007 (millions) ***est***	73,6	7,0	71,0	3,8	4,5
GDP 2007 (USD billion) ***est***	128	154	278	24	160
Admissions 2006 (milions)	26,8	9,6	8 (2)	2,1	6,34
Admissions per capita 2006	0,36	1,37	0,12 (2)	0,56	1,41
Screens 2006	250	380	239	87	202
Screens per capita 2006	294 296	18 395	296 870	43 115	22 208

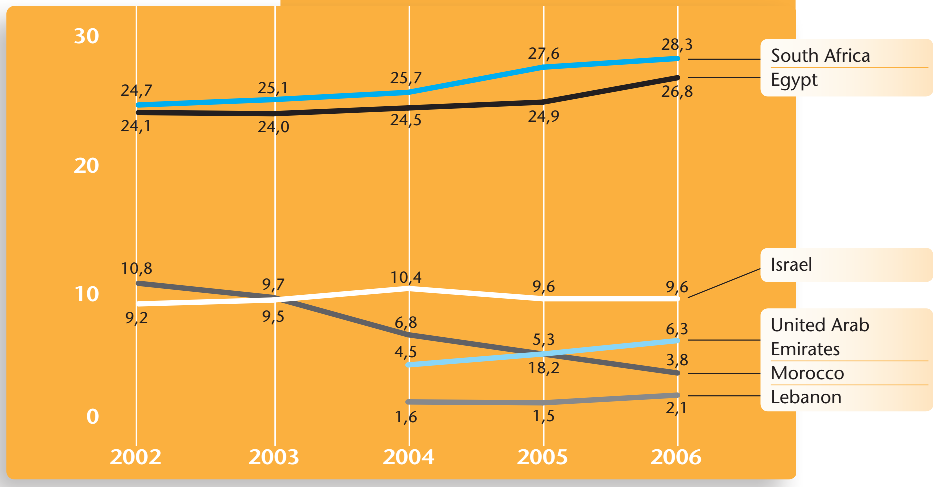
	Algeria	Morocco	Senegal	Tunisia	South Africa
Population 2007 (millions) ***est***	34,0	30,7	12,2	10,3	48,0
GDP 2007 (USD billion) ***est***	126	73	11	34	275
Admissions 2006 (milions)	0,7	3,82	2,1 (3)	0,3 (1)	28,3
Admissions per capita 2006	0,02	0,12	0,2 (3)	0,03 (1)	0,59
Screens 2006	69	115	22 (2)	29	815
Screens per capita 2006	492 696	267 235	2 026 529 (2)	355 310	58 843

(1) 2005 (2) 2002 (3) 2001

Admissions in Africa and the Middle East | 2002-2006

In millions.

Sources: *Screen Digest*/Euromed/CCM/*Les cahiers du cinéma*



Nollywood's prolific digital film industry

With over 1 000 movies produced per year, Nigeria's film industry or Nollywood ranks among the most prolific countries worldwide in terms of film output and employs some 300 000 Nigerians. An average feature film takes 10 to 14 days to shoot and costs between USD 15 000 to USD 20 000. Films are shot on digital video, edited on home computers and most of them go directly to the home video market, generating estimated revenues of USD 250 million a year. An average film sells about 40 000 copies, bestsellers between 200 000 and 400 000 units. About 65% of the films are shot in the English language. While originally targeting the Nigerian audience, particularly the 15 million people living in Lagos, Nollywood films have become increasingly popular throughout Africa and are shown on the growing cable networks in the continent. These films meet demand for local stories and plotlines that relate to audiences' everyday life and they reflect an unfiltered view of African culture.

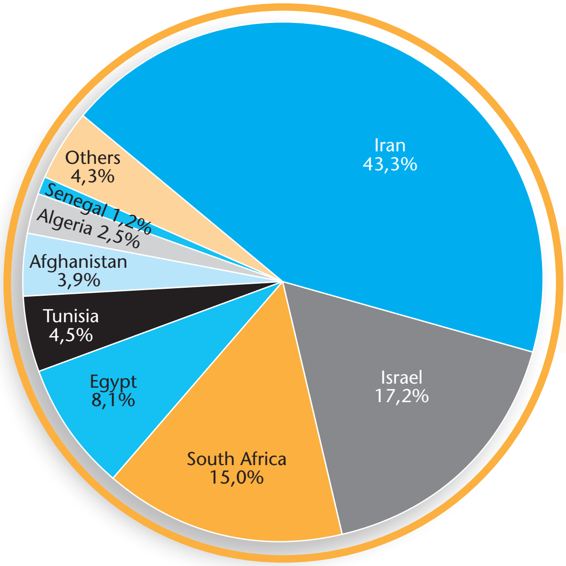
Source: Nollywood Foundation

Top 20 African and Middle Eastern films in Europe | 1997-2007

	Original title	Country of origin	Production year	Director	Cumulative admissions
1	Hotel Rwanda	ZA/GB/IT	2004	Terry George	1 444 067
2	Safar e Ghandehar	IR/FR	2001	Mohsen Makhmalbaf	1 355 613
3	Al-massir	EG/FR	1997	Youssef Chahine	727 561
4	Dayereh	IR/IT	2000	Jafar Panahi	572 727
5	Kadosh	IL/FR	1999	Amos Gitai	475 762
6	Osama	AF/JP/IE/NL/IR	2003	Siddiq Barmak	424 672
7	Ta'm e guilass	IR/FR	1997	Abbas Kiarostami	421 836
8	Phörpa	BT/AU	1999	Khyentse Norbu	365 809
9	Bad ma ra khahad bord	IR/FR	1999	Abbas Kiarostami	299 879
10	Walk On Water	IL	2004	Eytan Fox	269 433
11	Un été à La Goulette	TN/FR/BE	1995	Férid Boughedir	262 860
12	Zamani barayé masti asbha	IR/FR	2000	Bahman Ghobadi	260 197
13	Takhté siah	IR/IT/JP	2000	Samira Makhmalbaf	254 133
14	The Syrian Bride	IL/FR/DE	2004	Eran Riklis	228 501
15	Panj é asr	IR/FR	2003	Samira Makhmalbaf	210 578
16	Lakposhtha hâm parvaz mikonand	IR/IQ	2004	Bahman Ghobadi	184 168
17	Rang-e khoda	IR	1999	Majid Majidi	172 491
18	Mr Bones	ZA	2001	Gray Hofmeyr	167 238
19	Ten	IR/FR	2002	Abbas Kiarostami	156 232
20	Les contes de la mère Poule	IR	2001	Sarkani, Torabi	151 842

Sources: OBS/LUMIERE

Breakdown of admissions to African and Middle Eastern films in Europe by country of origin | 2007



Total
11,9 million
admissions
0,1% of total market share

Sources: OBS/LUMIERE

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FOCUS 2008 was prepared by the European Audiovisual Observatory. We would like to thank the following sources:

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