



MARCHÉ DU FILM
FESTIVAL DE CANNES



BRASIL
COUNTRY OF HONOUR
2025

Marché du Film

focus

WORLD FILM MARKET TRENDS
TENDANCES DU MARCHÉ MONDIAL DU FILM



European
Audiovisual
Observatory



COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

Free
access

3 FREE databases on cinema, TV and streaming in Europe!



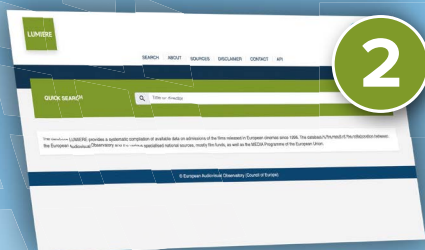
1

MAVISE

**Database on television and AV services,
their licences and jurisdiction in Europe**

More than 9,600 television channels, over 3,300 on-demand audiovisual services and over 100 video-sharing platforms.

<https://mavise.obs.coe.int/>



2

LUMIERE

Database on film admissions in Europe

Over 92,000 works (including more than 85,000 feature films) theatrically released in a total of 36 European markets from 1996 to 2024.

<https://lumiere.obs.coe.int>

3

LUMIERE VOD

**Database on the composition of
VOD catalogues in Europe**

Data from over 1,500 VOD catalogues in 31 European countries. This database covers over 75,000 films and over 32,000 TV seasons.

<https://lumierevod.obs.coe.int/>



Observatoire européen de l'audiovisuel
European Audiovisual Observatory
Europäische Audiovisuelle Informationsstelle



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<https://www.obs.coe.int>

Focus 2025

World Film Market Trends

Tendances du marché mondial du film



Observatoire européen de l'audiovisuel
European Audiovisual Observatory
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MARCHÉ DU FILM
FESTIVAL DE CANNES



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The European Audiovisual Observatory, set up in 1992, is a public-service body whose mission is to supply information services (concerning film, television, home video, on demand audiovisual services as well as related public policies) to the audiovisual industry in Europe. The Observatory has 40 member countries, along with the European Union represented by the European Commission. The Observatory is part of the Council of Europe and located in Strasbourg, France. 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 and edits the "FOCUS, World Film Market Trends".

→ <http://www.obs.coe.int>

Créé en 1992, l'Observatoire européen de l'audiovisuel est un organisme de service public qui a pour mission de proposer des services d'information au secteur audiovisuel en Europe (concernant le cinéma, la télévision, la vidéo, les services audiovisuels à la demande et les politiques publiques afférentes). Il compte actuellement 40 Etats membres, ainsi que l'Union européenne qui est représentée par la Commission européenne. L'Observatoire fait partie du Conseil de l'Europe et a son siège à Strasbourg en France. Pour accomplir sa mission, il s'appuie sur un réseau de partenaires, de correspondants et d'organisations professionnelles. L'Observatoire propose des informations relatives aux différents marchés audiovisuels, au financement et aux aspects juridiques du secteur ; il édite aussi FOCUS, Tendances du marché mondial du film.

Editorial

We're proud to continue our collaboration with FOCUS, a key publication for industry professionals. In a global landscape that's constantly shifting, this report has become an essential tool for understanding market dynamics, anticipate trends, and navigate the changes shaping our sector. It's only natural for the Marché du Film — the world's leading event for film and audiovisual professionals — to be part of this valuable initiative, and we're glad to support it once again. Welcome to this new edition, with its refreshed format and updated design!

Guillaume Esmiol
Executive Director
Marché du film

Nous sommes fiers de poursuivre notre collaboration avec le FOCUS, publication de référence pour les professionnels de l'industrie. Dans un contexte mondial en constante évolution, cette analyse est devenue un outil essentiel pour comprendre les dynamiques de notre secteur, anticiper les tendances et mieux s'y adapter. Il est donc naturel que le Marché du Film, premier rendez-vous mondial des professionnels de l'industrie du cinéma et de l'audiovisuel, soit associé à cette initiative précieuse – et nous nous en réjouissons ! Bienvenue à cette nouvelle édition, portée par un format repensé et un design renouvelé.

Guillaume Esmiol
Directeur Délégué
Marché du film

Our FOCUS report appears with a new look, which we hope translates also into a new “feel” as far as its user-friendliness is concerned. What we have not changed is the thoroughness with which we put the content together. On the contrary, the Observatory stays committed to providing the FOCUS as a unique source of reliable data that the film world needs more than ever. In producing FOCUS every year, we are grateful for the support of the EFARN network and of the Cannes Marché du Film, two strong partners with whom we share the belief in the value of transparency for the sector.

In a Mediterranean spirit, we invite you to take a bath in this wealth of unbiased factual information and to enjoy your annual read!

Susanne Nikoltchev
Executive Director
European Audiovisual Observatory

Notre rapport FOCUS se présente sous un nouveau jour et nous espérons que cela se traduira également par une « expérience » utilisateur inédite. Ce qui n'a pas changé, c'est la rigueur avec laquelle nous avons élaboré le contenu. Bien au contraire, l'Observatoire reste fidèle à son engagement : faire de FOCUS une source unique de données fiables, dont le monde du cinéma a plus que jamais besoin. Pour réaliser le rapport FOCUS chaque année, nous sommes reconnaissants de pouvoir compter sur le réseau EFARN et le Marché du Film de Cannes, deux partenaires solides avec lesquels nous partageons la conviction de l'importance de la transparence dans le secteur.

C'est donc dans un esprit méditerranéen que nous vous invitons à plonger dans cette richesse d'informations neutres et factuelles et vous souhaitons une bonne lecture !

Susanne Nikoltchev
Directrice exécutive
Observatoire européen de l'audiovisuel

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cinema section

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Focus 2025

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How many people bought a cinema ticket for your film in Europe?

LUMIERE free database has the answers!

Access it here:
LUMIERE.OBS.COE.INT



LUMIERE database contains admissions data on over 92,000 films released in Europe since 1996.

You can search LUMIERE by

- **Film title (and find out all the different title translations)**
- **Director**
- **Production or exploitation year**
- **(Co)producing countries.**

You can also download results as a EXCEL table and get the name of the film's distributor in each country of release.

Throwing light on your cinema admissions – LUMIERE database!

This free database is managed by the
European Audiovisual Observatory, part of the Council of Europe.

The FOCUS - World Film Market Trends report released each year during the Cannes Marché du Film, provides a quite unique round up of the state of the cinema industry worldwide. While the FOCUS is the European Audiovisual Observatory's most visible film publication, the Observatory provides many more additional tools and research to get an even more detailed picture of the European film sector. Wherever possible the Observatory tries to collect and provide long term time series based on consistent methodologies as we believe that these data are key to assessing the impact of public policies.

Theatrical data at the Observatory

The cornerstone of the Observatory's activities in the cinema sector is the LUMIERE database, a public title-by-title database of annual cinema admissions to films released in individual European markets since 1996. LUMIERE is updated by the Observatory's team thanks to close collaboration with Europe's national film funds and thorough verification of data, in particular with regard to the country of origin of films.

LUMIERE provides the data basis for the pursuit of many different research angles linked to the production and distribution of films in Europe. In our "Made in Europe" report, we delved into the cinema performances of European films, both within and outside Europe. We found out that European blockbusters represented an endangered species, and that the export of European films outside Europe was declining, thus creating an increasing share of national admissions. From time to time, the Observatory also takes deep dives into certain types of films such as, for example, heritage films and animation (to be published in June 2025).

Apart from tracking the distribution and theatrical admissions of European films LUMIERE data can also be used to gain valuable insights into the creative workforce making

these films. For instance, we have been tracking since 2015, gender (in)equality in the production of European films, not only regarding directors but also screenwriters, producers, composers, cinematographers and editors. Our latest figures show that there is still a long way to go to even approach parity. The Observatory also dedicates an annual study to film writers and directors, with a view to better understanding these key professionals' level of activity and in order to analyse to what extent there is migration from film to TV series. Our data indeed suggest that over 40% of all TV/SVOD fiction directors active between 2015 and 2023 have directed at least one theatrical film.

Apart from LUMIERE based analysis, the Observatory addresses questions related to the financing of European films as well as public funding. We do this in close collaboration with European film funds, in particular the European Film Research Agency Network whose support is absolutely essential for this kind of research. As regards financing, we carry out each year an analysis of the financing plans of over 700 European fiction films. In our latest edition and we have quantified, among other findings, the variations of the average film budgets between European countries as well as their dependence on direct public funding and production incentives. We also published a



Where are your European films and TV shows available to stream?

LUMIERE VOD free database has the answers!

Access it here:
LUMIEREVOD.OBS.COE.INT



LUMIERE VOD database gives you data collected from over 1,500 different VOD catalogues. You can access VOD platform information for over 75,000 film titles and 32,000 TV seasons available in 31 European countries.

You can search LUMIERE VOD by

- Title
- Director
- Production year and country
- VOD service and country served
- Film ID

You can also download results as an EXCEL table.

Finding your content on VOD platforms – LUMIERE VOD database!

This free database is managed by the European Audiovisual Observatory, part of the Council of Europe. It is supported by the CREATIVE EUROPE programme of the European Union.

Co-funded by
the European Union



Creative
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MEDIA



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Europäische Audiovisuelle Informationsstelle



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report on [direct public funding in Europe](#), documenting *inter alia* the rise of production incentives in the mix of public support schemes. Another insight from the report shows that the majority of the film funds' direct activity spend goes to support the creation of works, although its share has been decreasing as production support through incentive schemes has been increasing.

Beyond these specific research angles, the Observatory publishes time series of basic key indicators for the European film sector such as admissions, GBO, production figures and market shares in its online [Yearbook](#) service which provides over 100 indicators for 43 European countries in the field of cinema, television and streaming.

Theatrical films in other exploitation windows

We do of course go beyond cinemas as we intend to provide a full picture of the exploitation of films across the various windows. We do this in particular in the form of research projects supported by the European Commission's Creative Europe programme.

A very practical tool in this context is the Observatory's [LUMIEREVOD](#) database which monitors the catalogues of films and TV shows of over 1 500 European transactional, subscription and free on-demand services. At the time of writing, LUMIEREVOD includes details of over 75 000 different films. Using LUMIEREVOD data, the Observatory publishes each year an [analysis](#) of the VOD catalogues, especially the origin of films. According to our latest figures, 33% of films (not necessarily released in cinemas) available on VOD in 2024 were European and the vast majority of European films available to viewers were of EU non-national origin.

Beyond the presence of films on VOD, we also share data on their actual consumption on these platforms, with a study to be published in July 2025 showing that European films get a similar share of viewing to their presence in catalogues.

Similar analyses are available as regards the exploitation of films on TV. On the one hand, we publish [data](#) on the share of European films broadcast on television (38% of all films in 2023, but including TV films), and we also assess the audience share for European films (in a report to be published in June 2025) which stands at 66% (but only 33% when considering only films with a theatrical release in Europe).

Finally, we look at the relationship between theatrical release and availability and usage on other windows. In our report "[How are theatrical films distributed on TV and on VOD in the EU?](#)" we found that, in contrast to US films, a theatrical release is key to the availability of European films on TV and on VOD, even if the film has only been released in European countries other than the country of the TV channel or the VOD service. Beyond theatrical release, success in cinemas seemed to be more important for the distribution on TV than on SVOD. Another finding was that, after their theatrical release, films are first distributed on TVOD services and then are either on linear TV or SVOD. And in terms of usage, our report "[The impact of cinema admissions on SVOD usage](#)" shows for instance that non-national European films receive a higher share of SVOD viewing than their share of cinema admissions.

In short, the Observatory offers many resources to better understand the complex environment of the exploitation of theatrical films. And the good news is that most of them are free online for you. Do not hesitate to contact us if you need help finding the data you need, and check out our website: www.obs.coe.int



World

FOCUS 2025

World

Gross box office Top 10 markets worldwide[°]

In EUR millions. Converted at average annual exchange rates. Ranked by 2024 values.

Market	2019	2020	2021	2022	2023	2024	2024/ 2023
1 US and Canada ¹	10 028	1 768	3 756	7 023	8 290	7 964	-4%
2 China	8 310	2 590	6 196	4 238	7 169	5 456	-24%
3 France	1 449	433	673	1 095	1 334	1 348	0%
4 India ¹	1 389	243	431	1 285	1 369	1 307	-5%
5 Japan	2 140	1 175	1 247	1 539	1 458	1 263	-13%
6 United Kingdom	1 429	345	630	1 060	1 126	1 156	+3%
7 Germany	1 024	318	373	722	929	868	-7%
8 South Korea	1 467	378	432	853	893	809	-9%
9 Mexico	865	128	305	542	769	747	-3%
10 Australia	763	242	384	620	605	580	-4%
World total ^{°1}	37 381	10 091	17 956	24 607	30 959	28 131	
Growth rate [°]	7%	-73%	78%	37%	26%	-9%	

Sources: EAO, National data sources

1 Restated time series.

Admissions Top 10 markets worldwide[°]

In millions. Ranked by 2024 values.

Market	2019	2020	2021	2022	2023	2024	2024/ 2023
1 China	1 727	548	1 167	712	1 299	1 007	-22%
2 India ¹	1 033	226	434	894	940	883	-6%
3 US and Canada ¹	1 226	220	444	702	819	762	-7%
4 Mexico	341	55	110	173	218	208	-5%
5 France	213	65	96	152	180	182	+1%
6 Japan	195	106	114	152	156	144	-7%
7 Russia	220	89	146	83	126	127	+1%
8 United Kingdom	176	44	74	117	124	127	+2%
9 Indonesia	152	23	30	93	114	126	+11%
10 Brazil	178	39	52	95	114	125	+10%
World total ^{°1}	7 040	1 855	3 242	4 113	5 223	4 765	
Growth rate [°]	0%	-74%	75%	27%	27%	-9%	

Sources: EAO, National data sources

1 Restated time series.

Screens Top 10 markets worldwide^e

In units. Ranked by 2024 values.

Market	2019	2020	2021	2022	2023	2024	2024/ 2023
1 China	69 787	75 581	82 248	83 998	86 310	90 968	+5%
2 US and Canada^e	43 679	44 111	43 646	42 063	40 328	38 592	-4%
3 India	9 527	9 473	9 423	9 382	9 742	9 927	+2%
4 Mexico	7 493	7 494	7 361	7 410	7 389	7 383	0%
5 France	6 114	6 127	6 192	6 298	6 327	6 354	0%
6 Russia^e	5 583	5 456	5 705	5 681	5 868	5 868	0%
7 Germany	4 961	4 926	4 931	4 911	4 901	4 842	-1%
8 United Kingdom	4 782	4 682	4 610	4 720	4 750	4 682	-1%
9 Japan	3 583	3 616	3 648	3 634	3 653	3 675	+1%
10 Spain	3 695	3 701	3 631	3 638	3 605	3 565	-1%
World total^e	200 954	207 650	215 337	212 590	214 130	217 296	
Growth rate^e	8%	3%	4%	-1%	1%	1%	

Sources: EAO, OMDIA, National data sources

Production Top 10 markets worldwide^e

In units. Ranked by 2024 values.

Market	2019	2020	2021	2022	2023	2024	2024/ 2023
1 India¹	661	163	533	978	746	803	+8%
2 United States²	814	443	941	803	510	-	-
3 Japan³	689	506	490	634	676	685	+1%
4 China⁴	850	531	565	380	792	612	-23%
5 South Korea³	502	615	653	703	608	604	-1%
6 Italy⁵	312	235	293	333	354	350	-1%
7 Spain⁵	235	202	248	283	324	303	-6%
8 United Kingdom⁶	280	231	287	250	241	294	+22%
9 Indonesia⁵	129	289	36	47	138	285	+107%
10 Argentina³	265	28	184	204	241	241	0%
World total^{e7}	7 888	5 076	6 634	7 561	7 648	8 107	
Growth rate^e	4%	-36%	31%	14%	1%	6%	

Sources: EAO, National data sources

1 Number of feature films released with GBO above INR 100 000 (EUR 1 104).

2 Number of feature films entering production. Includes films made for or by an online video service; does not include student films and documentaries. 2024 data not yet available.

3 Number of feature films released.

4 Does not include films produced outside the official system of script and final print approval.

5 Number of feature films produced.

6 Number of feature films produced. Figures for 2023 and 2024 are provisional Observatory estimates based on interim BFI figures.

7 Restated time series.

Top 50 films worldwide by global box office in 2024^e

In estimated EUR millions.

	International title	Country of origin • Director • Studio	Global box office ^e
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	1 569.5
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	1 236.2
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	895.3
4	Moana 2	US • <i>D. C. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	827.4
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	653.3
6	Wicked	US GB • <i>Jon Chu</i> • Universal	590.6
7	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	525.4
8	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	506.0
9	YOLO	CN • <i>Jia Ling</i> • Multiple studios	454.9
10	Pegasus 2	CN • <i>Han Han</i> • Multiple studios	443.9
11	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Sony	438.9
12	Successor	CN • <i>Yan Fei, Peng Da Mo</i> • Multiple studios	427.6
13	Beetlejuice Beetlejuice	US • <i>Tim Burton</i> • Warner Bros.	415.5
14	Gladiator II	US • <i>Ridley Scott</i> • Paramount	402.0
15	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i> • Sony	370.0
16	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	367.1
17	Twisters	US • <i>Lee Isaac Chung</i> • Universal	341.6
18	Alien: Romulus	US • <i>Fede Alvarez</i> • Disney	324.2
19	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	323.1
20	Article 20	CN • <i>Zhang Yi Mou</i> • Beijing Enlight Pictures	319.6
21	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	309.7
22	The Wild Robot	US • <i>Chris Sanders</i> • Universal	299.0
23	Boonie Bears: Time Twist	CN • <i>Yongchang Lin</i> • Fantawild	261.8
24	A Quiet Place: Day One	US • <i>Michael Sarnoski</i> • Paramount	241.1
25	The Garfield Movie	US • <i>Mark Dindal</i> • Sony	235.4
26	Wonka	US • <i>Paul King</i> • Warner Bros.	215.0
27	Sonic the Hedgehog 3	US JP • <i>Jeff Fowler</i> • Paramount	194.2
28	Joker: Folie à Deux	US • <i>Todd Phillips</i> • Warner Bros.	190.4
29	Ghostbusters: Frozen Empire	US • <i>Cil Kenan</i> • Sony	185.5
30	Pushpa 2: The Rule	IN • <i>Sukumar</i> • Mythri Movie Makers	180.1
31	Migration	US • <i>Benjamin Renner, Guylo Homsy</i> • Universal	179.0
32	A Place Called Silence	CN • <i>Sam Quah</i> • Multiple studios	173.2
33	Anyone But You	US • <i>Will Gluck</i> • Sony	172.1
34	Red One	US • <i>Jake Kasdan</i> • Amazon MGM	170.7
35	IF	US • <i>John Krasinski</i> • Paramount	170.6
36	The Fall Guy	US • <i>David Leitch</i> • Universal	167.0
37	Bob Marley: One Love	US • <i>Reinaldo Marcus Green</i> • Paramount	163.3
38	Furiosa: A Mad Max Saga	US AU • <i>George Miller</i> • Warner Bros.	159.3
39	The Volunteers: The Battle of Life and Death	CN • <i>Chen Kaige</i> • Multiple studios	154.9
40	Aquaman and the Lost Kingdom	US • <i>James Wan</i> • Warner Bros.	152.1
41	The Boy and the Heron	JP • <i>Hayao Miyazaki</i> • Studio Ghibli	149.1
42	The Beekeeper	US • <i>David Ayer</i> • Miramax	140.8
43	Detective Conan: The Million-Dollar Pentagram	JP • <i>Chika Nagaoka</i> • TMS	138.6
44	Smile 2	US • <i>Parker Finn</i> • Paramount	127.5
45	Transformers One	US • <i>Josh Cooley</i> • Paramount	118.5
46	Kalki 2898 AD	IN • <i>Nag Ashwin</i> • Vyjayanthi	116.5
47	Johnny Keep Walking!	CN • <i>Dong Run Nian</i> • Multiple studios	116.0
48	Longlegs	US CA • <i>Oz Perkins</i> • Independent	115.8
49	Haikyuu!! The Dumpster Battle	JP • <i>Susumu Mitsunaka</i> • Production I.G.	106.1
50	Twilight of the Warriors: Walled In	HK CN • <i>Cheang Pou Soi</i> • Media Asia	102.9

Sources: The Numbers, Box Office Mojo, Comscore, ORMAX Media, Lumiere/FAO

US films
 CN, HK films
 Other films



DATABASES for the Film Industry

lumierevod.obs.coe.int

LUMIERE VOD

Films and TV shows
available on VOD
services in Europe

lumiere.obs.coe.int

LUMIERE

Database on
admissions to films
released in Europe

avmsd.obs.coe.int

AVMS DATABASE

Database on the
national transpositions
of the Audiovisual Media
Services Directive

FREE
ONLINE

merlin.obs.coe.int

IRIS MERLIN

Database on legal
information relevant to
the audiovisual
sector in Europe

opus.obs.coe.int

OPUS

Read the European and
national rules on the
promotion of European
audiovisual works in a
brand new free database.



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COUNCIL OF EUROPE



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Europe

FOCUS 2025 | Europe

Europe

Population **691.1 m**

Admissions (2024)

842.5 m

-2% compared to 2023

Avg. admissions per capita
1.2

Gross box office (2024)

6.66 bn EUR

-1% compared to 2023

Avg. ticket price
EUR 7.9

Screens (2024)

36 719

+616 compared to 2023

Screens per 100' inhabitants
5.9

Market shares (adm.)



Cinema attendance in Europe holds steady thanks to the success of European films

In line with expectations, admissions in Europe did not continue to grow back towards pre-pandemic levels but rather declined slightly from 2023 levels, supporting the theory that current cinema attendance levels can be considered the *new normal* in many European markets. Across the 39 European markets covered by the Observatory, admissions decreased by 1.7% from 857 million to an estimated 843 million. This is about 24% below the pre-pandemic average. As average ticket prices increased slightly on a pan-European level, GBO declined by only 0.8% from EUR 6.72 bn to an estimated EUR 6.66 bn, 12% down on the average pre-pandemic box office level.

Generally speaking, admissions remained comparatively stable in most European markets, increasing somewhat in 14 and decreasing in 24 European markets. Admission increases were moderate with the UK (+2.5 m), Türkiye (+1.5 m) and France (+1.1 m) registering the largest increases in absolute terms. In contrast, admissions fell most sharply in Germany (-5.6 m), Spain (-4.5 m) and the Netherlands (-2.3 m). While several Eastern European markets have climbed back to pre-pandemic levels, including Georgia (110%), Albania (105%), Montenegro (99%) and Bosnia-Herzegovina (96%), most European markets achieved recovery rates ranging between 70% and 90%.

If it weren't for the remarkably strong performance of European films in several of their national markets, the drop in European box office figures would have been much more pronounced. While driving box office growth

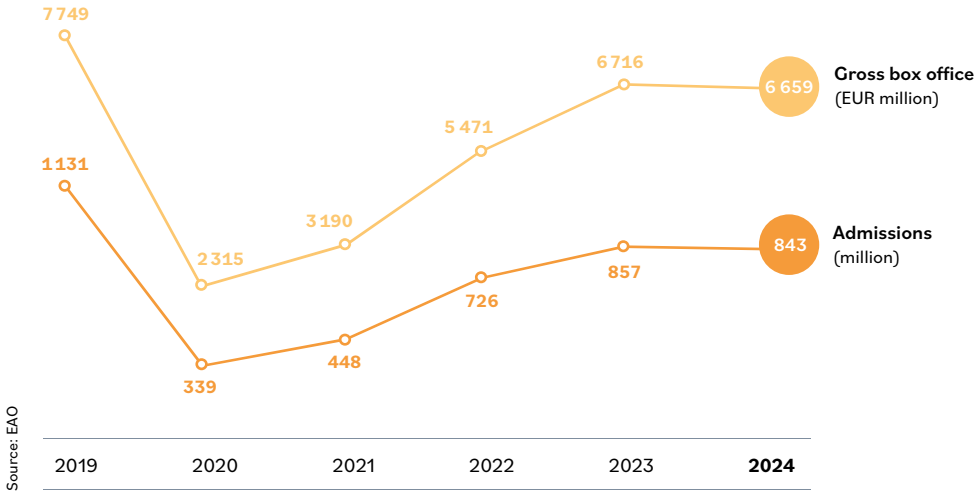
in 2023, the performance of US films in 2024 was clearly impacted by the strike actions the North American film industry, which disrupted production and delayed releases. The number of tickets sold to US films across Europe is estimated to have dropped by over 60 million to around 530 million, about 26% down on pre-pandemic levels. Admissions to European films, on the other hand, increased to an estimated 276 million, 43 million more than 2023 and reached about 89% of their pre-pandemic average. The estimated market share of European films therefore rose from a 27.2% in 2023 to a record high of 32.8% in 2024. US market share on the other hand decreased from 69.0% to an estimated 62.8%.

European productions reach record high

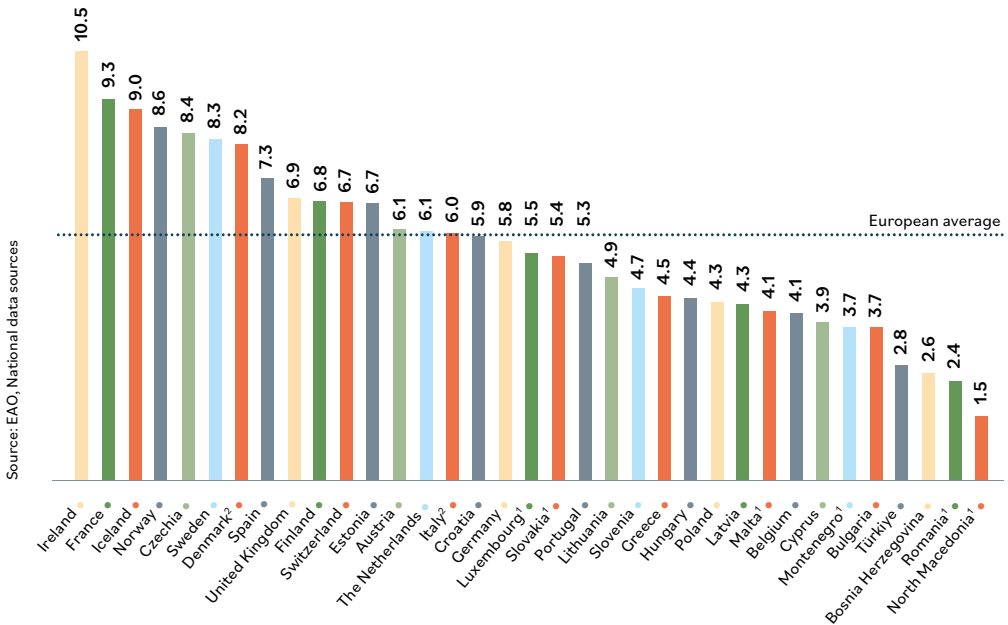
In contrast to cinema attendance, European film production continued to grow even beyond its pre-pandemic average. An estimated total of 2514 theatrical feature films were produced in 2024 in the 37 European markets for which data were available. This is 137 films more than in 2023 and represents the highest production level on record. This growth was primarily driven by the increased production of feature fiction films, which increased by 103 films to an estimated total of 1558 films, as the number of feature documentaries increased by 35 films to a total of 957 films. Trends differ between countries, partly due to different methodologies in counting productions with some countries registering significantly higher production levels when compared to the pre-pandemic average (e.g. Hungary, Türkiye, Spain and Italy), while in other countries film production remains comparatively low such as e.g. in Germany or Poland.

Source: European Audiovisual Observatory (EAO)

Box office Admissions and GBO in Europe^o



Screen density Nr. of screens per 100' inhabitants in selected European markets



1 2023 data., 2 Commercial screens covered by Cinetel, excluding open air cinemas.

Europe

Production Number of national feature films produced in Europe

National films refer to 100% national and majority co-productions.

Methodologies of counting productions differ between countries.

Country		2019	2020	2021	2022	2023	2024	Sources
Austria	Fiction films	15	5	12	19	19	12	Austrian Film Institute
	Feature documentaries	23	14	13	15	17	14	
Bosnia-Herzegovina¹	Fiction films	4	3	5	3	4	2	Sarajevo Film Festival
	Feature documentaries	2	1	4	5	0	1	
Belgium¹	Fiction films	29	13	28	19	17	22	CFWB / VAF
	Feature documentaries	12	6	4	14	12	19	
Bulgaria¹	Fiction films	11	14	11	10	8	11	National Film Center
	Feature documentaries	11	5	5	8	14	16	
Cyprus °	Fiction films	2	0	4	4	5	2	Dept. of Culture Services / Min. Cult.
	Feature documentaries	1	0	1	1	1	1	
Croatia¹	Fiction films	12	3	7	16	12	11	Croatian Audiovisual Centre
	Feature documentaries	9	10	4	6	9	10	
Czechia¹	Fiction films	37	23	35	39	36	38	Czech Film Fund
	Feature documentaries	33	26	29	34	19	30	
Denmark	Fiction films	20	25	22	22	20	24	Danish Film Institute
	Feature documentaries	26	26	24	21	26	26	
Estonia¹	Fiction films	12	9	7	10	12	8	Estonian Film Institute
	Feature documentaries	12	9	12	11	14	15	
Finland	Fiction films	19	21	16	16	17	16	Finnish Film Foundation
	Feature documentaries	16	15	12	14	18	13	
France	Fiction films	184	140	221	165	203	189	CNC
	Feature documentaries	56	48	44	43	33	42	
Georgia^{1°}	Fiction films	8	1	9	9	10	-	GNFC / EAO
	Feature documentaries	2	3	8	9	8	-	
Germany¹	Fiction films	134	68	79	97	97	93	Greek Film Centre
	Feature documentaries	103	58	68	64	86	78	
Greece¹	Fiction films	17	8	20	15	15	25	Greek Film Centre
	Feature documentaries	9	1	7	3	22	17	
Hungary¹	Fiction films	15	16	18	14	17	16	National Film Office
	Feature documentaries	1	3	0	3	4	11	
Iceland¹	Fiction films	9	6	12	8	8	-	Statistics Iceland
	Feature documentaries	9	9	5	11	8	-	
Ireland	Fiction films	10	8	11	10	11	11	Screen Ireland
	Feature documentaries	10	5	11	4	8	14	
Italy	Fiction films	192	151	172	196	208	200	MIC - Ministero della Cultura
	Feature documentaries	120	84	121	137	146	150	
Latvia¹	Fiction films	12	7	7	18	10	18	National Film Centre of Latvia
	Feature documentaries	18	7	4	18	11	10	
Lithuania	Fiction films	17	8	12	16	15	17	Lithuanian Film Centre
	Feature documentaries	12	17	16	32	24	15	

Country		2019	2020	2021	2022	2023	2024	Sources
Luxembourg^{1°}	Fiction films	3	1	2	3	3	4	Luxembourg Film Fund / EAO
	Feature documentaries	3	3	3	3	1	4	
Malta^{1°}	Fiction films	1	1	3	6	1	2	IMDB / EAO
	Feature documentaries	2	1	1	0	2	0	
Montenegro	Fiction films	2	0	2	0	6	-	Min. Cult. / FCCG
	Feature documentaries	0	1	0	0	3	-	
The Netherlands	Fiction films	42	31	39	47	49	50	NFF
	Feature documentaries	38	16	16	29	29	30	
North Macedonia	Fiction films	14	9	4	8	5	-	North Macedonia Film Agency / EAO
	Feature documentaries	5	5	3	4	6	-	
Norway	Fiction films	16	18	12	18	24	25	Polish Film Institute
	Feature documentaries	5	5	9	7	9	15	
Poland	Fiction films	40	18	38	44	26	52	Polish Film Institute
	Feature documentaries	39	5	36	24	18	7	
Portugal	Fiction films	16	9	11	21	23	22	ICA
	Feature documentaries	15	13	14	24	20	20	
Romania	Fiction films	41	28	38	32	26	-	Centrul National al Cinematografiei
	Feature documentaries	11	7	7	10	6	-	
Serbia¹	Fiction films	19	9	14	21	10	-	Film Center Serbia
	Feature documentaries	12	7	6	15	13	-	
Slovakia¹	Fiction films	15	4	4	17	14	11	Slovak Film Institute
	Feature documentaries	9	13	7	10	10	13	
Slovenia¹	Fiction films	11	1	7	7	7	8	Slovenian Film Center
	Feature documentaries	9	6	8	21	5	10	
Spain	Fiction films	104	93	115	130	159	148	ICAA
	Feature documentaries	131	109	133	153	165	155	
Sweden¹	Fiction films	29	21	17	30	32	24	SFI
	Feature documentaries	22	21	19	22	27	29	
Switzerland¹	Fiction films	22	16	28	39	34	38	Federal Statistical Office
	Feature documentaries	63	63	72	80	81	83	
Türkiye¹	Fiction films	150	57	78	189	145	223	Min. Cult.
	Feature documentaries	5	0	2	0	2	0	
United Kingdom^{2 prov e}	Fiction films	184	174	198	181	178	202	BFI / EAO
	Feature documentaries	96	57	89	69	63	92	
	Inward features	109	54	76	139	146	103	
Europe	Total fiction films °	1 433	996	1 287	1 464	1 455	1 558	EAO
Europe	Total feature docu. °	918	653	789	891	922	957	EAO
Europe	Total theatrical films °	2 351	1 649	2 076	2 355	2 377	2 514	EAO

1 Films released.

2 Figures for 2023 and 2024 are provisional Observatory estimates based on interim BFI figures to adjust for a time lag in identifying film productions, particularly those with budgets below GBP 500 000.

Europe

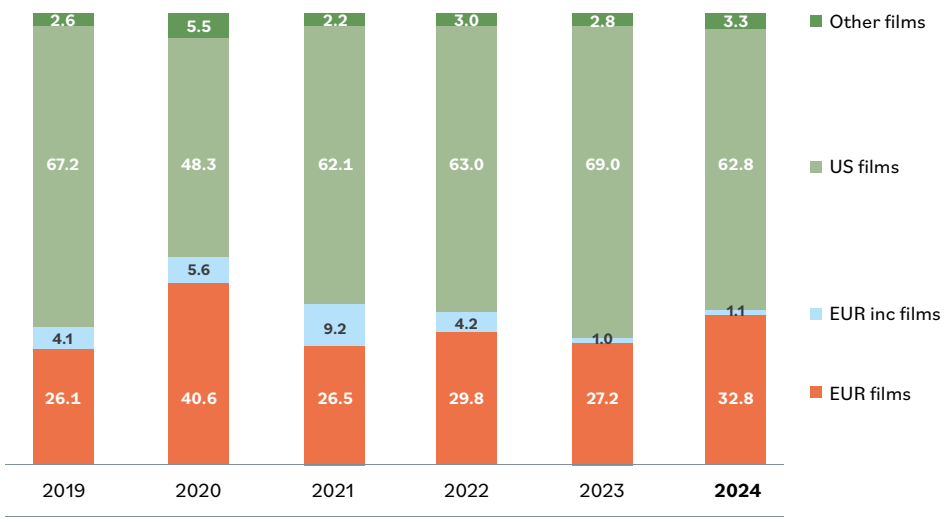
Admissions in selected European markets

In millions. Provisional data.

ISO	Country	2019	2020	2021	2022	2023	2024 ^{prov}	2024/ 2023	Sources
AL	Albania °	0.6	0.1	0.2	0.3	0.4	0.5	+9.0%	UNIC
AT	Austria	13.7	3.9	5.2	10.0	11.7	10.5	-10.6%	Austrian Film Institute
BA	Bosnia Herzegovina	1.3	0.4	1.1	1.1	1.3	1.1	-14.9%	Sarajevo Film Festival (SFF)
BE	Belgium °	19.9	5.6	7.5	14.1	16.0	14.9	-7.2%	Cinedata, Statbel VAF / CFWB / EAO
BG	Bulgaria	5.0	1.3	2.6	4.0	4.5	4.6	+4.1%	National Film Center
CH	Switzerland	12.5	4.3	5.4	8.7	10.5	10.3	-2.3%	Federal Statistical Office (BFS)
CY	Cyprus	0.8	0.2	0.3	0.5	0.6	0.5	-19.9%	Min. Cult.
CZ	Czechia	18.3	6.4	7.1	13.5	13.3	13.0	-2.2%	Czech Audiovisual Fund
DE	Germany	118.6	38.1	42.1	78.0	95.7	90.1	-5.8%	FFA
DK	Denmark	12.8	7.0	6.6	9.9	9.7	9.8	+1.4%	Statistics Denmark Danish Film Institute
EE	Estonia	3.7	1.8	1.4	2.3	2.8	2.5	-12.4%	Estonian Film Institute
ES	Spain	104.9	27.0	41.7	61.1	76.7	72.3	-5.8%	ICAA
FI	Finland	8.4	3.9	3.4	5.8	7.2	6.8	-5.5%	Finnish Film Foundation
FR	France	213.2	65.3	95.5	152.1	180.4	181.5	0.6%	CNC
GB	United Kingdom °	176.1	44.0	74.0	117.3	123.6	126.5	2.4%	DCM CAA / Comscore / BFI
GE	Georgia °	1.4	0.2	0.6	1.3	1.5	1.5	-5.8%	Georgian National Film Center / UNIC
GR	Greece °	9.6	3.1	3.1	5.5	7.4	7.6	+3.0%	Greek Film Center
HR	Croatia	4.9	1.4	2.5	3.2	3.8	3.4	-10.7%	Croatian Audiovisual Centre
HU	Hungary	15.2	4.3	6.2	10.2	11.1	10.5	-5.6%	National Film Office
IE	Ireland °	15.1	3.7	5.8	10.5	11.5	11.6	+1.0%	Screen Ireland Wide Eye Media
IS	Iceland	1.3	0.5	0.8	0.8	1.0	0.9	-9.7%	Statistics Iceland Icelandic Film Centre / EAO
IT	Italy °	104.4	30.3	26.7	47.7	74.1	74.5	+0.6%	SIAE / Cinetel ANICA
LT	Lithuania	4.2	1.5	1.3	3.0	3.4	3.6	+5.6%	Lithuanian Film Centre
LU	Luxembourg	1.1	0.3	0.5	0.8	1.0	0.8	-18.6%	CNA / UNIC
LV	Latvia	2.7	0.9	0.5	1.7	2.0	2.1	+3.1%	National Film Centre of Latvia
ME	Montenegro	0.3	0.1	0.2	0.2	0.3	0.3	+4.3%	Film Centre of Montenegro
MK	North Macedonia °	0.5	0.1	0.2	0.3	0.4	0.3	-3.2%	North Macedonia Film Agency / UNIC
MT	Malta	0.7	0.2	0.3	0.5	0.6	0.6	-6.4%	Screen Malta / National Statistics Office Malta
NL	Netherlands	38.0	16.8	14.3	25.0	31.7	29.3	-7.3%	NL Film Fund / MaccsBox - NVB & NVF

ISO	Country	2019	2020	2021	2022	2023	2024 ^{prov}	2024/ 2023	Sources
NO	Norway	11.3	4.9	5.7	8.8	9.4	8.2	-12.7%	Norwegian Film Institute / Film & Kino
PL	Poland	60.6	17.1	35.2	41.8	49.8	50.2	+0.7%	Polish Film Institute
PT	Portugal	15.5	3.8	5.5	9.6	12.3	11.8	-3.8%	Instituto do Cinema e do Audiovisual
RO	Romania [°]	14.3	3.1	4.7	11.2	13.0	12.1	-7.0%	Centrul National al Cinematografiei
RS	Serbia [°]	4.8	1.6	3.4	3.7	4.2	4.1	-3.5%	Film Center Serbia UNIC / EAO
SE	Sweden	15.9	5.7	6.0	10.4	11.2	10.3	-7.9%	Swedish Film Institute
SI	Slovenia	2.4	0.6	0.7	1.8	1.9	1.7	-7.8%	Slovenian Film Centre
SK	Slovakia	6.5	2.4	2.0	4.3	5.0	5.4	+8.3%	Slovak Film Institute / UFD
TR	Türkiye	59.4	17.4	12.4	35.6	31.0	32.5	+4.9%	Min. Cult. - DG Sinema
UA	Ukraine	30.7	10.0	15.8	9.1	14.6	14.1	-3.4%	Media Resources Management
Admission Europe[°]		1 131	339	448	726	857	843	-1.7%	EAO
GBO Europe (in EUR m)[°]		7 749	2 315	3 190	5 471	6 716	6 659	-0.8%	
Admission EU[°]		831	255	329	539	659	642	-2.5%	EAO
GBO EU (in EUR m)[°]		5 751	1 784	2 336	4 006	5 092	4 994	-1.9%	

Market shares Breakdown of European admissions by origin of films In %.



Source: Lumière/EAO

Note: 'Inc' refers to films produced in Europe with US studio investments.

Top 25 films by admissions in Europe in 2024^{PROV}

	Original title	Country of origin • Director	Release markets	Admissions*
1	Inside Out 2	US • Kelsey Mann	31	50 797 593
2	Despicable Me 4	US • Chris Renaud, Patrick Delage	31	31 685 334
3	Deadpool & Wolverine	US • Shawn Levy	31	29 549 618
4	Moana 2	US • D. C. Derrick Jr., J. Hand, D. Ledoux Miller	31	28 337 012
5	Dune: Part Two	US • Denis Villeneuve	31	23 479 780
6	Gladiator II	US • Ridley Scott	31	17 057 904
7	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine	31	16 076 262
8	Wicked	US GB • Jon Chu	31	12 490 843
9	Mufasa: The Lion King	US • Barry Jenkins	31	12 252 215
10	It Ends With Us	US • Justin Baldoni	31	11 747 904
11	Un p'tit truc en plus	FR • Artus	15	11 679 391
12	Le Comte de Monte-Cristo	FR • A. de La Patellière, M. Delaporte	21	10 578 098
13	Venom: The Last Dance	US • Kelly Marcel	31	10 226 375
14	Beetlejuice Beetlejuice	US • Tim Burton	31	10 144 126
15	The Wild Robot	US • Chris Sanders	31	9 810 453
16	Wonka	US GB • Paul King	31	9 483 489
17	Migration	US • Benjamin Renner, Guylo Homsy	31	9 392 457
18	Kingdom of the Planet of the Apes	US • Wes Ball	31	8 600 147
19	Anyone But You	US • Will Gluck	31	8 412 070
20	The Garfield Movie	US • Mark Dindal	31	8 140 578
21	Bad Boys: Ride or Die	US • Adil El Arbi, Bilall Fallah	31	8 127 997
22	Joker: Folie à Deux	US • Todd Phillips	31	7 336 825
23	Godzilla x Kong: The New Empire	US • Adam Wingard	31	7 098 340
24	Alien: Romulus	US • Fede Alvarez	31	6 640 093
25	Bob Marley: One Love	US • Reynaldo Marcus Green	30	6 502 652

Source: Lumière/EAO

Top 25 European films by admissions in Europe in 2024^{PROV}

	Original title	Country of origin • Director	Release markets	Admissions*
1	Un p'tit truc en plus	FR • Artus	15	11 679 391
2	Le Comte de Monte-Cristo	FR • A. de La Patellière, M. Delaporte	21	10 578 098
3	Poor Things	GB inc US IE • Yorgos Lanthimos	31	6 469 704
4	Paddington in Peru	GB FR US • Dougal Wilson	7	5 179 385
5	L'amour ouf	FR • Gilles Lellouche	4	5 075 064
6	Back to Black	GB FR US • Sam Taylor-Johnson	31	4 885 605
7	One Life	GB • James Hawes	26	4 461 897
8	The Zone of Interest	GB US PL • Jonathan Glazer	30	4 236 978
9	Conclave	GB US • Edward Berger	26	3 355 881
10	Die Schule der magischen Tiere 3	DE • Sven Unterwaldt Jr.	3	3 285 999
11	The Substance	GB FR • Coralie Fargeat	29	3 269 566
12	Chantal im Märchenland	DE • Bora Dağtekin	6	3 240 562
13	Le dernier jaguar	FR CA • Gilles de Maistre	19	3 227 200
14	Akademia pana Kleksa	PL • Maciej Kawulski	1	2 925 907
15	Cocorico	FR • Julien Hervé	13	2 836 152
16	Rafadan Tayfa 4: Hayrimatör	TR • İsmail Fidan	6	2 596 019
17	Lee	GB US • Ellen Kuras	24	2 547 756
18	C'è ancora domani	IT • Paola Cortellesi	25	2 292 058
19	Lohusa	TR • Kivanç Baruönü	8	2 270 114
20	Wicked Little Letters	GB FR • Thea Sharrock	17	2 257 816
21	Monsieur Aznavour	FR • Mehdi Idir, Grand Corps Malade	7	2 222 880
22	Kolpaçino 4 4'lük	TR • Kamil Çetin	8	2 153 994
23	Padre no hay más que uno 4	ES • Santiago Segura	1	2 103 997
24	Listy do M. Pożegnania i powroty	PL • Łukasz Jaworski	7	1 971 453
25	10 Lives	GB CA • Christopher Jenkins	27	1 888 851

Source: Lumière/EAO

Note: The rankings in these table are based on partially fragmentary 2024 admissions data from 31 European countries and 13 major non-European territories, as available in the Lumière database as of April 2025.

Top 25 European films by admissions worldwide in 2024^{prov e}

	Original title	Country of origin • Director	Release markets	Admissions*
1	Poor Things	GB inc US IE • Yorgos Lanthimos	42	11 888 147
2	Un p'tit truc en plus	FR • Artus	15	11 679 391
3	Le Comte de Monte-Cristo	FR • A. de La Patellière, M. Delaporte	27	10 956 866
4	The Substance	GB FR • Coralie Fargeat	40	9 186 927
5	Back to Black	GB FR US • Sam Taylor-Johnson	40	5 952 391
6	The Zone of Interest	GB US PL • Jonathan Glazer	41	5 886 024
7	One Life	GB • James Hawes	37	5 846 997
8	Conclave	GB US • Edward Berger	28	5 826 522
9	Paddington in Peru	GB FR US • Dougal Wilson	10	5 752 956
10	L'amour ouf	FR • Gilles Lellouche	5	5 075 752
11	We Live in Time	GB FR • John Crowley	28	4 838 406
12	Die Schule der magischen Tiere 3	DE • Sven Unterwaldt Jr.	3	3 285 999
13	Chantal im Märchenland	DE • Bora Dağtekin	6	3 240 562
14	Le dernier jaguar	FR CA • Gilles de Maistre	19	3 227 200
15	Anatomie d'une chute	FR • Justine Triet	40	3 210 461
16	Wicked Little Letters	GB FR • Thea Sharrock	23	3 115 361
17	Lee	GB US • Ellen Kuras	27	3 022 052
18	Akademia pana Kleksa	PL • Maciej Kawulski	1	2 925 907
19	Cocorico	FR • Julien Hervé	13	2 836 152
20	Rafadan Tayfa 4: Hayrimatör	TR • İsmail Fidan	6	2 596 019
21	10 Lives	GB CA • Christopher Jenkins	34	2 594 276
22	Harry Potter and the Prisoner of Azkaban	GB inc US • Alfonso Cuarón	23	2 436 349
23	C'è ancora domani	IT • Paola Cortellesi	32	2 386 357
24	Lohusa	TR • Kivanç Baruönü	9	2 273 052
25	Monsieur Aznavour	FR • Mehdi Idir, Grand Corps Malade	7	2 222 880

Source: Lumière/EAO

Europe

Top 25 European films by export admissions¹ worldwide in 2024^{prov e}

	Original title	Country of origin • Director	Release markets	Admissions*
1	Poor Things	GB inc US IE • Yorgos Lanthimos	41	11 014 935
2	The Substance	GB FR • Coralie Fargeat	39	8 732 068
3	The Zone of Interest	GB US PL • Jonathan Glazer	40	5 472 297
4	Conclave	GB US • Edward Berger	27	5 144 516
5	We Live in Time	GB FR • John Crowley	27	4 816 022
6	One Life	GB • James Hawes	36	4 627 224
7	Back to Black	GB FR US • Sam Taylor-Johnson	39	4 438 580
8	Anatomie d'une chute	FR • Justine Triet	40	3 210 461
9	10 Lives	GB CA • Christopher Jenkins	34	2 594 276
10	Lee	GB US • Ellen Kuras	26	2 449 380
11	Harry Potter and the Prisoner of Azkaban	GB inc US • Alfonso Cuarón	22	2 374 717
12	Le dernier jaguar	FR CA • Gilles de Maistre	18	2 224 101
13	Harry Potter and the Philosopher's Stone	GB inc US • Chris Columbus	21	2 176 927
14	Wicked Little Letters	GB FR • Thea Sharrock	22	1 935 191
15	C'è ancora domani	IT • Paola Cortellesi	31	1 769 941
16	The Magic Reindeer: Saving Santa's Sleigh	FI DE DK IE • K. Juusonon, J. Lerdam	25	1 684 900
17	Paddington in Peru	GB FR US • Dougal Wilson	9	1 680 370
18	Robot Dreams	ES FR • Pablo Berger	35	1 669 377
19	Le Comte de Monte-Cristo	FR • A. de La Patellière, M. Delaporte	26	1 573 073
20	All of Us Strangers	GB inc, US • Andrew Haigh	31	1 473 640
21	Harry Potter and the Chamber of Secrets	GB inc, US • Chris Columbus	20	1 261 015
22	The Room Next Door	ES US • Pedro Almodóvar	38	1 252 066
23	La passion de Dodin Bouffant	FR • Trần Anh Hùng	36	1 235 978
24	Les as de la jungle 2	FR • L. Bru, Y. Moulin, B. Somville	32	930 045
25	Das Lehrzimmer	DE • Ilker Çatak	24	890 552

Source: Lumière/EAO

FOCUS 2025

European films US films

1 Export admissions refer to all cinema admissions in markets outside a film's main country of origin, i.e. they include admissions in minority co-producing countries.

France

Population **68.4 m**

Admissions (2024)

181.5 m

+1% compared to 2023

Avg. admissions per capita
2.7

Gross box office (2024)

1.35 bn EUR

0% compared to 2023

Avg. ticket price
EUR 7.4

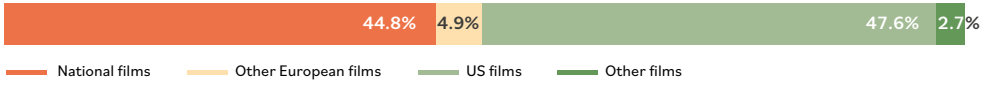
Screens (2024)

6 354

+27 compared to 2023

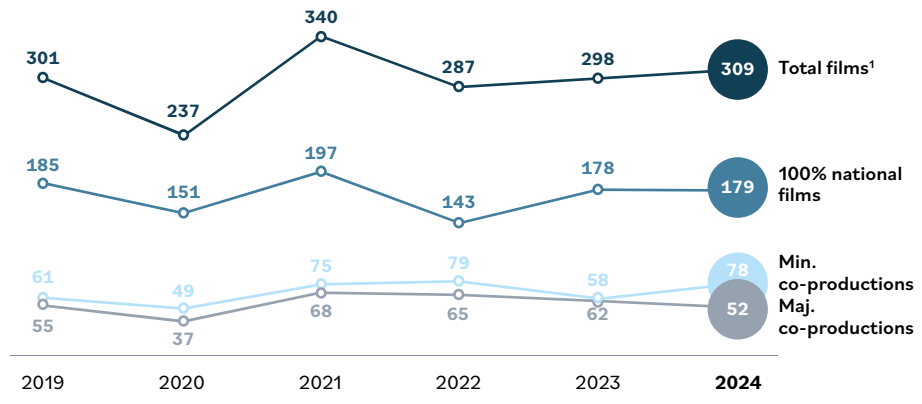
Screens per 100¹ inhabitants
9.3

Market shares (adm.)



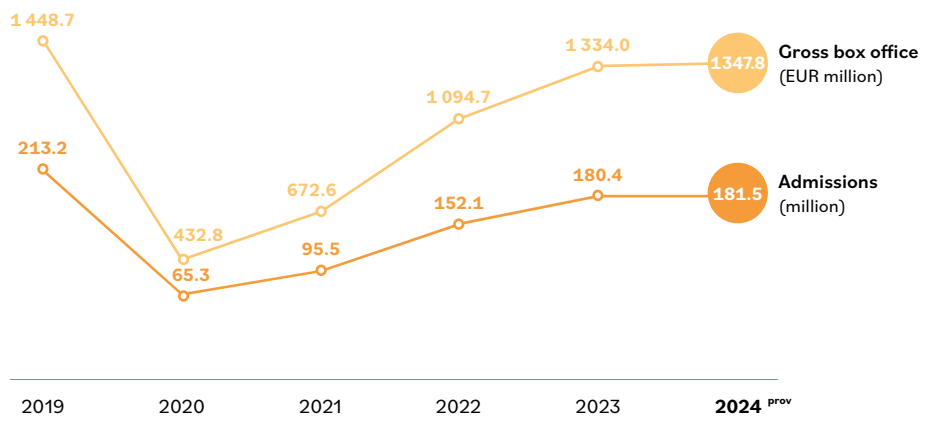
Production Number of feature films produced in France

Incl. minority co-productions.



¹ Officially recognised films

Box office Admissions and GBO in France ^{prov}



Source: CNC

Source: CNC

Top 20 films in France by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Un p'tit truc en plus	FR • Artus • Pan Distribution	10 809 390
2	Le Comte de Monte-Cristo	FR • A. de La Patellière, M. Delaporte • Pathé	9 383 793
3	Inside Out 2	US • Kelsey Mann • Disney	8 541 803
4	Moana 2	US • D. G. Derrick Jr., J. Hand, D. Ledoux Miller • Disney	6 948 983
5	L'amour ouf	FR • Gilles Lellouche • StudioCanal	4 828 415
6	Despicable Me 4	US • Chris Renaud, Patrick Delage • Universal	4 490 157
7	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	4 204 506
8	Deadpool & Wolverine	US • Shawn Levy • Disney	3 774 717
9	Gladiator II	US • Ridley Scott • Paramount	2 991 033
10	Mufasa: The Lion King	US • Barry Jenkins • Disney	2 587 542
11	Kingdom of the Planet of the Apes	US • Wes Ball • Disney	2 577 594
12	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • Universal	2 458 583
13	Monsieur Aznavour	FR • Mehdi Idir, Grand Corps Malade • Pathé	2 035 283
14	Bob Marley: One Love	US • Reynaldo Marcus Green • Paramount	2 003 626
15	Cocorico	FR • Julien Hervé • SND Films	1 983 875
16	The Wild Robot	US • Chris Sanders • Universal	1 821 874
17	Beetlejuice Beetlejuice	US • Tim Burton • Warner Bros.	1 746 158
18	One Life	GB • James Hawes • SND Films	1 614 239
19	Juror #2	US • Clint Eastwood • Warner Bros.	1 612 316
20	En fanfare	FR • Emmanuel Courcol • Diaphana Distribution	1 609 974

Source: CNC

■ National films
 ■ Other European films
 ■ US films

Distribution and Exhibition

Building on a strong 2023, cinema attendance in France grew by 0.6% to 181.5 m admissions, just 13% below the below the pre-pandemic average of 208 m. With a *recovery rate* of 87% France was well above the European average and the only market out of the big 5 European markets with a recovery rate exceeding 80%. As the average ticket price remained stable at EUR 7.4, GBO increased proportionally by 1.0% to EUR 1.35 bn. This is only 3% lower than the pre-pandemic average of EUR 1.39 bn. The number of screens in France continued to grow slightly in 2024 and reached a record high of 6 354.

A total of 32 films sold more than 1 million tickets in 2024, compared to 42 in 2023 and an average of 50 films before the pandemic. The year-on-year growth was mainly driven by a continued strong performance of local films. For the first time since 2014 two French films topped the charts: Comedy *Un P'tit Truc en plus* (FR), which sold over 10.8 m tickets and became the first French film to do so in 10 years, and the adventure classic *Le Comte de Monte Cristo* (FR) with 9.3 m admissions. A total of six French productions featured among the top 20 films, compared to four in 2023. Cumulatively French films captured 44.8% of total admissions, one of the highest levels in history. US films accounted for an estimated 48% of total admissions, down from 53% in 2023.

Production and Funding

For the first time the number of feature films officially approved by the country's national funding body, the CNC, exceeded pre-pandemic numbers, with 309 films produced compared to 301 in 2019. The number of French 100% national and majority co-productions declined slightly from 236 to 231 films, while the number of minority co-productions increased from 62 to 78. The mean production budget of French initiative films continued to increase for the fourth year in a row and reached a record EUR 5.1 m. Total investment in film production in France (including foreign productions) increased from EUR 1.34 bn to EUR 1.44 bn in 2024, well above the pre-pandemic average of EUR 1.19 bn.

The CNC announced in mid-2024 the introduction of a series of reforms to boost distribution of arthouse cinema in France which will be rolled out over the next two years while Unifrance secured funding from major French companies in early 2025 to promote French films around the world. In late 2024 CNC and the French audiovisual regulatory authority Arcom published a comprehensive report on the impact of investment obligations which generated about EUR 1 bn in investments by US streamers into the French film and AV industry. Streamers are, however, asking for changes to the country's windowing system which requires a waiting period of 15 months after a film's theatrical release before it can become available on SVOD.

Sources: CNC, Screen International, EAO

Germany

Population **84.4 m**

Admissions (2024)

90.1 m

-6% compared to 2023

Avg. admissions per capita
1.1

Gross box office (2024)

868.4 m EUR

-7% compared to 2023

Avg. ticket price
EUR 9.6

Screens (2024)

4 842

-59 compared to 2023

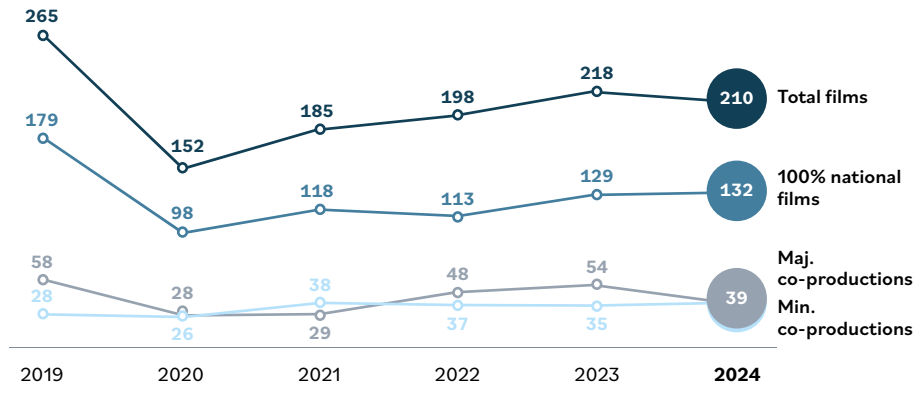
Screens per 100¹ inhabitants
5.8

Market shares (adm.)



Production Number of feature films produced in Germany¹

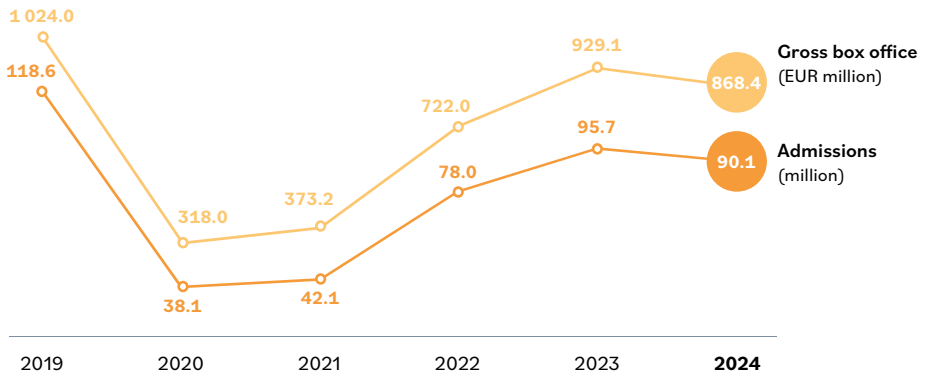
Incl. minority co-productions.



¹ Films on first release

Source: SPIO

Box office Admissions and GBO in Germany



Source: FFA

Top 20 films in Germany by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	5 754 772
2	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	4 330 151
3	Moana 2	US • <i>D.G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	3 587 069
4	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros. Ent. Germany	3 145 869
5	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	3 088 905
6	Die Schule der magischen Tiere 3	DE • <i>Sven Unterwaldt Jr.</i> • Leonine Distribution	2 922 453
7	Chantal im Märchenland	DE • <i>Bora Dağtekin</i> • Constantin Film	2 741 006
8	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	1 789 069
9	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	1 776 325
10	Migration	US • <i>Benjamin Renner, Guylo Homsy</i> • Universal	1 762 038
11	Anyone But You	US • <i>Will Gluck</i> • Sony	1 604 304
12	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	1 353 126
13	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Sony	1 307 050
14	The Garfield Movie	US • <i>Mark Dindal</i> • Sony	1 212 410
15	Eine Million Minuten	DE • <i>Christopher Doll</i> • Warner Bros.	1 200 293
16	Le dernier jaguar	FR CA • <i>Gilles de Maistre</i> • StudioCanal	1 137 082
17	Wonka	US GB • <i>Paul King</i> • Warner Bros.	1 132 790
18	Gladiator II	US • <i>Ridley Scott</i> • Sony	1 118 100
19	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilal Fallah</i> • Sony	1 084 424
20	Wicked	US GB • <i>Jon Chu</i> • Universal	1 040 903

■ National films
 ■ Other European films
 ■ US films

Distribution and Exhibition

A total of 90.1 million cinema tickets were sold throughout Germany in 2024, down 5.8% on 2023 and 22% below the average pre-pandemic admissions level. For the first time since 2020 the average ticket price decreased somewhat as GBO shrank by 6.5% from EUR 929 m to EUR 868 m, 13% below the pre-pandemic average. Box office declined against the background of a record high of 622 films released in German cinemas in 2024, exceeding pre-pandemic release levels. In total, 2 828 films were screened at least once in one of Germany's 1 722 cinemas, which cumulatively operated 4 842 screens, about 60 screens less than in 2023.

While three films managed to sell more than 5 m tickets in Germany in 2023, *Inside Out 2* was the only film to achieve this feat in 2024 with 5.8 m tickets sold. US films accounted for 16 out of the top 20 films and cumulatively captured 62% of total admissions. A total of only 20 films sold more than 1 m tickets in 2024, compared to 24 films in 2023 and 25 films in 2019. Among them were three German productions: *Die Schule der magischen Tiere 3* (2.9 m), *Chantal im Märchenland* (2.7 m) and *Eine Million Minuten* (1.2 m). Cumulatively German films, incl. minority co-productions, captured a market share of 20.6%, compared to 24.3% in 2023.

Production and Funding

German production figures are officially measured in terms of film releases, which slightly decreased from 218 films in 2023 to 210 in 2024 and remained well below the 2019 level of 265 national film releases. Warning that Germany was falling behind as a production hub with local productions and talent increasingly moving to territories with more attractive incentive systems, German producers have been lobbying for increasing production incentives and the introduction of investment obligations as part of the ongoing overhaul of the German film funding system. Cumulatively the FFA and the Ministry of Culture as well as the nine German regional film funds had a budget of EUR 520 m to support the German film and audiovisual sector in 2024, about EUR 250 m of which going to production support. As a first pillar of the reform, a new film funding law was passed by the outgoing government in December, changing production funding provided by the FFA from a selective to a largely automatic system. The second pillar, the introduction of a non-capped, automatic 30% tax incentive scheme replacing the German Federal Film Fund (DFFF) and the German Motion Picture Fund (GMPF), has been postponed and will have to be implemented by the new incoming government. The same applies to the third pillar of reform, namely the proposed introduction of an investment obligation for streamers to reinvest 20% of their local turnover in local productions.

Admissions (2024)

74.5 m

+1% compared to 2023

Avg. admissions per capita
1.3

Gross box office (2024)

527.6 m EUR

-1% compared to 2023

Avg. ticket price
EUR 7.1

Screens¹ (2024)

3 532

+48 compared to 2023

Screens per 100¹ inhabitants
6.0

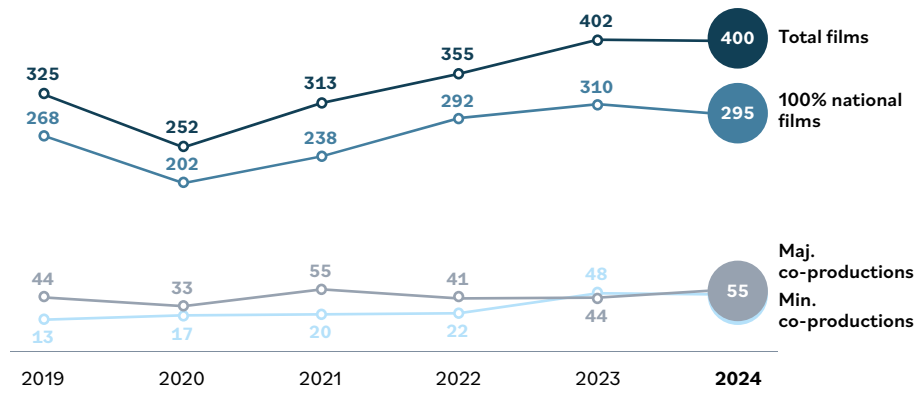
¹ Commercial screens covered by Cinetel, including open air cinemas

Market shares (adm.)



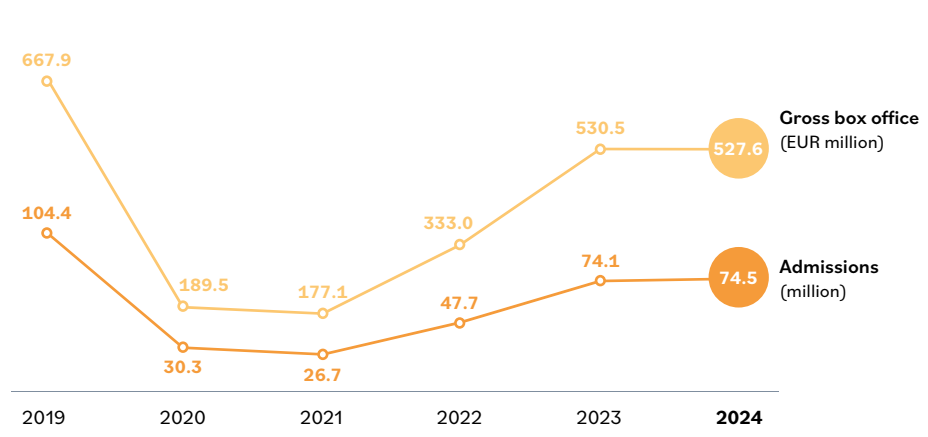
Production Number of feature films produced in Italy²

Incl. minority co-productions.



² Films licensed for theatrical release

Box office Admissions and GBO in Italy



Top 20 films in Italy by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	6 412 724
2	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	2 636 119
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	2 584 769
4	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	2 272 600
5	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	1 893 345
6	Kung Fu Panda 4	US CN • <i>Mike Mitchell, Stephanie Stine</i> • Universal	1 597 053
7	Il ragazzo dai pantaloni rosa	IT • <i>Margherita Ferri</i> • Eagle Pictures	1 429 913
8	Poor Things	GB inc US IE • <i>Yorgos Lanthimos</i> • Disney	1 303 375
9	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	1 248 800
10	Gladiator II	US • <i>Ridley Scott</i> • Eagle Pictures	1 223 936
11	Un mondo a parte	IT • <i>Riccardo Milani</i> • Medusa	1 109 244
12	Parthenope	IT FR • <i>Paolo Sorrentino</i> • Piperfilm/Warner Bros	1 050 372
13	Joker: Folie à Deux	US • <i>Todd Phillips</i> • Warner Bros.	982 147
14	The Boy and the Heron	JP • <i>Hayao Miyazaki</i> • Lucky Red	952 882
15	The Wild Robot	US JP • <i>Chris Sanders</i> • Universal	945 140
16	Venom: The Last Dance	US GB • <i>Kelly Marcel</i> • Eagle Pictures	913 905
17	Diamanti	IT • <i>Ferzan Ozpetek</i> • Universal/Vision Distribution (IT)	891 271
18	Perfect Days	JP DE • <i>Wim Wenders</i> • Lucky Red	855 719
19	Anyone But You	US • <i>Will Gluck</i> • Eagle Pictures	851 674
20	Io e te dobbiamo parlare	IT • <i>Alessandro Siani</i> • 01 Distribution	851 110

■ National films
 ■ Other European films
 ■ US films
 ■ Other films

Distribution and Exhibition

Italian box office remained comparatively stable in 2024. Admissions increased marginally by 0.6% to an estimated 74.5 million tickets sold throughout the year. This was still 26% below the pre-pandemic average and with a “recovery rate” of 76% Italy remained in line with the European average. Driven by a slight decrease in the average ticket price GBO actually decreased slightly to EUR 527 million, -0.6% down on 2023. The number of first releases jumped from previous years’ record high of 736 films to 943 films released theatrically in 2024, almost doubling the pre-pandemic average of 529 films. This increase was mostly driven by an increase in Italian films which represented 46% of the total number of first releases.

Twelve films sold more than 1 million tickets, compared to 13 in 2022 and 26 films in 2019. While US studio titles also topped the charts in Italy, the top 20 films featured an exceptional variety of films including five Italian, two Japanese and one UK title. *Il ragazzo dai pantaloni rosa*, a drama about a bullying victim taking his own life, became the most successful local production selling 1.4 million tickets, ahead of comedy drama *Un mondo a parte* and *Parthenope*, both of which also generated more than 1 million admissions. Cumulatively Italian films captured 26% of total admissions for the second year in a row, as US films cumulatively captured 59% of total admissions, compared to a pre-pandemic average of 63%.

Production and Funding

Italian feature film production continued to boom in 2024 with a total of 400 films licensed for theatrical release in 2024, almost matching its record level of 402 films in 2023. This compares to an annual average of 278 films before the pandemic. The production boom in national and international film, TV and streaming content in recent years has been fueled by Italy’s tax credit which increased from 30% to 40% of total production costs in 2022 and saw state funding practically double from EUR 400 million in 2019 to EUR 800 million in 2022. According to Italy’s producer association APA the value of film and audiovisual productions crossed EUR 2 billion for the first time in 2023, nearly double the EUR 1.06 billion recorded in 2017. Figures for 2024 were, however, expected to be lower, with film production in Italy slowing down due to the government reforms of Italy’s tax credit.

In August 2024 the Italian government published details of its revised tax credit for national and international productions, inter alia maintaining its headline 40% relief but limiting tax credits in certain circumstances if AI was used. Furthermore, in 2024 Italy reduced the rate of investment obligations for streamers to allocate to European works from 20% to 16%.

Spain

Population **48.6 m**

Admissions (2024)

72.3 m

-6% compared to 2023

Avg. admissions per capita
1.5

Gross box office (2024)

480.7 m EUR

-3% compared to 2023

Avg. ticket price
EUR 6.7

Screens (2024)

3 565

-40 compared to 2023

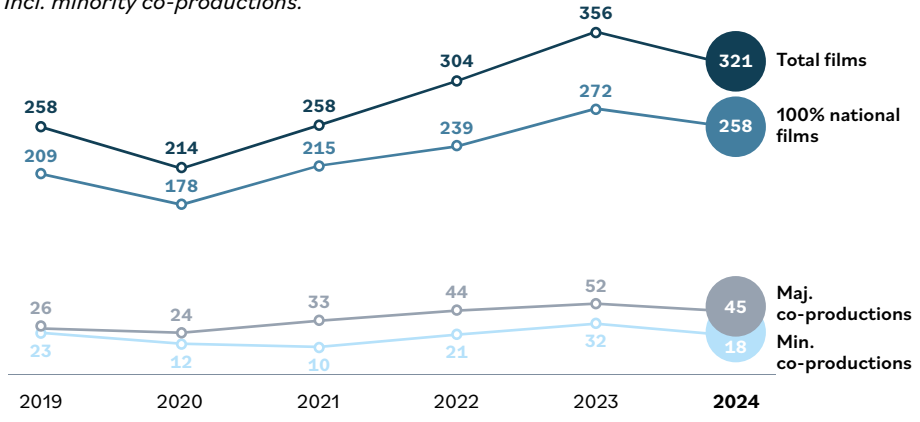
Screens per 100¹ inhabitants
7.3

Market shares (adm.)



Production Number of feature films produced in Spain¹

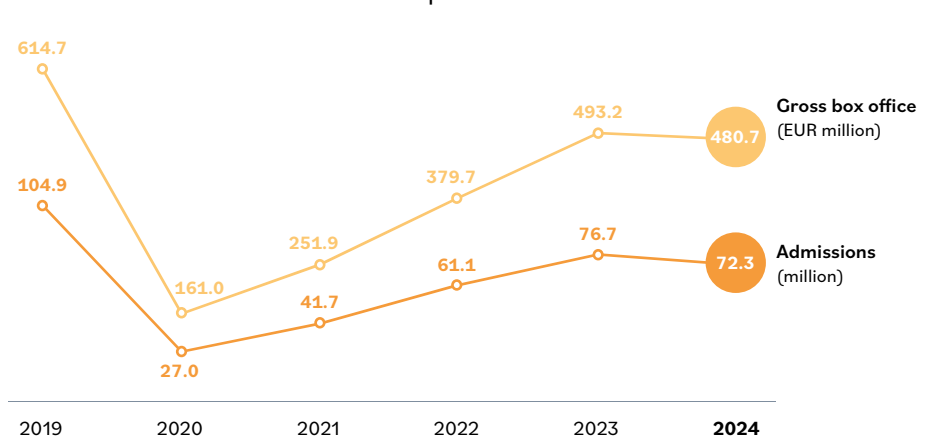
Incl. minority co-productions.



¹ Films rated; excluding experimental feature films

Source: ICAA

Box office Admissions and GBO in Spain



Source: ICAA

Top 20 films in Spain by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	6 730 389
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	3 271 120
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	3 134 621
4	Gladiator II	US • <i>Ridley Scott</i> • Paramount	2 674 798
5	Moana 2	US • <i>D. C. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	2 439 136
6	Padre no hay más que uno 4	ES • <i>Santiago Segura</i> • Sony	2 103 997
7	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	1 822 302
8	The Wild Robot	US • <i>Chris Sanders</i> • Universal	1 568 618
9	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	1 436 483
10	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	1 281 989
11	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	1 250 536
12	La infiltrada	ES • <i>Arantxa Echevarria</i> • Beta Fiction	1 240 570
13	Beetlejuice Beetlejuice	US • <i>Tim Burton</i> • Warner Bros.	1 228 709
14	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Sony	1 211 097
15	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	1 030 331
16	The Garfield Movie	US • <i>Mark Dindal</i> • Sony	914 636
17	Anyone But You	US • <i>Will Gluck</i> • Sony	903 767
18	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i> • Sony	900 360
19	Wicked	US GB • <i>Jon Chu</i> • Universal	877 589
20	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	875 889

■ National films
 ■ US films

Distribution and Exhibition

Spain registered a 5.8% decline in cinema attendance in 2024, with admissions dropping from 76.7 million to 72.3 million: 29% below its pre-pandemic level of 101 million. And so with a recovery rate of 71%, Spain continues to rank well below the pan-European average recovery rate of 76%. Thanks to a 3% increase in the average ticket price, GBO fell by only 2.5% to EUR 481 million, down by -20% on Spain's pre-pandemic average of EUR 597 million. Like in the rest of Europe, the number of cinema screens remained comparatively stable at 3 565 screens operational in 2024, 40 screens less than in 2023.

The decline in box office figures was driven by a decrease in admissions to US films (-12%) as admissions to Spanish and other European films increased by 13% and 18% to an estimated 13.5 million and 5.2 million respectively. Market share for local films consequently increased from 15.6% to 18.7% of total admissions, while US market share declined from 77% to 72%. Two Spanish films featured among the top 20 titles which was otherwise dominated by US studio titles: comedy franchise *Padre no hay más que uno 4* (2.1 million tickets) and spy thriller *La infiltrada* (1.2 million). A total of 15 films sold more than one million tickets in 2023, compared to 20 films in 2023 and a pre-pandemic average of about 30 films.

Production and Funding

After reaching a record high of 356 films certified in 2023, Spanish film production volume made it to 321 films in 2024. This is the second highest level on record and compares to an annual average of 257 films certified between 2017 and 2019. The increase in production levels in recent years stems both from an increase in local productions and from international co-productions. It has been powered by the government's *Spain Audiovisual Hub plan*, providing public investments of EUR 1.6 billion between 2021 and 2025 to increase film and TV production in the country by 30%. At national level Spain offers a 30% rebate for film and TV productions capped at EUR 20 million per film and EUR 10 million for any single episode. Apart from the national incentive scheme there are regional incentive schemes in Navarre (35%-40% tax credit), the Canary Islands (50% tax rebate) and Biscay (up to 70% tax credit).

In June 2024, the Spanish government approved a new cinema law, the *Proyecto de Ley del Cine y de la Cultura Audiovisual*, forwarding it for parliamentary processing. This draft law aims to modernize the existing framework from 2007, aligning it with the evolving landscape of the audiovisual sector. Key objectives include enhancing transparency in public funding, promoting cultural diversity, and preserving audiovisual heritage. According to ICAA the new law will establish new aid systems focusing on production, exhibition and internalisation.

United Kingdom

Population **68.3 m**

Admissions (2024) *

126.5 m

+2% compared to 2023

Avg. admissions per capita
1.9

Gross box office (2024)

1.16 bn EUR

+3% compared to 2023

Avg. ticket price
EUR 9.1

Screens (2024)

4 682

-68 compared to 2023

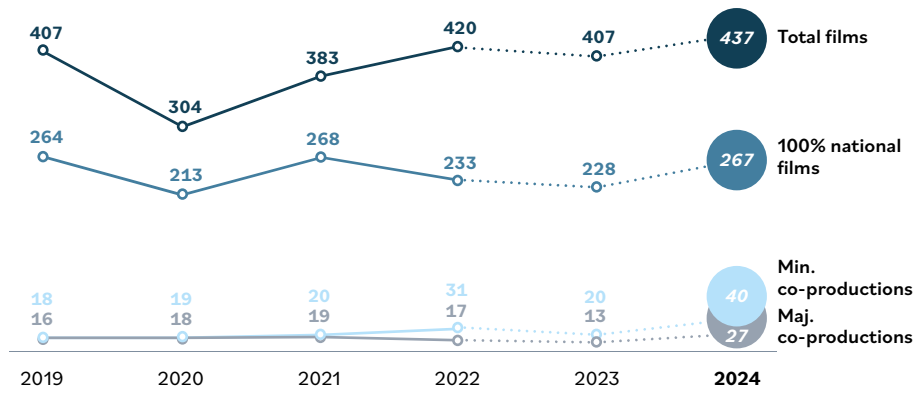
Screens per 100¹ inhabitants
6.9

Market shares (adm.)



Production Number of feature films produced in the United Kingdom¹

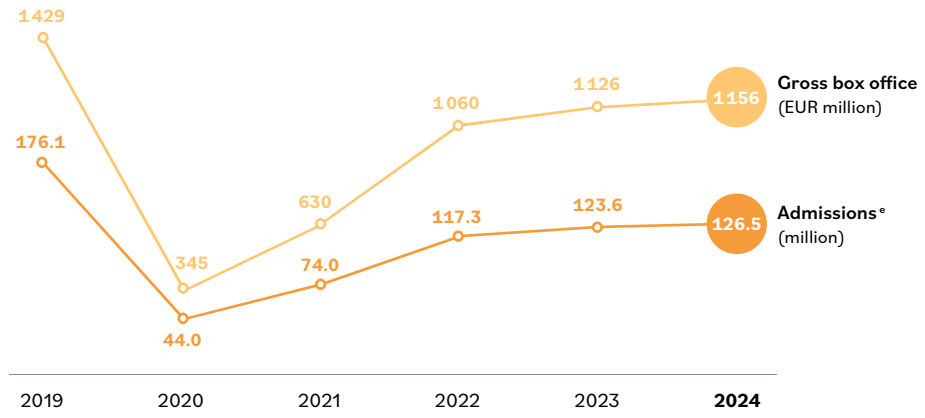
Incl. minority co-productions.



¹ Figures refer to films starting principal photography. Figures for 2023 and 2024 are provisional Observatory estimates based on interim BFI figures adjusted for a time lag in identifying film productions, particularly those with budgets below GBP 500 000.

Box office Admissions and GBO in the United Kingdom

2024: EUR 1 = GBP 1.18



Source: BFI, EAO

Source: BFI, EAO

Top 20 films in the United Kingdom by admissions in 2024^e

Estimated admissions based on average ticket prices of GBP 7.74.

	Original title	Country of origin • Director • Distributor	Admissions ^e
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	6 972 654
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	6 969 230
3	Wicked	US GB • <i>Jon Chu</i> • Universal	6 647 665
4	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	5 702 797
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	4 749 582
6	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	4 278 648
7	Paddington in Peru	GB FR US • <i>Dougal Wilson</i> • StudioCanal	4 072 586
8	Gladiator II	US • <i>Ridley Scott</i> • Paramount	3 567 051
9	Beetlejuice Beetlejuice	US • <i>Tim Burton</i> • Warner Bros.	3 117 044
10	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	2 605 087
11	Migration	US • <i>Benjamin Renner, Guylo Homsy</i> • Universal	2 526 773
12	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	2 484 941
13	Wonka	US GB • <i>Paul King</i> • Warner Bros.	2 303 392
14	Bob Marley: One Love	US • <i>Reinaldo Marcus Green</i> • Paramount	2 069 458
15	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	1 894 956
16	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	1 869 203
17	Ghostbusters: Frozen Empire	US • <i>Gil Kenan</i> • Sony	1 861 672
18	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	1 750 854
19	Sonic the Hedgehog 3	US JP • <i>Jeff Fowler</i> • Paramount	1 706 669
20	Twisters	US • <i>Lee Isaac Chung</i> • Warner Bros.	1 704 620

■ National films ■ US films

Distribution and Exhibition

The UK was one of only 11 European markets registering an increase in cinema attendance in 2024 as admissions grew by 2.4% to 126.5 million but remained 28% below the pre-pandemic average. With a “recovery rate” of 72% the UK kept its place well below the pan-European average of 76%. GBO measured in local currency stagnated at GBP 879 m, as the average ticket price decreased by 2.4% in 2024. Measured in Euros, GBO increased however by 2.6% to EUR 1.16 bn. The number of commercial cinema screens decreased slightly, as the UK lost 68 screens to settle at 4 682.

A total of 847 films were released in the UK during 2024, the highest level in recent history, with 34 films selling more than one million tickets, compared to 47 films in 2019. As usual the box office charts were dominated by US studio films, which accounted for 19 out of the top 20 titles and cumulatively captured 86.8% of total admissions. *Paddington in Peru* (UK/FR) was the only European film to feature among the top 20 films in 2024. Cumulatively UK qualifying inward investment films, including the chart-topping films *Wicked*, *Inside Out 2* and *Deadpool & Wolverine*, captured a market share of 32.7% while the market share for independent UK films increased from its record low of 3.8% in 2023 to 6.9%.

Production and Funding

According to BFI interim figures, a total of 191 UK feature films started principal photography in 2024. Considering the time lag in measuring productions, the Observatory estimates the final figure to be around 437 films, indicating an growing level of production activity in the UK. Film production spend by the 191 films identified as having started shooting in the UK in 2024 amounted to GBP 2.12 bn, which is 56% higher than the GBP 1.36 bn initially reported for 2023, a year heavily impacted by the strike actions in the US. 87% of the production spend in 2024 could be attributed to 67 inward investment films.

In support of the struggling independent sector the UK introduced in October 2024 a 40% Independent Film Tax Credit (IFTC) aimed primarily at UK qualifying film productions with a budget of up to GBP 15 million. The UK also increased its tax relief for visual effects by 5% points to an overall 29.3% from April 2025 onwards. Looking ahead, the UK’s cross-party culture, media and sports committee delivered its recommendations to the government in April 2025, including inter alia rejoining of Creative Europe as an associate member, a 5% levy on streamers and 25% tax relief for P&A costs of films claiming the IFTC. On another front, the UK government is proposing an exemption in copyright law allowing tech companies to train their AI models on creative works without prior permission of copyright holders, a position opposed by the BFI and many industry representatives.

Poland

Population **36.6 m**

Admissions (2024)

50.2 m

+1% compared to 2023

Avg. admissions per capita
1.4

Gross box office (2024)

232.3 m EUR

+14% compared to 2023

Avg. ticket price
EUR 4.6

Screens (2024)

1580

-20 compared to 2023

Screens per 100' inhabitants
4.3

Market shares (adm.)



Top 10 films in Poland by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Akademia pana Kleksa	PL • <i>Maciej Kawulski</i> • Next Film	2 925 907
2	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	2 669 900
3	Despicable Me 4	US • <i>C. Renaud, P. Delage</i> • United International Pictures	2 340 000
4	Listy do M. Pożegnania i powroty	PL • <i>Łukasz Jaworski</i> • Warner Bros.	1 913 094
5	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	1 910 825
6	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	1 738 493
7	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	1 699 141
8	Kung Fu Panda 4	US • <i>M. Mitchell, S. Stine</i> • United International Pictures	1 105 000
9	Migration	US • <i>B. Renner, G. Homsy</i> • United International Pictures	1 100 000
10	Gladiator II	US • <i>Ridley Scott</i> • United International Pictures	1 070 000

■ National films
 ■ US films

Distribution and Exhibition

According to estimated figures from UNIC, Polish cinema attendance increased slightly by 0.7% from 49.8 m to 50.2 m tickets sold in 2024, which is only 15% below the pre-pandemic average of 59 m admissions. With a recovery rate of 85% Poland continued to rank among the top 10 European markets in this regard. Driven by an increase in ticket prices, which exceeded pre-pandemic levels for the first time, GBO increased by 7.9% from PLN 927 m (EUR 204 m) to PLN 1.0 billion (EUR 232 m ; +14%), down 12% on the pre-pandemic average. A total of 347 theatrical films were released in 2024, a level comparable to pre-pandemic times.

Two Polish films – compared to an average of four films before the pandemic – featured among the top 10 films, which was otherwise dominated by US studio titles. Fantasy young adult film *Akademia pana Kleksa* (*Kleks Academy*) topped the charts selling 2.9 m tickets, the first Polish film to do so in five years. The latest instalment of the romantic comedy franchise *Listy do*

M. Pożegnania i powroty (*Letters to Santa*) also performed strongly (1.9 m), while most Polish arthouse films struggled to attract large audiences. Cumulatively Polish films captured a market share of around 24%. A total of 11 films surpassed one million ticket sales, four more than in 2023 but still lower than the pre-pandemic average of 14 films.

Production and Funding

After dropping significantly in 2023, Polish theatrical film productions grew again in 2024, increasing from 55 to 64 feature films completed in 2024. This compares to a record high of 93 film productions registered in 2019. Traditionally many Polish films benefit from support granted by the Polish Film Institute (PISF) as well as several regional funds. In addition, Poland has been offering a 30% cash rebate to film and audiovisual productions since 2019. Looking ahead, changes to Poland's incentive program are expected to be developed in response to market demand.

Source: PISF, EAO

Sources: Polish Film Institute (PISF), UNIC, C2/Media, EAO

Admissions (2024)

32.5 m

+5% compared to 2023

Avg. admissions per capita
0.4

Gross box office (2024)

139.0 m EUR

+25% compared to 2023

Avg. ticket price
EUR 4.3

Screens (2024)¹

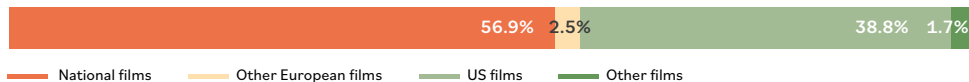
2 384

-234 compared to 2023

Screens per 100¹ inhabitants
2.8

¹ Refers to screens with at least 26 playing weeks per year.

Market shares (adm.)



Top 10 films in Türkiye by admissions in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Rafadan Tayfa 4: Hayrimatör	TR • <i>İsmail Fidan</i> • TME Films	2 565 439
2	Inside Out 2	US • <i>Kelsey Mann</i> • United International Pictures	2 445 264
3	Lohusa	TR • <i>Kıvanç Baruönü</i> • United International Pictures	2 110 827
4	Kolpaçino 4 4'lük	TR • <i>Kamil Çetin</i> • A90 Pictures	2 087 714
5	Deadpool & Wolverine	US • <i>Shawn Levy</i> • United International Pictures	1 424 880
6	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • United International Pictures	1 079 385
7	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. L. Miller</i> • United International Pictures	931 844
8	3391 Kilometre	TR • <i>Deniz Enyüksel</i> • A90 Pictures	918 905
9	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • United International Pictures	745 111
10	Siccin 7	TR • <i>Alper Mestçi</i> • TME Films	655 280



Distribution and Exhibition

While Türkiye featured one of the highest year-on-year growth rates in cinema attendance in Europe in 2024, it continued to lag far behind all other European markets in terms of recovery rates with only 49% compared to generally 70% to 90%. Admissions increased by 4.9% from 31 million to 32.5 million in 2024, 51% below its pre-pandemic average of 67 million. Driven by ongoing high inflation, average ticket prices continued to soar from TRY 93 to TRY 152 and GBO consequently jumped from TRY 2.87 billion in 2023 to TRY 4.94 billion. However, measured in EUR, Turkish GBO increased only from EUR 112 million to EUR 139 million, 20% below the pre-pandemic average of EUR 173 million. A record high of 481 new films, including 211 domestic productions, were released in Turkish cinemas in 2024.

Admissions growth was driven entirely by an increase in admissions local films, which recovered from one of its lowest levels in recent history growing from 13.7 million to 18.5 million

in 2024. Only five titles managed to sell more than one million tickets in 2024, compared to 13 titles in 2019. A total of five Turkish films featured among the top 10 charts, which was topped by the latest instalment of animated family comedy *Rafadan Tayfa: Hayrimatör* (TR), selling 2.6 million tickets. Cumulatively Turkish films captured a market share of 57% of total admissions, up from only 44% in 2023 and well in line with the market shares registered before the pandemic.

Production and Funding

According to the Ministry of Culture and Tourism, a record high of 223 feature films were produced in Türkiye in 2024, up from 147 in 2023. In 2024, the Ministry provided a record-breaking support of over TRY 284 million (EUR 8 million) to the cinema sector, nearly doubling the amount provided in 2023. Out of this amount TRY 98 million (EUR 2.8 million) were dedicated to the production of feature films. Türkiye also offers a cash rebate of up to 30% of local spend.

Other Western Europe

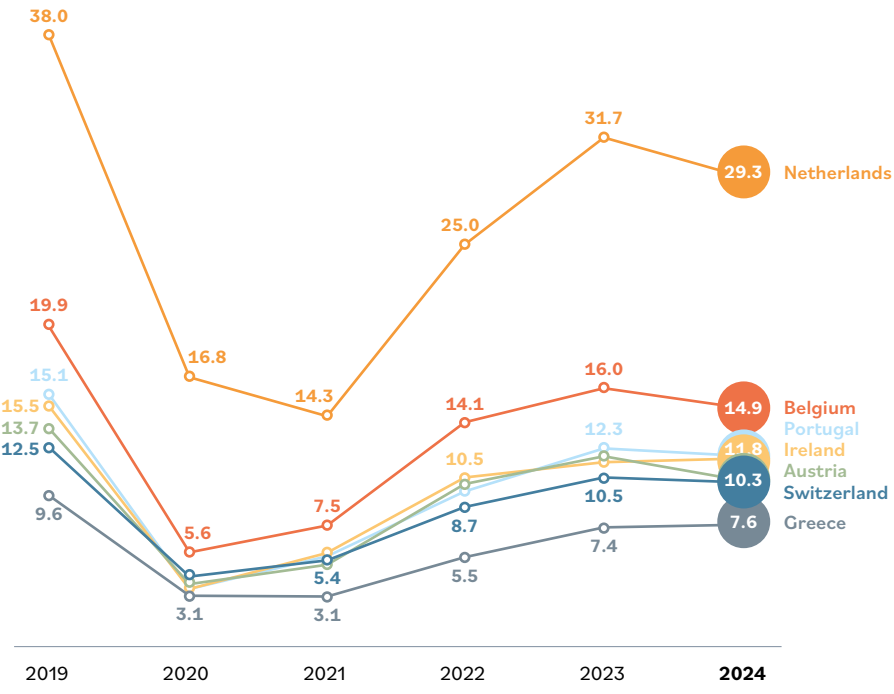
2024 data	AT	BE	GR	IE	NL	PT	CH *
Population (m)	9.2	11.8	10.4	5.3	17.9	10.6	9.0
Admissions (m)	10.5	14.9	7.6	11.6	29.3	11.8	10.3
Avg. adm. per capita	1.1	1.3	0.7	2.2	1.6	1.1	1.1
GBO (m EUR)	111.9	153.0	54.8	102.2	311.7	73.2	173.5
Avg. Ticket price	10.7	10.3	7.2	8.8	10.6	6.2	16.9
National Market share	5.0%	5.2%¹	10.8%	4.9%	17.5%	4.5%¹	8.9%
Screens	559	480	464	559	1 086	559	603
Screen per 100' inhabitants	6.1	4.1	4.5	10.5	6.1	5.3	6.7
National feature films	26	41	42	25	80	42	121
Minority co-productions	10	35	11	5	24	6	33

* Austria (AT) / Belgium (BE) / Greece (GR) / Ireland (IE) / Netherlands (NL) / Portugal (PT) / Switzerland (CH)

¹ incl. minority co-productions

Admissions in selected Western European countries

In millions.



Sources: OFI / Cinedata, Statbel, VAF, CFWB / Screen Ireland, Cmscore, Pearl & Dean / GFC / NFF, MacsBox - NVB & NVF / ICA / OFS / EAO

Top 10 films by admissions in the Netherlands in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	1 396 994
2	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	1 018 326
3	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	831 617
4	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	827 621
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	813 397
6	It Ends With Us	US • <i>Justin Baldoni</i> • Universal	571 726
7	Wonka	US GB • <i>Paul King</i> • Warner Bros.	570 117
8	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	563 044
9	Gladiator II	US • <i>Ridley Scott</i> • Universal	548 612
10	Wicked	US GB • <i>Jon Chu</i> • Universal	508 364

Source: MaccsBox - NVB & NVF

Top 10 films by admissions in Belgium in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	959 515
2	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	534 759
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	488 943
4	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	481 915
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	468 927
6	Gladiator II	US • <i>Ridley Scott</i> • Paramount/Sony	397 886
7	Un p'tit truc en plus	FR • <i>Artus</i> • Vertigo	385 709
8	Le Comte de Monte-Cristo	FR • <i>A. de La Patellière, M. Delaporte</i> • Alternative Films	369 735
9	Wonka	US GB • <i>Paul King</i> • Warner Bros.	359 136
10	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	301 101

Source: CFWB, VAF, Cinedata

Top 10 films by admissions in Portugal in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • NOS Lusomundo Audiovisuais	1 324 434
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • NOS Lusomundo Audiovisuais	612 046 M
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Cinemundo	528 835 M
4	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. L. Miller</i> • NOS Lusomundo Audiov.	491 474 M
5	It Ends With Us	US • <i>Justin Baldoni</i> • Big Picture 2 Films	378 774 M
6	Gladiator II	US • <i>Ridley Scott</i> • NOS Lusomundo Audiovisuais	325 711 M
7	Anyone But You	US • <i>Will Gluck</i> • Big Picture 2 Films	317 900 M
8	Dune: Part Two	US • <i>Denis Villeneuve</i> • Cinemundo	317 606 M
9	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Cinemundo	314 208 M
10	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • NOS Lusomundo Audiovisuais	260 210 M

Source: ICA

Top 10 films by admissions in Austria in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	638 491
2	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	524 612
3	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	431 798
4	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	377 793
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	329 593
6	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	268 286
7	Chantal im Märchenland	DE • <i>Bora Dağtekin</i> • Constantin Film	263 096
8	Die Schule der magischen Tiere 3	DE • <i>Sven Unterwaldt Jr.</i> • Constantin Film/Leonine Distribution	259 373
9	Anyone But You	US • <i>Will Gluck</i> • Sony	259 364
10	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	238 776

Source: Austrian Film Institute (OFI) / Comscore

■ National films
 ■ Other European films
 ■ US films

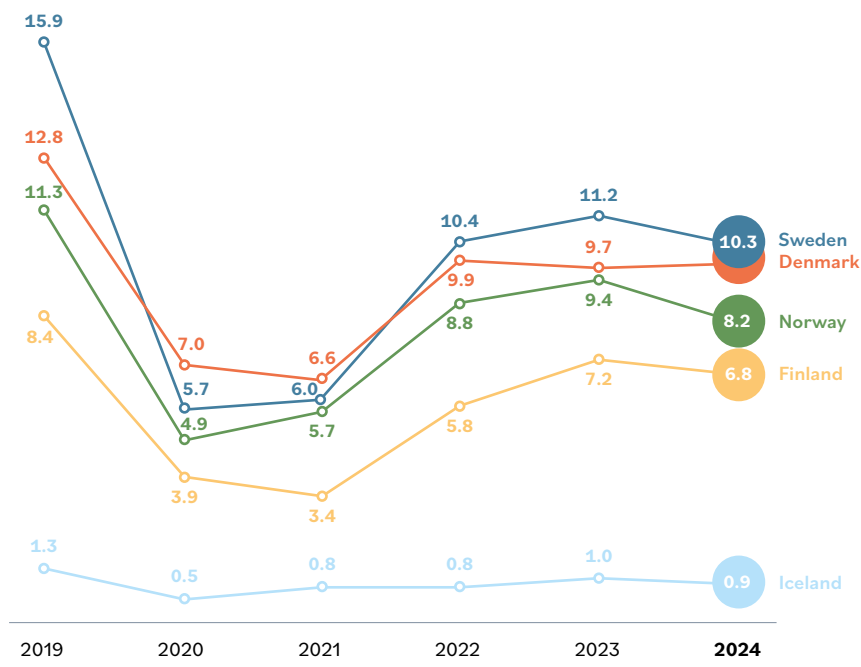
Nordic countries

2024 data	DK	FI	IS	NO	SE *
Population (m)	6.0	5.6	0.4	5.6	10.6
Admissions (m)	9.8	6.8	0.9	8.2	10.3
Avg. adm. per capita	1.6	1.2	2.3	1.5	1.0
GBO (m EUR)	129.2	89.6	10.7	95.4	124.3
Avg. Ticket price	13.1	13.2	11.8	11.7	12.0
National Market share	23.5%	31.2%	13.1%¹	24.8%	22.2%
Screens	487²	380	36	476	874
Screen per 100' inhabitants	8.2 ²	6.8	9.0	8.6	8.3
National fiction films	50	29	16²	40	53
Minority co-pro	17	10	1 ²	0	23

* Denmark (DK) / Finland (FI) / Iceland (IS) / Norway (NO) / Sweden (SE)
 1 incl. minority co-productions, 2 2023

Admissions in Nordic countries

In millions.



Sources: DFI / FFF / IHI / Icelandic Film Centre / NFI / SFI / EAO

Top 10 films by admissions in Sweden in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Disney	611 558
2	Despicable Me 4	US • C. Renaud, P. Delage • United International Pictures/Universal	583 942
3	Deadpool & Wolverine	US • Shawn Levy • Disney	448 596
4	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	416 831
5	Den sista resan	SE • Filip Hammar, Fredrik Wikingsson • Nordisk Film	412 425
6	Moana 2	US • D. G. Derrick Jr., J. Hand, D. Ledoux Miller • Disney	358 449
7	It Ends With Us	US • Justin Baldoni • Sony	297 236
8	Gladiator II	US • Ridley Scott • Paramount/United International Pictures	289 193
9	Kung Fu Panda 4	US • M. Mitchell, S. Stine • United International Pictures/Universal	250 874
10	Håkan Bråkan 2	SE • Ted Kjellsson • Nordisk Film	247 335

Source: Swedish Film Institute

Top 10 films by admissions in Denmark in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Disney	582 630
2	Deadpool & Wolverine	US • Shawn Levy • Disney	422 827
3	Despicable Me 4	US • Chris Renaud, Patrick Delage • United International Pictures	361 491
4	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	350 399
5	Rom	DK IT SE • Niclas Bendixen • Scanbox	325 677
6	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • United International Pictures	325 153
7	Moana 2	US • D. G. Derrick Jr., J. Hand, D. Ledoux Miller • Disney	317 169
8	Den grænseløse	DK • Ole Christian Madsen • Nordisk Film	311 266
9	Mørkeland	DK SE • Mikkel Serup • SF Bio	302 208
10	Gladiator II	US • Ridley Scott • United International Pictures	262 045

Source: Danmark Statistics / DFI

Top 10 films by admissions in Norway in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Disney	520 906
2	Despicable Me 4	US • Chris Renaud, Patrick Delage • United International Pictures	372 919
3	Deadpool & Wolverine	US • Shawn Levy • Disney	343 403
4	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	342 991
5	Moana 2	US • David G. Derrick Jr., Jason Hand, Dana Ledoux Miller • Disney	301 430
6	Nr. 24	NO • John Andreas Andersen • SF Bio	266 886
7	It Ends With Us	US • Justin Baldoni • SF Bio	252 096
8	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • United International Pictures	206 546
9	Bukkene Bruse på Badeland	NO • William John Ashurst • Nordisk Film	200 424
10	Gladiator II	US • Ridley Scott • United International Pictures	187 701

Source: Norwegian Film Institute

Top 10 films by admissions in Finland in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Stormskärs Maja	FI • Tiina Lymi • Nordisk Film	469 334
2	Inside Out 2	US • Kelsey Mann • Disney	381 212
3	Luottomies-elokuva: All In	FI • Kari Ketonen • Finnkino	324 485
4	Despicable Me 4	US • Chris Renaud, Patrick Delage • Finnkino	287 602
5	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	257 998
6	Deadpool & Wolverine	US • Shawn Levy • Disney	256 131
7	Kyllä isä osaa -elokuva	FI • Panu Raipia • Finnkino	223 051
8	Heinähattu, Vilttitossu ja kana	FI • Reetta Aalto • SF Bio	181 955
9	Mielensäpahoittajan rakkaustarina	FI • Mika Kaurismäki • Nordisk Film	176 173
10	It Ends With Us	US • Justin Baldoni • SF Bio	175 173

Source: Finnish Film Foundation

■ National films ■ US films

Baltics and Central Europe

2025 data	CZ	EE	HU	LT	LV	SI	SK *
Population (m)	10.9	1.4	9.6	2.9	1.9	2.1	5.4
Admissions (m)	13.0	2.5	10.5	3.6	2.1	1.7	5.4
Avg. adm. per capita	1.2	1.8	1.1	1.3	1.1	0.8	1.0
GBO (m EUR)	89.8	18.4	61.9	23.5	13.6	12.1	38.7
Avg. Ticket price	6.9	7.4	5.9	6.5	6.5	6.9	7.1
National Market share	31%	13%¹	14%	20%	20%¹	11%¹	23%
Screens	919	92	425	142	80	99	295²
Screen per 100' inhabitants	8.4	6.7	4.4	4.9	4.3	4.7	5.4 ²
National fiction films	68	23	27	32	28	18	24
Minority co-pro	19	2	4	2	2	6	22

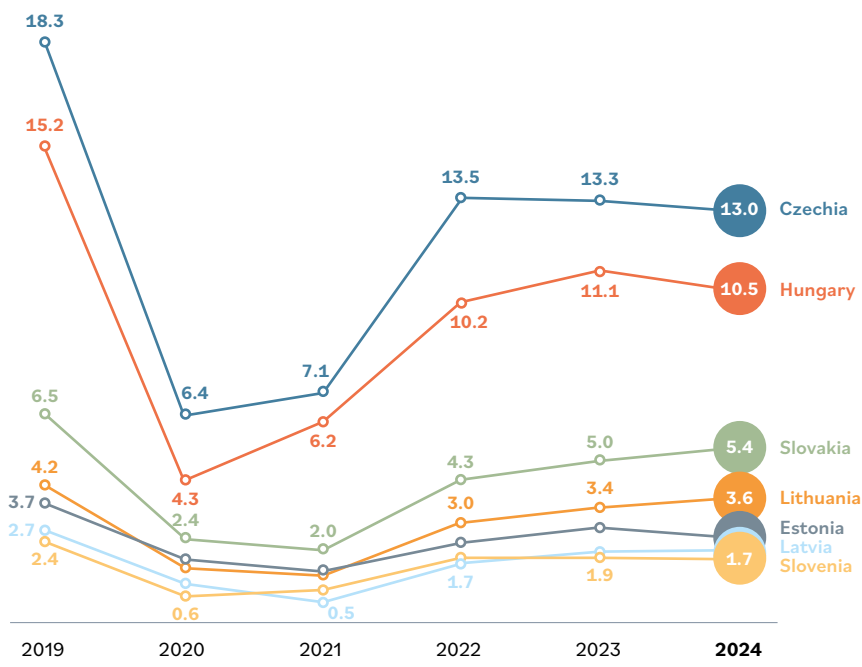
* Czechia (CZ) / Estonia (EE) / Hungary (HU) / Lithuania (LT) / Latvia (LV) / Slovakia (SI) / Slovakia (SK)

1 incl. minority co-productions

2 2024

Admissions in selected Baltic and Central European countries

In millions.



Sources: Czech Film Fund / EFI / NMHH / LFC / NFC / SFC / SKFI-AIC / EAO

Top 10 films by admissions in Czechia in 2024

Source: Czech Film Fund /
Unie Filmových Distributorů

	Original title	Country of origin • Director • Distributor	Admissions
1	Vlny	CZ SK • Jiri Mádl • Bontonfilm	885 767
2	Inside Out 2	US • Kelsey Mann • Falcon	883 152
3	Despicable Me 4	US • Chris Renaud, Patrick Delage • CinemArt	645 576
4	Zápisník alkoholický	CZ • Dan Svátek • Bontonfilm	551 512
5	Deadpool & Wolverine	US • Shawn Levy • Falcon	534 270
6	Dune: Part Two	US • Denis Villeneuve • Vertical Entertainment	482 142
7	Aristokratka ve varu	CZ • Jiří Vejdělek • Falcon	305 232
8	Moana 2	US • David G. Derrick Jr., Jason Hand, Dana Ledoux Miller • Falcon	304 599
9	Venom: The Last Dance	US • Kelly Marcel • Falcon	276 102
10	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • CinemArt	259 213

Top 10 films by admissions in Hungary in 2024

Source: National Film Office (NMHH)

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Forum-Hungary	573 975
2	Deadpool & Wolverine	US • Shawn Levy • Forum-Hungary	560 053
3	Despicable Me 4	US • C. Renaud, P. Delage • DunaFilm/United International Pictures	514 147
4	Dune: Part Two	US • Denis Villeneuve • Intercomfilm	421 475
5	Anyone But You	US • Will Gluck • Intercomfilm	365 839
6	Futni mentem	HU • Gábor Herendi • Vertigo	352 954
7	Bad Boys: Ride or Die	US • Adil El Arbi, Bilall Fallah • Intercomfilm	294 347
8	Hogyan tudnék élni nélküled?	HU • Dénes Orosz • Intercomfilm	264 199
9	Venom: The Last Dance	US • Kelly Marcel • Intercomfilm	254 961
10	Red One	US • Jake Kasdan • Intercomfilm	233 117

Top 10 films by admissions in Slovakia in 2024

Source: Slovak Film Institute / UFD

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • CinemArt	401 191
2	Miki	SK CZ • Jakub Kroner • CinemArt	378 694
3	Kavej	SK • Lukáš Zedníkovič • Continental Film	290 640
4	Despicable Me 4	US • Chris Renaud, Patrick Delage • CinemArt	285 672
5	Jedeme na teambuilding	CZ SK • Zuzana Marianková • Itafilm	250 331
6	Moana 2	US • David G. Derrick Jr., Jason Hand, Dana Ledoux Miller • CinemArt	207 360
7	Vlny	CZ SK • Jiri Mádl • Bontonfilm	175 473
8	Dune: Part Two	US • Denis Villeneuve • Continental Film	171 336
9	Deadpool & Wolverine	US • Shawn Levy • CinemArt	161 012
10	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • CinemArt	149 798

Top 10 films by admissions in Lithuania in 2024

Source: Lithuanian Film Centre (LFC)

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Theatrical Film Distribution/WDSMPI	226 591
2	Despicable Me 4	US • C. Renaud, P. Delage • Dukine Film Distribution/Universal	208 807
3	Irklais per Atlanta	LT LV US ES • Aurimas Valujavičius • Valujavičiaus kelionės	195 397
4	Milijonieriaus palikimas	LT • Tadas Vidmantas • Vabalo filmai	194 206
5	Kung Fu Panda 4	US • M. Mitchell, S. Stine • Dukine Film Distribution/Universal	151 283
6	Moana 2	US • D. G. Derrick Jr., J. Hand, D. L. Miller • Theatrical Film Distrib./WDSMPI	144 119
7	It Ends With Us	US • Justin Baldoni • Acme/Sony	118 875
8	Dune: Part Two	US • Denis Villeneuve • Acme/Warner Bros.	102 575
9	Deadpool & Wolverine	US • Shawn Levy • Theatrical Film Distribution/WDSMPI	99 701
10	The Garfield Movie	US • Mark Dindal • Acme/Sony	98 478

■ National films
 ■ Other European films
 ■ US films

South-Eastern Europe

2024 data	BA	BG	HR	CY	ME	RO	UA *
Population ° (m)	3.4	6.4	3.9	0.9	0.6	19.1	37.9
Admissions (m)	1.1	4.6	3.4	0.5	0.3	12.1	14.1
Avg. adm. per capita	0.3	0.7	0.9	0.5	0.5	0.6	0.4
GBO (m EUR)	4.3	30.1	19.9	4.3	1.3	60.7	54.0
Avg. Ticket price	3.8	6.5	5.8	8.9	4.6	5.0	3.8
National Market share	3%¹	24%¹	4%¹	3%	3.3%	18%^{1,2}	15%²
Screens °	88	239	229	36	23	462²	458²
Screen per 100' inhabitants	2.6	3.7	5.9	3.9	3.7	2.4 ²	1.2 ²
National fiction films	3	27	21	3	9²	32²	-
Minority co-pro	2	6	13	3	3 ²	4 ²	-

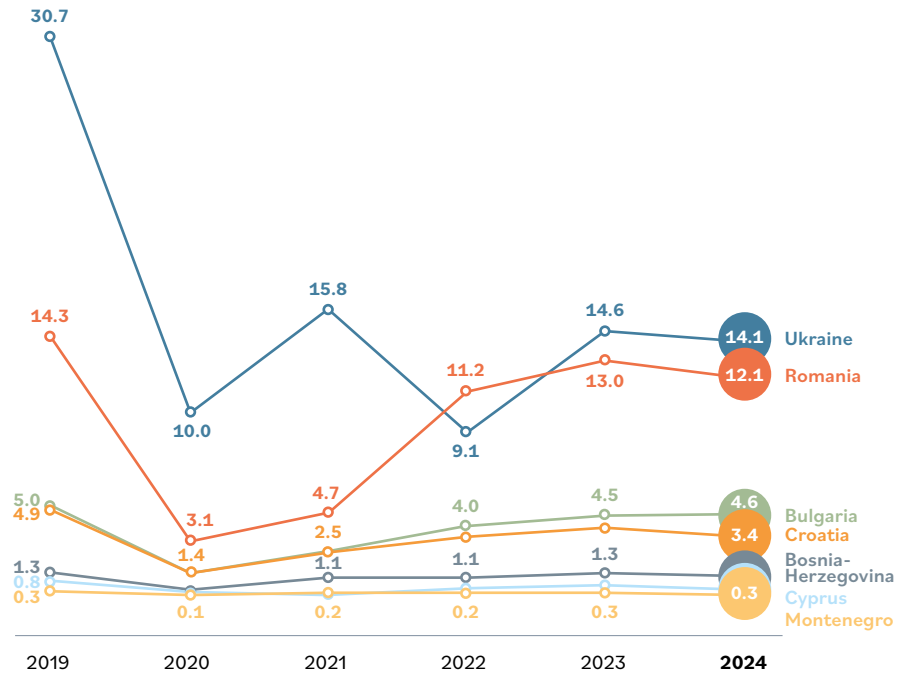
* Bosnia-Herzegovina (BA) / Bulgaria (BG) / Croatia (HR) / Cyprus (CY) / Montenegro (ME) / Romania (RO) / Ukraine (UA)

1 incl. minority co-productions

2 2023

Admissions in selected South Eastern European countries

In millions.



Sources: Sarajevo Film Festival / NFC / HAC / Dept. of Cultural Services, MOECSY / ME Min. Cult. / North Macedonia Film Agency / CNC / UNIC / Media Business Reports

Top 10 films by admissions in Bulgaria in 2024

Source: Bulgarian National Film Center

	Original title	Country of origin • Director • Distributor	Admissions
1	Gundi: Legend of Love	BG • <i>Dimitar Dimitrov</i> • No Blink Film	709 432
2	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Forum Film	220 771
3	Inside Out 2	US • <i>Kelsey Mann</i> • Forum Film	210 576
4	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Forum Film	175 878
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Aleksandra	158 666
6	Gladiator II	US • <i>Ridley Scott</i> • Forum Film	157 162
7	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Forum Film	149 241
8	Pochivkata	BG • <i>Dimitar Kiriazov</i> • Aleksandra	130 243
9	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i> • Forum Film	101 416
10	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Forum Film	101 161

Top 10 films by admissions in Croatia in 2024

Source: HAVCR (Croatian Audiovisual Centre)

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Blitz Film	184 051
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Blitz Film	174 516
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Editus	145 946
4	Dune: Part Two	US • <i>Denis Villeneuve</i> • Blitz Film	130 232
5	Gladiator II	US • <i>Ridley Scott</i> • Blitz Film	106 777
6	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Editus	103 932
7	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Blitz Film	86 368
8	Dražen	HR RS SI • <i>Danilo Šerbedžija, Ljubo Djelarević</i> • Jučer	81 627
9	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Continental Film	70 994
10	Beetlejuice Beetlejuice	US • <i>Tim Burton</i> • Blitz Film	70 689

Top 10 films by admissions in Bosnia-Herzegovina in 2024

Source: Sarajevo Film Festival

	Original title	Country of origin • Director • Distributor	Admissions
1	Nedelja	RS • <i>N. Čeranić, M. Radunović</i> • Oskar Film	79 023
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Blitz Film	47 015
3	Inside Out 2	US • <i>Kelsey Mann</i> • Blitz Film	45 429
4	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Una Film	37 913
5	Gladiator II	US • <i>Ridley Scott</i> • Una Film	37 074
6	Venom: The Last Dance	US • <i>Kelly Marcel</i> • C2 FILM	29 374
7	The Beekeeper	US • <i>David Ayer</i> • Blitz Film	28 794
8	Jorgovani	RS • <i>Siniša Cvetić</i> • Oskar Film	27 154
9	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Una Film	26 954
10	Dune: Part Two	US • <i>Denis Villeneuve</i> • Blitz Film	24 040

Top 10 films by admissions in Cyprus in 2024

Source: Department of Cultural Services - Deputy Ministry of Culture

	Original title	Country of origin • Director	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i>	53 974
2	Deadpool & Wolverine	US • <i>Shawn Levy</i>	43 113
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i>	32 995
4	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i>	24 215
5	Moana 2	US • <i>David G. Derrick Jr., Jason Hand, Dana Ledoux Miller</i>	18 621
6	Venom: The Last Dance	US • <i>Kelly Marcel</i>	14 326
7	Dune: Part Two	US • <i>Denis Villeneuve</i>	14 121
8	Stelios	GR • <i>Yorgos Tsemberopoulos</i>	14 055
9	Wonka	US GB • <i>Paul King</i>	12 953
10	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i>	12 047

■ National films
 ■ Other European films
 ■ US films



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Americas

North America

United States, Canada, Puerto Rico, and Guam

Population **377.2 m**

Admissions (2024) °

762 m

-7% compared to 2023

Avg. admissions per capita
2.0

Gross box office (2024)

7.96 bn EUR

-4% compared to 2023

Avg. ticket price
EUR 10.4

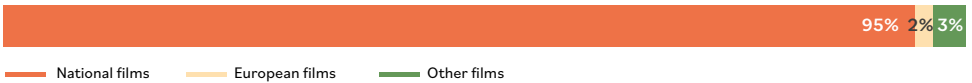
Screens (2024) °

38 592

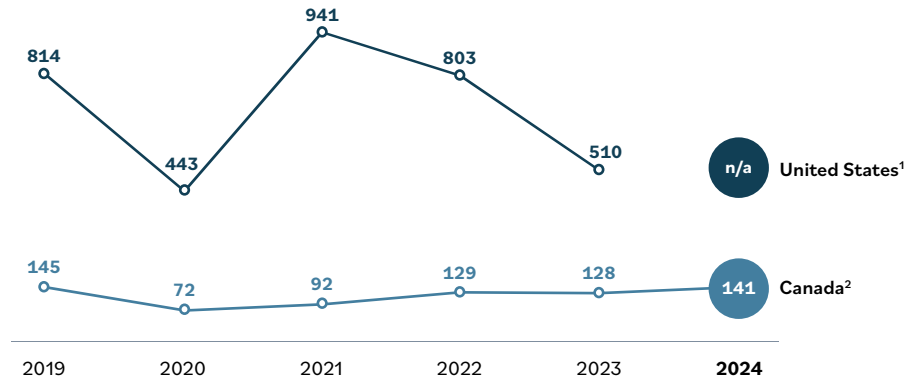
-1736 ° compared to 2023

Screens per 100¹ inhabitants
10.2

Market shares (GBO)



Production Number of US and Canadian feature films produced

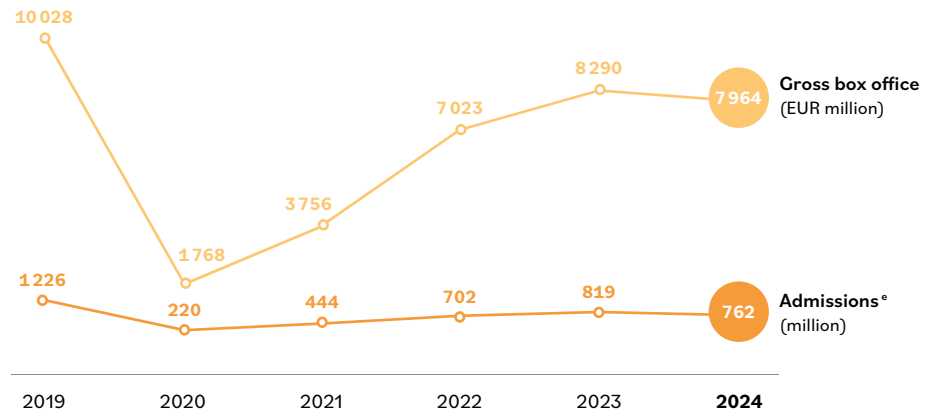


1 Number of feature films entering production. Includes films made for or by an online video service; does not include student films and documentaries. 2024 data not yet available.

2 National films released.

Box office Admissions and GBO in North America

2024: EUR 1 = USD 1.08




Source: MPA, CMPA

Source: The Numbers

Top 20 films in North America by admissions in 2024

Estimated admissions based on average ticket price of USD 11.31.

	Original title	Country of origin • Director • Distributor	Admissions*
1	Inside Out 2	US • Kelsey Mann • Disney	57 734 765
2	Deadpool & Wolverine	US • Shawn Levy • Disney	56 299 369
3	Wicked	US GB • Jon Chu • Universal	38 279 689
4	Moana 2	US • D. G. Derrick Jr., J. Hand, D. Ledoux Miller • Disney	35 722 148
5	Despicable Me 4	US • Chris Renaud, Patrick Delage • Universal	31 919 028
6	Beetlejuice Beetlejuice	US • Tim Burton • Warner Bros.	26 003 575
7	Dune: Part Two	US • Denis Villeneuve • Warner Bros.	24 996 381
8	Twisters	US • Lee Isaac Chung • Universal	23 674 824
9	Godzilla x Kong: The New Empire	US • Adam Wingard • Warner Bros.	17 401 002
10	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • Universal	17 116 766
11	Bad Boys: Ride or Die	US • Adil El Arbi, Bilall Fallah • Sony	17 115 226
12	Kingdom of the Planet of the Apes	US • Wes Ball • Disney	15 130 872
13	Gladiator II	US • Ridley Scott • Paramount	14 549 507
14	Sonic the Hedgehog 3	US JP • Jeff Fowler • Paramount	13 400 433
15	It Ends With Us	US • Justin Baldoni • Sony	13 131 588
16	The Wild Robot	US • Chris Sanders • Universal	12 660 517
17	Venom: The Last Dance	US • Kelly Marcel • Sony	12 356 574
18	A Quiet Place: Day One	US • Michael Sarnoski • Paramount	12 294 596
19	Mufasa: The Lion King	US • Barry Jenkins • Disney	11 330 145
20	Ghostbusters: Frozen Empire	US • Gil Kenan • Sony	10 024 455

 National films

Distribution and Exhibition

In 2024, the domestic box office in the United States and Canada generated USD 8.62 bn (EUR 8.0 bn), marking a 3.8% decline from the previous year but surpassing initial expectations of USD 8.0 bn (EUR 7.4 bn). *Inside Out 2* led the North American box office with an estimated 57.7 million admissions, followed by *Deadpool & Wolverine* (56.3 m), and *Wicked* (38.3 m).

After losing their top spots to original stories in 2023, sequels made a strong comeback, with 17 of the top 20 releases of the year being franchise films. The only exceptions were the aforementioned *Wicked*, based on the popular Broadway musical and set in the Wizard of Oz universe; *It Ends With Us*, adapted from a bestselling novel about an abusive relationship; and *The Wild Robot*, an animated adaptation of a science fiction novel.

2024 was a standout year for family-friendly and animated films. PG-rated titles accounted for 33% of the box office, followed closely by PG-13-rated films at 30%. Among the major Hollywood studios, Walt Disney Co. staged a notable comeback, taking the lion's share of the market and crossing the USD 2 billion (EUR 1.8 bn) threshold at the domestic box office.

Premium Large Format (PLF) screens continued to gain market share, accounting for 15.6% of total box office revenue in 2024, compared to just 10.3% in 2019. Approximately 950 theatres in North America now offer large-format screens, a 37% increase over five years. Meanwhile, cinema loyalty programs saw

strong growth, with an estimated 118.9 million members in 2024, up 12% year-on-year.

Production and Funding

Production activity in the United States and Canada rebounded in 2024, following a year of disruption due to the Hollywood strikes. While 2024 production figures were not available at the time of writing, spending levels are estimated to have returned to 2022 figures, with over USD 12 bn (EUR 11.1 bn) linked to major studio projects. However, production is increasingly shifting away from traditional hubs. Faced with rising costs and more competitive incentives elsewhere, studios have been relocating shoots away from Hollywood to other U.S. states or overseas. In response, California announced plans to revise its incentive program, proposing a significant increase in 2025 to retain talent and production within the state.

With 141 national productions reaching theatres in 2024 and a well-established system of production incentives, Canada continues to stand out as a leading hub for both domestic and international filmmaking. In the past year, Alberta raised its production grant to 30% for local projects and 22% for foreign-owned ones, while British Columbia approved an increase in its Tax Credit to 36%. At the federal level, Telefilm Canada received a CAD 100 m (EUR 67.5 m) allocation over two years to improve access for diverse creators, promote sustainable practices, and better align with the evolving needs of the industry.

Latin America

2024 data	AR	BO	BR	CL	CO *
Population (m)	45.7	12.4	212.0	19.8	52.9
Admissions (m)	36.1	5.9	125.3	22.0	49.7
Avg. adm. per capita	0.8	0.5	0.6	1.1	0.9
GBO (m EUR)	86.3¹	24.1	436.9	98.1	135.0
Avg. Ticket price	2.4	4.1	3.4	4.5	2.7
National Market share	3.0%	1.4%	10.1%	0.3%	2.1%
Screens	954	132	3 510	502²	1 260
Screen per 100' inhabitants	2.1	1.1	1.7	2.6	2.4
National feature films³	241^e	10	197	24²	79

* Argentina (AR) / Bolivia (BO) / Brazil (BR) / Chile (CL) / Colombia (CO)

¹ Box office revenues for 2024 amounted to 85 474.7 m ARS. Euro figures are derived from official exchange rates (page 78).

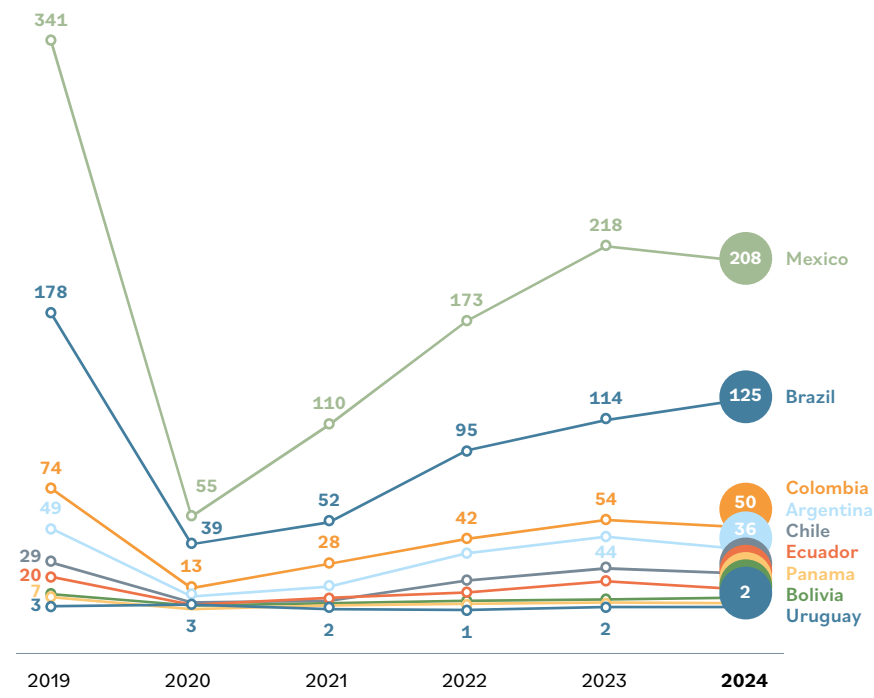
Due to the disparity between official and market rates, these figures may overestimate the actual economic value.

² 2023

³ National feature films released

Admissions in selected Latin American markets

In millions.



2024 data	DO	EC	MX	PA	UY
Population (m)	11.4	18.1	130.9	4.5	3.4
Admissions (m)	3.5	12.6	208.2	4.1	2.1
Avg. adm. per capita	0.3	0.7	1.6	0.9	0.6
GBO (m EUR)	16.3	70.0	746.5	23.0	13.4
Avg. Ticket price	4.7	5.6	3.6	5.6	6.5
National Market share	16.0%	1.0%	4.0%	2.0%	2.0%
Screens	159	373	7 383	173	105
Screen per 100' inhabitants	1.4	2.1	5.6	3.8	3.1
National feature films	29	7	112	7	29

* Dominican Republic (DO) / Ecuador (EC) / Mexico (MX) / Panama (PA) / Uruguay (UY)

Distribution and Exhibition

The Latin American cinema market in 2024 presented contrasting results. Among the ten countries for which data is available, three saw growth in admissions: Brazil (+10%), Uruguay (+11%), and Bolivia (+16%), while the remaining markets experienced declines, ranging from moderate in Mexico (-5%) to sharp in Ecuador (-29%).

These variations partly reflect the extent to which local films were able to fill the gap left by a relatively weak year for US releases in the region. In Mexico, national productions struggled to attract audiences at home, with their market share falling by 28% points compared to 2023. Only two titles, *El Candidato Honesto* and *El Roomie*, surpassed one million admissions at the local box office. A similar trend played out in Argentina, where admissions to domestic films fell by 66%, reaching their lowest level since 2021. The national market share dropped to just 2.9%, its second lowest level since 2009.

By contrast, Brazil's film industry showed strong momentum, largely driven by the success of the Academy Award-winning *I'm Still Here*. The film represented 24% of the country's 12.6 million admissions to national films, a remarkable rise from the 3.7 million admissions in 2023. National

films also stood out in the Dominican Republic, which, along with Brazil, was the only country where US titles did not entirely dominate the year's top ten rankings.

Production and Funding

Film production grew across the region. Colombia produced 79 films (+11% compared to 2023), Mexico 112 (+18%), and Brazil 197 (+22%), all exceeding pre-pandemic levels. Brazil's longstanding Cinema do Brasil export program continued to bear fruit, with the number of co-productions increasing from 11 in 2006 to 48 in 2024. Alongside this broader push for international cooperation, Paraguay, Panama, and the Dominican Republic launched their first calls for minority co-productions.

In contrast, Argentina adopted restrictive measures. In 2024, the government reorganized the national cinema agency (INCAA), implementing mass layoffs and overhauling public support schemes. Funding was capped at covering 50% of production costs, with new eligibility criteria favoring commercially driven projects. These reforms triggered widespread protests from the film sector in November 2024.

Top 10 films by admissions in Argentina in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	6 470 026
2	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • UIP	3 245 981
3	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	2 983 529
4	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, Da. Ledoux Miller</i> • Disney	1 630 591
5	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • UIP	1 481 662
6	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	960 096
7	It Ends With Us	US • <i>Justin Baldoni</i> • UIP	946 917
8	Gladiator II	US • <i>Ridley Scott</i> • UIP	798 069
9	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	794 806
10	Migration	US • <i>Benjamin Renner, Guylo Homsy</i> • UIP	779 991

Source: Ultratraine

Top 10 films by admissions in Bolivia in 2024

	Original title	Country of origin • Director	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i>	3 620 424
2	Deadpool & Wolverine	US • <i>Shawn Levy</i>	2 875 504
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i>	1 882 516
4	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i>	1 570 439
5	Moana 2	US • <i>David G. Derrick Jr., Jason Hand, Dana Ledoux Miller</i>	1 567 431
6	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i>	1 447 307
7	The Wild Robot	US • <i>Chris Sanders</i>	1 300 778
8	Mufasa: The Lion King	US • <i>Barry Jenkins</i>	1 104 560
9	Venom: The Last Dance	US • <i>Kelly Marcel</i>	1 091 768
10	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i>	967 905

Source: OJA

Top 10 films by admissions in Brazil in 2024

	International Title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	22 159 705
2	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, Da. Ledoux Miller</i> • Disney	7 820 714
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	7 816 117
4	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	7 365 659
5	The Forge	US • <i>Alex Kendrick</i> • Paris Filmes	2 987 012
6	I'm Still Here	BR FR • <i>Walter Salles</i> • Sony	2 968 398
7	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	2 941 755
8	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	2 726 576
9	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Sony	2 561 136
10	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	2 374 254

Source: OJA

Top 10 films by admissions in Chile in 2024

	Original title	Country of origin • Director • Distributor	Admissions [*]
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	3 769 228
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	1 885 794
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	1 697 037
4	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, Da. Ledoux Miller</i> • Disney	1 161 031
5	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	996 265
6	The Wild Robot	US • <i>Chris Sanders</i> • Universal	867 288
7	The Garfield Movie	US • <i>Mark Dindal</i> • Sony	549 221
8	Kingdom of the Planet of the Apes	US • <i>Wes Ball</i> • Disney	518 061
9	Gladiator II	US • <i>Ridley Scott</i> • Paramount	505 200
10	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	466 581

Sources: Lumiere/EAO, Comscore

Top 10 films by admissions in Colombia in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Disney	6 987 092
2	Deadpool & Wolverine	US • Shawn Levy • Disney	3 357 049
3	Despicable Me 4	US • Chris Renaud, Patrick Delage • Universal	2 679 391
4	Moana 2	US • D. G. Derrick Jr., J. Hand, Da. Ledoux Miller • Disney	2 407 045
5	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine • Universal	1 662 809
6	Kingdom of the Planet of the Apes	US • Wes Ball • Disney	1 574 341
7	The Wild Robot	US • Chris Sanders • Universal	1 558 151
8	Bad Boys: Ride or Die	US • Adil El Arbi, Bilal Fallah • Sony	1 553 227
9	Godzilla x Kong: The New Empire	US • Adam Wingard • Warner Bros.	1 483 254
10	Aquaman and the Lost Kingdom	US • James Wan • Warner Bros.	1 445 462

Source: OIA

Top 10 films by admissions in Ecuador in 2024

	Original title	Country of origin • Director	Admissions
1	Inside Out 2	US • Kelsey Mann	1 578 041
2	Deadpool & Wolverine	US • Shawn Levy	1 011 362
3	Moana 2	US • David G. Derrick Jr., Jason Hand, Dana Ledoux Miller	657 653
4	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stile	552 435
5	Despicable Me 4	US • Chris Renaud, Patrick Delage	507 455
6	Godzilla x Kong: The New Empire	US • Adam Wingard	487 635
7	Venom: The Last Dance	US • Kelly Marcel	433 025
8	Kingdom of the Planet of the Apes	US • Wes Ball	405 584
9	Mufasa: The Lion King	US • Barry Jenkinns	332 661
10	Sonic the Hedgehog 3	US • Jeff Fowler	192 682

Source: OIA

Top 10 films by admissions in Mexico in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Inside Out 2	US • Kelsey Mann • Disney	25 671 020
2	Despicable Me 4	US • Chris Renaud, Patrick Delage • Universal	11 665 406
3	Deadpool & Wolverine	US • Shawn Levy • Disney	10 808 565
4	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stile • Universal	8 857 626
5	Moana 2	US • D. G. Derrick Jr., J. Hand, Da. Ledoux Miller • Disney	8 370 437
6	Godzilla x Kong: The New Empire	US • Adam Wingard • Warner Bros.	8 082 519
7	The Wild Robot	US • Chris Sanders • Universal	6 227 574
8	Venom: The Last Dance	US • Kelly Marcel • Sony	6 070 894
9	Mufasa. The Lion King	US • Barry Jenkins • Disney	5 715 929
10	Beetlejuice Beetlejuice	US • Tim Burton • Warner Bros.	5 605 185

Source: OIA

Top 10 films by admissions in Panama in 2024

	Original title	Country of origin • Director	Admissions
1	Inside Out 2	US • Kelsey Mann	500 926
2	Deadpool & Wolverine	US • Shawn Levy	277 914
3	Moana 2	US • David G. Derrick Jr., Jason Hand, Dana Ledoux Miller	245 936
4	Despicable Me 4	US • Chris Renaud, Patrick Delage	175 501
5	Godzilla x Kong: The New Empire	US • Adam Wingard	156 280
6	Bad Boys: Ride or Die	US • Adil El Arbi, Bilal Fallah	156 065
7	Kingdom of the Planet of the Apes	US • Wes Ball	127 595
8	Venom: The Last Dance	US • Kelly Marcel	123 223
9	Kung Fu Panda 4	US • Mike Mitchell, Stephanie Stine	115 739
10	Gladiator II	US • Ridley Scott	106 092

Source: OIA

■ National films ■ US films

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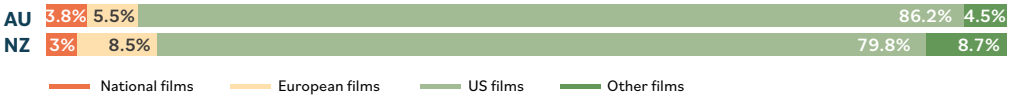


Australia and New Zealand

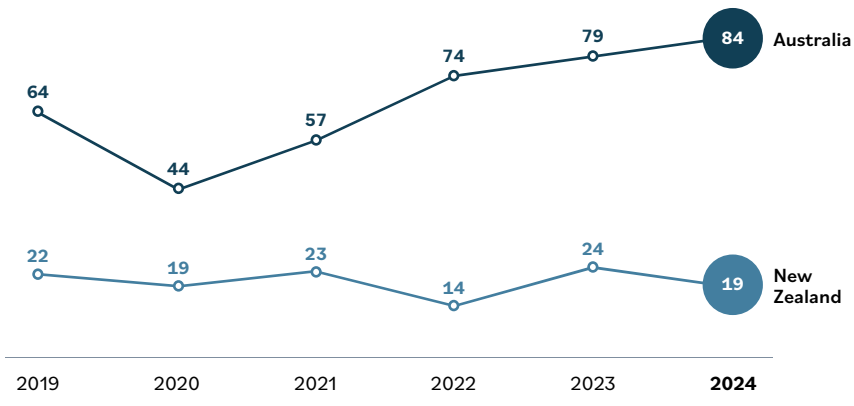
Australia and New Zealand Population 32.2 m

<p>Admissions (2024) °</p> <p>65.8 m</p> <p>-5% compared to 2023</p> <p>Avg. admissions per capita 2.0</p>	<p>Gross box office (2024)</p> <p>664.6 m EUR</p> <p>-6% compared to 2023</p> <p>Avg. ticket price EUR 10.1</p>	<p>Screens (2024)</p> <p>2 772</p> <p>-5^e compared to 2023</p> <p>Screens per 100ⁱ inhabitants 8.6</p>
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Market shares (adm.)

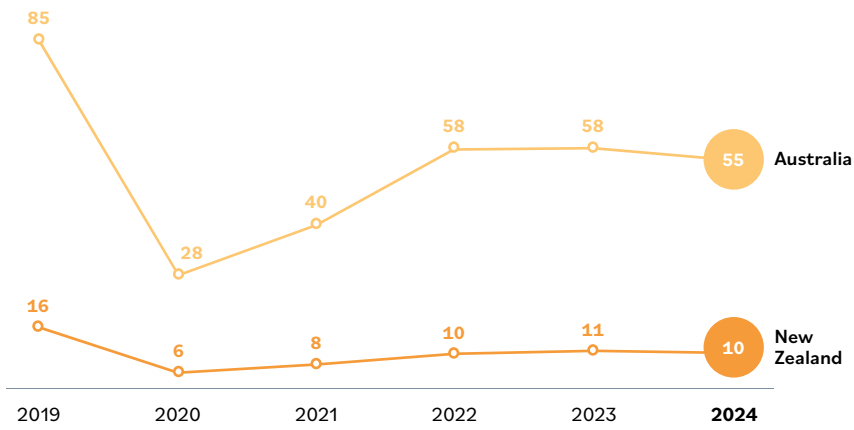


Production Nr. of national feature films released in Australia and New Zealand



Admissions^e in Australia and New Zealand

In millions.



Source: Screen Australia, New Zealand Film Commission

Source: EAO/Lumiere, Comscore, Screen Australia, New Zealand Film Commission

Top 10 films by admissions in Australia in 2024

Estimated admissions based on average ticket price of AUD 17.26.

	Original title	Country of origin • Director • Distributor	Admissions*
1	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	3 927 309
2	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	3 215 064
3	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	2 501 403
4	Moana 2	US • <i>D. G. Derrick Jr, J. Hand, D. Ledoux Miller</i> • Disney	2 368 483
5	Wicked	US GB • <i>Jon Chu</i> • Universal	2 314 965
6	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	2 079 989
7	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	1 436 216
8	Gladiator II	US • <i>Ridley Scott</i> • Paramount	1 389 732
9	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	1 328 038
10	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	1 092 665

Top 10 films by admissions in New Zealand in 2024

Estimated admissions based on average ticket price of NZD 15.61.

	Original title	Country of origin • Director • Distributor	Admissions*
1	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	584 064
2	Moana 2	US • <i>D. G. Derrick Jr, J. Hand, D. Ledoux Miller</i> • Disney	548 439
3	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	526 477
4	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	419 265
5	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	410 162
6	Wicked	US GB • <i>Jon Chu</i> • Universal	335 461
7	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	254 476
8	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	220 092
9	It Ends With Us	US • <i>Justin Baldoni</i> • Sony	206 251
10	Gladiator II	US • <i>Ridley Scott</i> • Paramount	193 312

US films

Distribution and Exhibition

In 2024, Australia and New Zealand experienced parallel trends in their cinema markets. Following a steady recovery in admissions since 2020, both countries reported a 5% year-on-year decline between 2023 and 2024. The markets remained heavily reliant on U.S. productions, with American films comprising the entire top 20 rankings in both territories. In Australia, these titles accounted for 54% of total admissions, while in New Zealand they represented 50%.

Local productions registered a modest rebound from the low levels recorded in 2023. In Australia, the market share for domestic films rose from 2.0% to 3.8%, while New Zealand saw an increase from 1.9% to 3.0%. The leading local title in Australia was *Runt*, an adaptation of a children's novel, which attracted 340 887 admissions. In New Zealand, the highest-grossing domestic film was *Ka Whawhai Tonu*, a Maori-language feature centered on indigenous history and themes, which drew 55 484 admissions. The film reflects a broader trend of supporting Maori productions, underlined by initiatives such as the recently launched *Māoriland Indigenous Co-Lab*, launched by the Māoriland Film Festival and funded by the New Zealand Film Commission.

Production and Funding

Australia's film production output reached a record high in 2024, with 84 titles released, surpassing the 79 films produced in 2023. However, this increase in volume was accompanied by a significant contraction in financing. Total feature film production budgets, including both domestic and internationally financed projects, fell to AUD 214 million (EUR 130.5 million) for the 2023/2024 fiscal year, representing a 49% decline compared to the five-year average of AUD 418 million (EUR 254.8 million).

Multiple factors contributed to this sharp downturn. The 2023 U.S. writers' and actors' strikes, combined with broader global economic uncertainty, led to a reduction in U.S. investment in Australian productions. Additionally, the early termination of a USD 540 million (EUR 499 million) support fund further destabilized financing pipelines, reducing both domestic and international investment in projects shot locally.

In response, Australia took steps to reinforce its attractiveness as a filming destination by raising its Location Offset scheme, a tax rebate for productions spending more than USD 15 million (EUR 13.9 million) in-country, from 16.5% to 30%.



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Asia

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Asia

China

Population **1.41 bn**

Admissions (2024)

1.01 bn

-22% compared to 2023

Avg. admissions per capita
0.7

Gross box office (2024)

5.46 bn EUR

-24% compared to 2023

Avg. ticket price
EUR 5.4

Screens (2024)

90 968

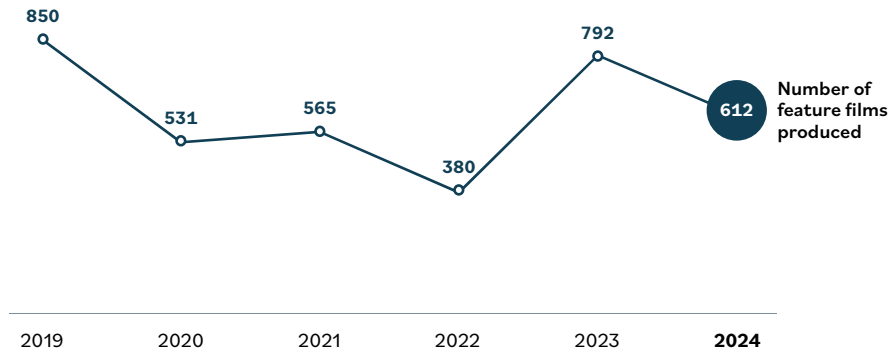
+4 658 compared to 2023

Screens per 100¹ inhabitants
6.5

Market shares (adm.)



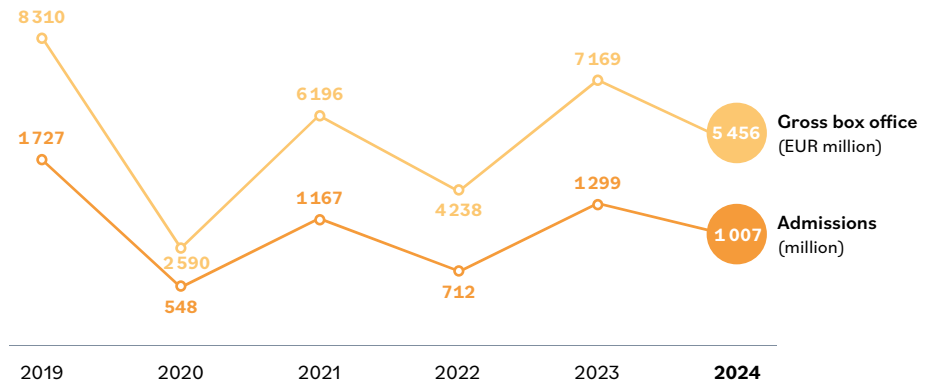
Production Number of national feature films produced in China¹



¹ Does not include films produced outside the official system of script and final print approval.

Box office Admissions and GBO in China

2024: EUR 1 = CNY 7.79



Source: National Bureau of Statistics of China

Source: China Film Administration

Top 20 films in China by admissions in 2024

	International title	Country of origin • Director	Admissions
1	Successor	CN • Yan Fei, Peng Da Mo	80 056 429
2	Yolo	CN • Jia Ling	73 134 028
3	Pegasus 2	CN • Han Han	71 681 300
4	Article 20	CN • Zhang Yi Mou	53 530 219
5	Boonie Bears: Time Twist	CN • Yongchang Lin	44 265 644
6	A Place Called Silence	CN • Sam Quah	32 673 303
7	The Volunteers: the Battle of Life and Death	CN • Chen Kaige	29 113 825
8	Johnny Keep Walking!	CN • Dong Run Nian	22 939 115
9	Godzilla x Kong: The New Empire	US • Adam Wingard	22 444 140
10	The Boy and the Heron	JP • Hayao Miyazaki	20 297 227
11	The Last Frenzy	CN • Wu Ri Na	19 443 943
12	Alien: Romulus	US • Fede Alvarez	19 337 248
13	Her Story	CN • Shao Yi Hui	16 911 137
14	The Pig, the Snake and the Pigeon	TW • Wong Ching Po	16 792 270
15	Twilight of the Warriors: Walled In	HK CN • Cheang Pou Soi	16 643 670
16	Venom: The Last Dance	US • Kelly Marcel	16 610 617
17	Moments We Shared	CN • Zhang Jia Jia	12 273 375
18	Formed Police Unit	CN HK • Lee Tat Chiu	12 189 338
19	Big World	CN • Lina Yang	12 027 605
20	Tiger Wolf Rabbit	CN • Wu Bai	11 668 680

■ National films
 ■ US films
 ■ Other films

Distribution and Exhibition

In 2024, China's film industry experienced a notable downturn, with annual box office revenue dropping to CNY 42.5 billion (approx. EUR 5.46 billion), a 24% decline from 2023. Admissions also fell, reaching 1.01 billion, down from 1.3 billion the previous year. Despite the decrease, the number of cinema screens continued to grow, growing to almost 91 000 nationwide.

Comedies led the market, accounting for 36% of total box office revenue. The three highest-grossing films were *Successor* (80.1 million admissions), a dark satire exploring the dynamics of traditional Chinese families, *Yo/lo* (73.1 million admissions), a film about personal transformation that made director Jia Ling the first woman to top the annual box office, and *Pegasus 2* (71.7 million admissions), a sequel about a former race car driver returning to competition.

Foreign films made up 23% of the market, up from 16% in 2023 but still far from the 36% share recorded in 2019. For the second consecutive year, no international title crossed the CNY 1 billion (EUR 128 m) threshold. The top-performing imported film was *Godzilla x Kong: The New Empire* with 22.4 million admissions. Hollywood's waning appeal continued, as Chinese audiences showed a growing preference for local productions that reflect domestic culture and storytelling.

Big-budget domestic blockbusters, often reliant on special effects and star power, saw a drop in popularity. In contrast, documentaries and smaller-budget films gained traction, attracting both strong ticket sales and critical recognition. These niche titles have found increasing space in the market, highlighting a shift in audience expectations and viewing habits.

Production and Funding

The industry's overall decline has been linked to the broader economic slowdown and a reduced output of films. Analysts have also cited rising production costs and evolving audience behaviour as contributing factors.

In 2024, China produced 612 feature films, a drop from 792 the year before. This decrease reflects ongoing investment challenges and the lasting effects of pandemic-related disruptions on film development and financing.

Despite these challenges, there are signs of adaptation. The introduction of dynamic ticket pricing and new subsidy programs to support the industry appear to be having an impact. Released during the February holiday period, the animated film *Ne Zha 2*, inspired by Chinese mythology, quickly became a box office phenomenon. In less than two weeks, it surpassed EUR 1 billion in ticket sales, becoming the highest-grossing film ever in China, and delivering a substantial and well-timed uplift for a sector eager to regain its strength.

Japan

Population **123.8 m**

Admissions (2024)

144 m

-7% compared to 2023

Avg. admissions per capita
1.2

Gross Box Office (2024)

1.26 bn EUR

-13% compared to 2023

Avg. ticket price
EUR 8.7

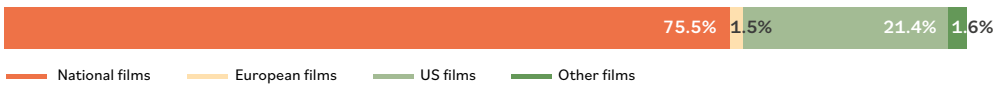
Screens (2024)

3 675

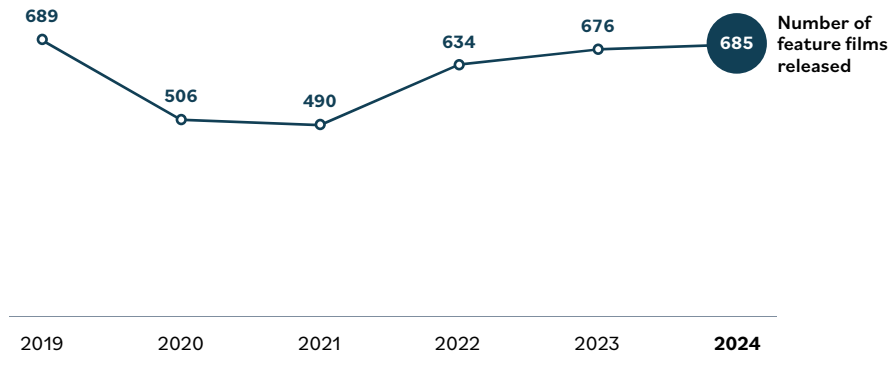
+22 compared to 2023

Screens per 100¹ inhabitants
3.0

Market shares (GBO)



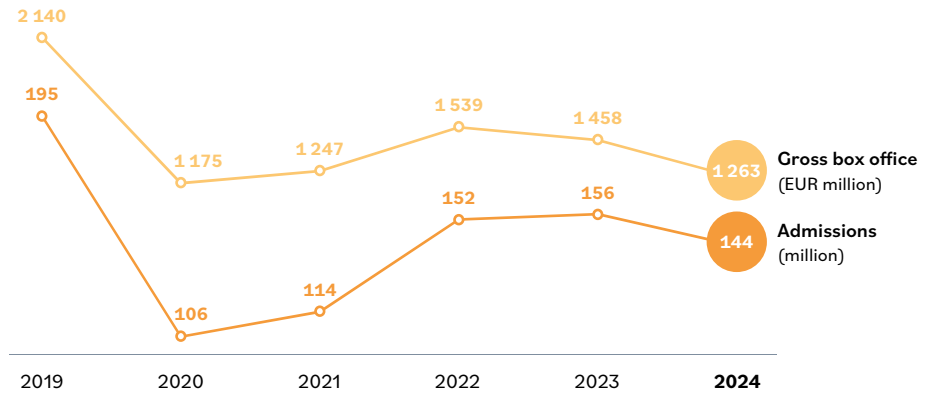
Production Number of national feature films released in Japan



Source: EIREN

Box office Admissions and GBO in Japan

2024: EUR 1 = JPY 163.84



Source: EIREN

Top 20 films in Japan by admissions in 2024

	International title	Country of origin • Director • Distributor	Admissions*
1	Detective Conan: The Million-Dollar Pentagon	JP • Chika Nagaoka • TOHO	10 982 151
2	Haikyu!! The Dumpster Battle	JP • Susumu Mitsunaka • TOHO	8 066 568
3	Kingdom 4: Return of the Great General	JP • Shinsuke Sato • TOHO	5 435 019
4	Inside Out 2	US • Kelsey Mann • Disney	4 139 536
5	Last Mile	JP • Ayuko Tsukahara • TOHO	4 137 437
6	A Strange House	JP • Jun'ichi Ishikawa • TOHO	3 985 584
7	Despicable Me 4	US • C. Renaud, P. Delage • Universal	3 582 303
8	Doraemon the Movie: Nobita's Earth Symphony	JP • Kazuaki Imai • TOHO	3 563 246
9	Mobile Suit Gundam SEED Freedom	JP • Mitsuo Fukuda • Bandai Visual	3 150 501
10	Moana 2	US • D. G. Derrick Jr., J. Han, D. L. Miller • Disney	2 757 741
11	Cells at Work!	JP • Hideki Takeuchi • Warner Bros.	2 605 970
12	My Hero Academia: You're Next	JP • Tensai Okamura • TOHO	2 475 980
13	Crayon Shin-chan: Ora's Dinosaur Diary	JP • Shinobu Sasaki • TOHO	2 169 758
14	Golden Kamuy	JP • Shigeaki Kubo • TOHO	2 006 692
15	Spy x Family Code: White	JP • K. Furuhashi, T. Katagiri • TOHO	1 897 778
16	Doctor X: The Movie	JP • Naomi Tamura • TOHO	1 851 602
17	Godzilla Minus One	JP • Takashi Yamazaki • TOHO	1 752 306
18	Demon Slayer: To the Hashira Training	JP • Haruo Sotozaki • Aniplex	1 595 939
19	Till We Meet Again on the Lily Hil	JP • Yoichi Narita • Shochiku	1 498 849
20	Muroi Shinji: Not Defeated	JP • Katsuyuki Motohiro • TOHO	1 355 975

■ National films
 ■ US films

Distribution and Exhibition

In 2024, Japan's cinema market continued to face challenges, with admissions declining to 144 million, down 5% from 2023 and 26% compared to 2019, marking the lowest level since the onset of the pandemic. The decrease was largely driven by a reduced number of U.S. releases, which historically account for a significant share of the market. However, industry professionals remain optimistic about a recovery, anticipating that the return of major U.S. franchise titles in 2025 will help reverse the trend.

In the absence of a strong U.S. lineup, domestic productions stepped in to fill the gap, capturing 75% of total box office revenue, an increase of 8.4 percentage points year-on-year. Adjusted for inflation, local box office revenue rose 2.6% compared to 2019, reaching a historic high. The strength of national content was reflected in the year's top films, led by *Detective Conan: The Million-Dollar Pentagon* (11 million admissions), *Haikyu!! The Dumpster Battle* (8.1 million), and *Kingdom 4: Return of the Great General* (5.4 million).

Animated features were particularly prominent in 2024, accounting for 12 of the top 20 films, while 18 titles were adaptations of existing works. By contrast, only three U.S. productions appeared among the year's top earners, a notable drop from previous years, when four to six U.S. titles consistently made it in the list.

Production and Funding

Japan's production output remained strong in 2024, with 685 films released, just four fewer than in 2019, indicating a near return to pre-pandemic levels. At the same time, the country continued to expand its international footprint through both exports and co-productions.

Three Japanese titles ranked among the top 50 films globally, generating over EUR 390 million in combined revenue. Notably, *The Boy and the Heron* stood out with 39.8 million worldwide admissions and secured the Academy Award for Best Animated Feature, an illustration of Japan's growing influence in global cinema. The four leading members of the Motion Picture Producers Association of Japan (Eiren), Toho, Toei, Shochiku, and Kadokawa, collectively earned EUR 499 million at the international box office in 2024, reflecting a 12% year-on-year increase.

Co-production activity also gained momentum. *Perfect Days*, a Japan-Germany co-production directed by Wim Wenders, continued its international run with 4.5 million global admissions since its 2023 release. In parallel, Japan deepened its international collaboration by signing a new co-production agreement with Italy in 2024. Domestically, the government extended its national production incentive scheme and introduced new measures to support Japanese production companies with global ambitions.

India

Population **1.45 bn**

Admissions (2024) °

883 m

-6% compared to 2023

Avg. admissions per capita
0.6

Gross Box Office (2024)

1.31 bn EUR

-5% compared to 2023

Avg. ticket price
EUR 1.5

Screens (2024)

9 927

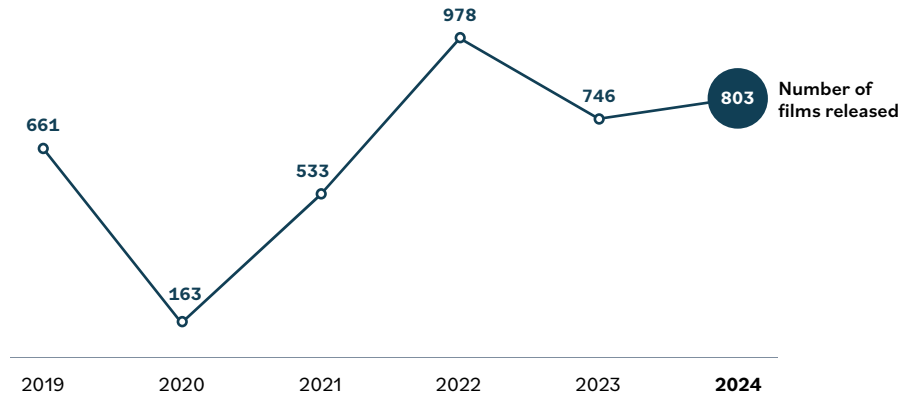
+185 compared to 2023

Screens per 100¹ inhabitants
0.7

Market shares (GBO)



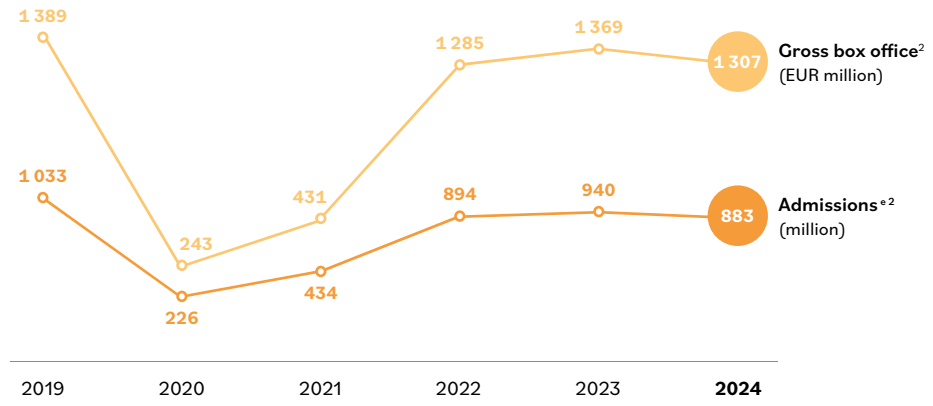
Production Number of national films released in India¹



¹ Does not include films with a GBO lower than INR 100 000 (EUR 1 104).

Box office Admissions and GBO in India

2024: EUR 1 = INR 90.56



² Restated series.

Source: Ormax Media

Source: Ormax Media

Top 20 films in India by gross box office in 2024

	International title	Country of origin • Director • Distributor ¹	GBO (in EUR)
1	Pushpa 2: The Rule	IN • <i>Sukumar</i> • Mythri Movie Makers	154.9 m.
2	Kalki 2898 AD	IN • <i>Nag Ashwin</i> • Annapurna Films	85.7 m.
3	Stree 2	IN • <i>Amar Kaushik</i> • Pen Marudhar Entertainment	77.1 m.
4	Devara: Part 1	IN • <i>Koratala Siva</i> • Sithara Entertainments	38.3 m.
5	Bhool Bhulaiyaa 3	IN • <i>Anees Bazmee</i> • AA Films	34.3 m.
6	The Greatest of All Time	IN • <i>Venkat Prabhu</i> • Romeo Pictures	33.7 m.
7	Singham Again	IN • <i>Rohit Shetty</i> • PVR Inox Pictures	32.8 m.
8	Amaran	IN • <i>Rajkumar Periasamy</i> • Red Giant Movies	28.5 m.
9	Fighter	IN • <i>Siddharth Anand</i> • Viacom18	26.8 m.
10	Hanu-Man	IN • <i>Prasanth Varma</i> • Mythri Movie Makers	26.5 m.
11	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Disney	19.7 m.
12	Shaitaan	IN • <i>Vikas Bahl</i> • Jio Studios	19.7 m.
13	Vettaian	IN • <i>T.J. Gnanavel</i> • Red Giant Movies	19.2 m.
14	Manjummel Boys	IN • <i>Chidambaram</i> • Dream Big Films	18.8 m.
15	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	17.7 m.
16	Guntur Kaaram	IN • <i>Trivikram Srinivas</i> • Sithara Entertainments	15.0 m.
17	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	14.7 m.
18	Munjya	IN • <i>Aditya Sarpotdar</i> • Friday Entertainment	13.4 m.
19	Aadujeevitham - The Goat Life	IN • <i>Blessy</i> • Prithviraj Productions	11.5 m.
20	Aavesham	IN • <i>Jithu Madhavan</i> • A & A Release	11.2 m.

■ National films
 ■ US films
 1 Refers only to distributors of the original language version.

Distribution and Exhibition

India's theatrical market remained a global leader in 2024, with gross box office collections reaching INR 11 833 Cr (EUR 1.31 bn). Despite this strong performance, revenue was down from 2023 and admissions declined by 6% to 883 million, underlining the ongoing challenge of restoring attendance to pre pandemic levels.

Regional box office performance reflected notable shifts. Hindi cinema saw a sharp downturn, collecting INR 4 679 Cr (EUR 516 m), with 31% of this coming from Hindi dubbed South Indian films. When considering only original Hindi language releases, the drop was a steep 37%. In contrast, Malayalam cinema doubled its share to 10% and crossed INR 1 000 Cr (EUR 110 m) for the first time. Tamil and Telugu cinema remained stable, while Gujarati films recorded a 66% year on year increase. Hollywood's box office presence in India declined to an 8% market share, reinforcing a stronger audience preference for domestic productions.

Three films dominated the theatrical landscape in 2024. *Pushpa 2 The Rule* led the box office with INR 1 403 Cr (EUR 155 m). *Kalki 2898 AD* and *Stree 2* followed, both grossing more than INR 500 Cr (EUR 55 m), confirming the nationwide appeal of South Indian productions and genre cinema.

The market showed signs of stabilising. Average ticket price increased modestly from INR 130 (EUR 1.44) to INR 134 (EUR 1.48), after years

of stronger price growth. However, cinema going remained a limited experience. Despite India's population size, only 6% of inhabitants are estimated to have visited a cinema in 2024. Screen density continues to be among the lowest in the world. While multiplex expansion is ongoing in urban areas, attention is increasingly shifting toward smaller cities, where affordable pricing and strong local language content could help grow the audience base.

Production and Funding

Over 800 national theatrical films were released in India in 2024, confirming the industry's strong output. Yet the mood among producers was increasingly cautious. Escalating production costs, unpredictable audience turnout, and a decline in pre-sale deals made financing harder, especially for mid-budget titles. Theatrical revenue was highly concentrated: a few blockbusters claimed most of the earnings, while many releases failed to recover costs.

Looking ahead, the industry is shifting toward fewer but more carefully developed projects. Greater emphasis is being placed on content with broad, multilingual appeal. The pan-Indian success of several South Indian films in 2024 reinforced the appetite for culturally rooted stories with national reach. As audiences become more selective and fragmented, the theatrical model is evolving, prioritising long-term resilience over sheer volume.

South Korea

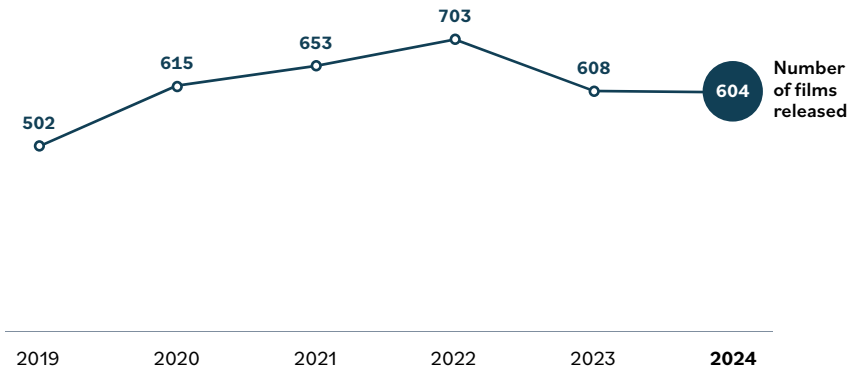
Population **51.6 m**

<p>Admissions (2024)</p> <p>123 m</p> <p>-2% compared to 2023</p> <p>Avg. admissions per capita 2.4</p>	<p>Gross Box Office (2024)</p> <p>809 m EUR</p> <p>-9% compared to 2023</p> <p>Avg. ticket price EUR 6.6</p>	<p>Screens (2024)</p> <p>3 296</p> <p>-75 compared to 2023</p> <p>Screens per 100¹ inhabitants 6.4</p>
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Market shares (adm.)



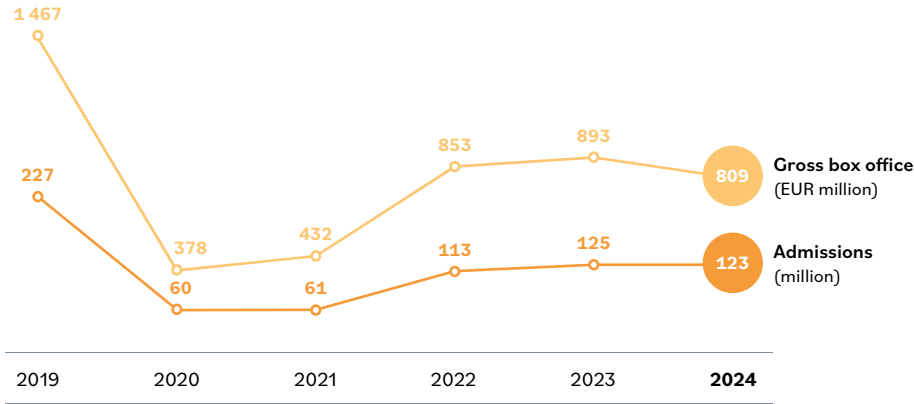
Production Number of national feature films released in South Korea



Source: KOFIC

Box office Admissions and GBO in South Korea

2024: EUR 1 = KRW 1 475.69



Source: KOFIC

Top 20 films in South Korea by admissions in 2024

	International title	Country of origin • Director • Distributor	Admissions
1	Exhuma	KR • <i>Jae-hyun Jang</i> • Showbox	11 914 784
2	The Roundup: Punishment	KR • <i>Myeong-hoeng Heo</i> • ABO, Plus M	11 502 779
3	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	8 799 013
4	I, the Executioner	KR • <i>Seungwan Ryoo</i> • CJ ENM	7 525 339
5	Pilot	KR • <i>Han-gyeol Kim</i> • Lotte	4 718 036
6	Wonka	US GB • <i>Paul King</i> • Warner Bros.	3 531 717
7	Moana 2	US • <i>D. C. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Disney	3 373 139
8	Firefighters	KR • <i>Kyung-taek Kwak</i> • BY4M Studio	3 317 314
9	Harbin	KR • <i>Min-ho Woo</i> • CJ ENM	2 755 264
10	Escape	KR • <i>Jong-pil Lee</i> • Plus M	2 561 872
11	Wicked	US GB • <i>Jon Chu</i> • Universal	2 059 163
12	Dune: Part Two	US • <i>Denis Villeneuve</i> • Warner Bros.	2 019 129
13	Alien: Romulus	US • <i>Fede Alvarez</i> • Disney	2 002 033
14	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	1 977 010
15	Handsome Guys	KR • <i>Dong-hyub Nam</i> • Next Entertain. World	1 777 008
16	Hijack 1971	KR • <i>Sung-han Kim</i> • Sony, Kidari Studio	1 774 150
17	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • Universal	1 771 738
18	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Sony	1 763 723
19	Citizen of a Kind	KR • <i>Young-ju Park</i> • Showbox	1 715 064
20	Furiosa: A Mad Max Saga	US AU • <i>George Miller</i> • Warner Bros.	1 606 378

■ National films
 ■ US films

Distribution and Exhibition

In 2024, South Korea's box office generated total revenue of KRW 1 194.5 billion (EUR 809.5 m), reflecting a slight decline of 1.6% in admissions, which totalled 123 million. Despite this, domestic films strengthened their position in the market, achieving a 58% share (up from 49% in 2023) surpassing imported titles and confirming the sustained appeal of local productions.

The top-grossing title of the year was *Exhuma*, a critically acclaimed occult horror, which attracted 11.9 m admissions and earned KRW 115.2 billion (EUR 78.1 m). It was closely followed by *The Roundup: Punishment* (11.5 m admissions) and *Inside Out 2* (8.8 m admissions), both sequels in well-established franchises.

Fandom-based releases emerged as a notable trend. *Heartspring: Teenieping of Love*, an animated feature adapted from a widely popular children's series, successfully broadened its appeal to family audiences. Meanwhile, *Lim Young Woong: IM HERO the Stadium*, a concert film centred around the beloved singer, brought in over KRW 10 billion (EUR 6.8 m), largely thanks to premium-priced special screenings that drew enthusiastic fans despite higher ticket prices.

The average ticket price declined by 3.8% to KRW 9 702 (EUR 6.6), influenced by fewer premium format sales and the expansion of discount programmes. Nevertheless, the average

number of admissions per capita remained steady at 2.4, maintaining one of the highest attendance rates worldwide.

Production and Funding

The overall slowdown in the theatrical market post-pandemic has contributed to a reduction in new investments, productions, and releases. At the same time, audience habits continue to evolve rapidly. According to industry professionals, the rise of streaming platforms has significantly transformed consumer behaviour, making cinema-going a more occasional rather than habitual activity for many Koreans.

Despite these challenges, there are signs of recovery. Most of the films that had been postponed during the pandemic (often referred to as "stock films") have now reached theatres, clearing the way for a new wave of releases from 2025 onward. At the same time, a growing number of creatives who had shifted to producing content for streaming platforms during their rapid pandemic-era expansion are now returning to theatrical filmmaking.

To support this transition and strengthen the sector, the Korean Film Council announced a new funding programme in early 2025 focused on mid-budget films, one of the categories hit hardest in the post-pandemic era. The initiative includes a dedicated allocation of KRW 10 billion (EUR 6.8 m) to support up to 30% of production expenses.

Other Asia

2024 data	HK	ID	MY ¹	SG [°]	TW	TH [*]
Population [°] (m)	7.5	283.5	35.6	6.0	23.3	71.7
Admissions (m)	18.7	126.2	34.9	7.7	22.9	36.7
Avg. adm. per capita	2.5	0.4	1.0	1.3	1.0	0.5
GBO (m EUR)	159.1	355.7	124.0	69.7	178.4	63.9[°]
Avg. Ticket price	8.5	2.8	6.7	9.1	7.8	1.7
National Market share	40%[°]	65%	17%	9%	11%	54%
Screens[°]	265	2 145²	1 232	277¹	945	-
Screen per 100 ¹ inhabitants	3.5	0.8	3.6	4.7	4.1	-
National feature films	46³	285³	63⁴	11³	57³	54³

* Hong Kong (HK) / Indonesia (ID) / Malaysia (MY) / Singapore (SG) / Taiwan (TW) / Thailand (TH)

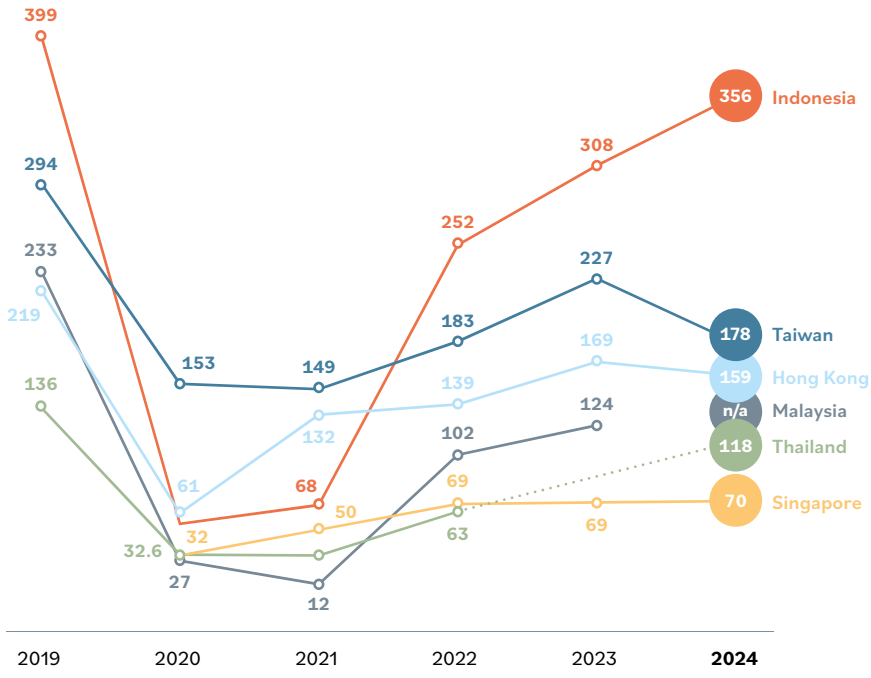
¹ 2023, ² 2022

³ National feature films released

⁴ National feature films produced

Gross box office[°] in selected Asian countries

In EUR millions



Sources: EAO/Lumiere, Hong Kong Box Office Limited, HKTA, Bicara Box Office, Indonesian Film Board, Taiwan Cinema, Thai Times, Nation Thailand, FIMAS, Alchemist Productions

Top 10 films by admissions in Indonesia in 2024

	International title	Country of origin • Director • Distributor	Admissions*
1	Agak Laen	ID • <i>Muhadkly Acho</i> • Antenna Entertainments	9 127 602
2	Vina: Before 7 Days	ID • <i>Anggy Umbara</i> • Dee Company	5 815 945
3	Kang Mak from Pee Mak	ID • <i>Herwin Novianto</i> • Falcon Pictures	4 860 565
4	Betrayal of Love	ID • <i>Hanung Bramantyo</i> • MD Entertainment	4 776 533
5	Dancing Village: The Curse Begins	ID • <i>Kimo Stamboel</i> • MD Entertainment	4 015 120
6	Grave Torture	ID • <i>Joko Anwar</i> • Rapi Films	4 000 826
7	If Mom Is Gone Tomorrow	ID • <i>Rudy Soedjarwo</i> • Leo Pictures	3 919 949
8	How to Make Millions Before Grandma Dies	TH • <i>Pat Boonitipat</i> • GDH	3 548 660
9	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	3 288 884
10	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	3 164 561

Source: Cinepoint

Top 10 films by admissions in Hong Kong in 2024

	International title	Country of origin • Director • Distributor	Admissions*
1	The Last Dance	HK • <i>Anselm Chan</i> • Emperor	2 154 140
2	Twilight of the Warriors: Walled In	HK CN • <i>Soi Cheang</i> • Intercontinental	1 688 974
3	Inside Out 2	US • <i>Kelsey Mann</i> • Disney	1 240 828
4	Cesium Fallout	CN HK • <i>Anthony Pun</i> • Edko Films	580 737
5	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • Universal	570 232
6	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Disney	517 192
7	Table for Six 2	HK • <i>Sunny Chan</i> • Edko Films	505 885
8	The Goldfinger	HK CN • <i>Felix Chong</i> • Emperor	402 977
9	Godzilla x Kong: The New Empire	US • <i>Adam Wingard</i> • Warner Bros.	368 617
10	The Moon Thieves	HK • <i>Kim-Wai Yuen</i> • Emperor, Intercontinental	346 837

■ National films
 ■ US films
 ■ Other films

Source: Lumiere/FAO, Comscore

Indonesia

Indonesia's box office maintained its post-pandemic recovery trajectory in 2024, registering a 15% increase in admissions compared to the previous year. Although total revenues remained 10% below pre-pandemic levels from 2019, the sustained upward trend reflects a strengthening market. Domestic productions played a central role in this rebound, accounting for 65% of the total box office and achieving 82 million admissions – the highest ever recorded in the country for local films. This surpasses the previous record of 58.2 million admissions set in 2022.

The horror genre continued to drive local success, representing 50% of domestic admissions. Five of the year's top 10 films were horror titles, including the three most successful releases. *Agak Laen*, a horror-comedy set in a haunted theme park, became the second highest-grossing Indonesian film of all time with more than 9.1 million admissions, just behind *KKN: Curse of the Dancing Village*, which exceeded 10 million in 2022.

Sources: The Straits Times, The Jakarta Post, The Nation, Deadline, Screen, Variety

Thailand

In 2024, Thailand stood out as a leading example of expanded public support for the film sector across Asia. While complete data for 2023 is not available, box office revenues nearly doubled between 2022 and 2024, reflecting a robust recovery in audience attendance.

Local productions contributed significantly to this growth. Eight Thai films surpassed the THB 100 million (EUR 2.6 million) threshold in 2024, up from only two in 2023. Notable successes included *Death Whisperer 2* (THB 811 million / EUR 21.2 million), *How to Make Millions Before Grandma Dies* (THB 339 million / EUR 8.9 million), and *Pee Nak 4* (THB 180 million / EUR 4.7 million).

In parallel, Thailand introduced a series of policy measures aimed at enhancing its competitive position as a regional production hub. New funding of EUR 6.2 million was announced to support local and international projects, while the location filming tax incentive was raised from 20% to 30%. The government also outlined plans to modernize film-related legislation, with the goal of streamlining application procedures for foreign and domestic productions.



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Africa

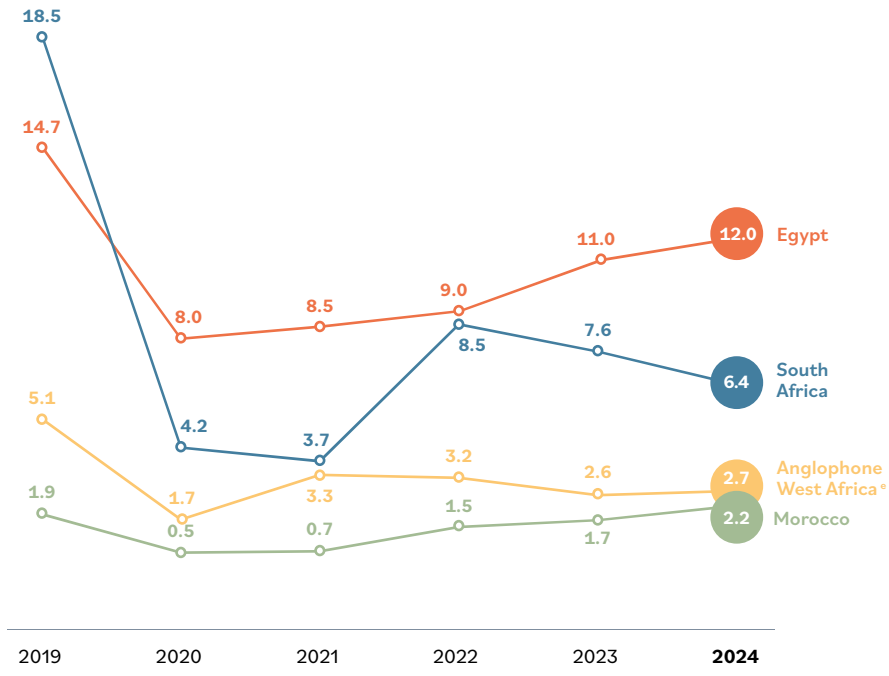
Africa

2024 data	Anglophone West Africa ¹	Egypt	Morocco	South Africa
Population (m)	281.4	116.5	38.1	64.0
Admissions (m)	2.7	12.0^e	2.2	6.4
Avg. adm. per capita	0.0	0.1	0.1	0.1
GBO (m EUR)	7.2	31.4	11.9	31.8
Avg. ticket price	2.7	2.6	5.4	5.0
National Market share	46%	71%	46%	0%
Screens	352	399	78	617
Screen per 100' inhabitants	0.1	0.3	0.2	0.9
National feature films	58³	47³	34²	3³

- 1 Anglophone West Africa includes Nigeria, Ghana, Liberia, and Sierra Leone. Nigeria accounts for an estimated 92% of the region's total box office.
- 2 Number of feature films produced for theatrical distribution in 2023
- 3 Number of national feature films released.

Admissions in selected African countries

In millions.



Top 10 films by admissions in Anglophone West Africa in 2024

Estimated admissions based on average ticket price of NGN 4 340.1.

	Original title	Country of origin • Director • Distributor	Admissions*
1	Everybody Loves Jenifa	NI • <i>Funke Akindele, Tunde Olaaye</i> • Filmone/Nollywood	259 092
2	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Filmone/Disney	162 834
3	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i> • Filmone/Sony	105 552
4	Gladiator II	US • <i>Ridley Scott</i> • Silverbird/Paramount	91 739
5	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Filmone/Disney	84 555
6	Queen Lateefah	NI • <i>Adeoluwa Owu</i> • Cinemax	84 219
7	Venom: The Last Dance	US • <i>Kelly Marcel</i> • Filmone/Sony	73 234
8	Mufasa: The Lion King	US • <i>Barry Jenkins</i> • Filmone/Disney	71 291
9	Ajosepo	NI • <i>Kayode Kasum</i> • Filmone/Nollywood	59 274
10	Beast of Two Worlds	NI • <i>Odunlade Adekola, Adebayo Tijani</i> • Filmone/Nollywood	58 248

Source: FilmOne, Comscore

Top 10 films by admissions in South Africa in 2024

	Original title	Country of origin • Director • Distributor	Admissions
1	Deadpool & Wolverine	US • <i>Shawn Levy</i> • Filmfinty	434 157
2	Moana 2	US • <i>D. G. Derrick Jr., J. Hand, D. Ledoux Miller</i> • Filmfinty	506 327
3	Inside Out 2	US • <i>Kelsey Mann</i> • Filmfinty	516 821
4	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i> • Filmfinty	396 728
5	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i> • UIP	445 535
6	Kung Fu Panda 4	US • <i>Mike Mitchell, Stephanie Stine</i> • UIP	249 828
7	Dune: Part Two	US • <i>Denis Villeneuve</i> • Empire	157 140
8	It Ends With Us	US • <i>Justin Baldoni</i> • Filmfinty	190 639
9	Gladiator II	US • <i>Ridley Scott</i> • UIP	167 536
10	Wicked	US GB • <i>Jon Chu</i> • UIP	167 759

■ National films ■ US films

Source: Filmfinty

South Africa

The South African film exhibition industry is currently facing significant challenges, with attendance levels remaining substantially below pre-pandemic figures. In 2024, admissions reached 6.4 million, down 16 percent compared to 2023 and far below the 18.5 million admissions recorded in 2019. The pandemic triggered major changes in the exhibition landscape, including the closure of numerous cinema sites, leaving some regions without any theatrical presence. By 2024, South Africa had 617 screens in operation, 159 fewer than in 2019. Broader economic pressures, combined with the growing popularity of global streaming services, have reduced disposable incomes and limited consumer spending on activities like cinema outings. The production sector is similarly under pressure, as limited funding and ongoing delays in the country's 25% cash rebate scheme have raised concerns and triggered appeals for urgent targeted support measures.

Source: Filmfinty, FilmOne, Variety

Anglophone West Africa

Led by Nigeria, which accounts for an estimated 92 percent of box office revenues, Anglophone West Africa's theatrical market recorded an increase in admissions in 2024 after two consecutive years of decline. Admissions rose to 2.7 million, marking a 2 percent increase over the previous year, with total box office revenues reaching NGN 11.6 billion (EUR 7.2 million). Nigerian "Nollywood" films expanded their market share to 46 percent, driven by the record-breaking success of *Everybody Loves Jenifa*, which achieved an estimated 259 092 admissions and became the most-watched film in the region during the calendar year, despite being released only in mid-December. Overall, 58 Nollywood feature films were released during the year, slightly fewer than the 65 US titles available to cinema-goers and below the 77 local productions released in 2023. This decline reflects a growing trend among Nigerian filmmakers to release ambitious projects directly on international streaming platforms, as global services increasingly turn their attention to the West African industry to tap into its prolific market. Nonetheless, increased investments in local content and an expanding cinema infrastructure are expected to further support theatrical growth in 2025.

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Middle East

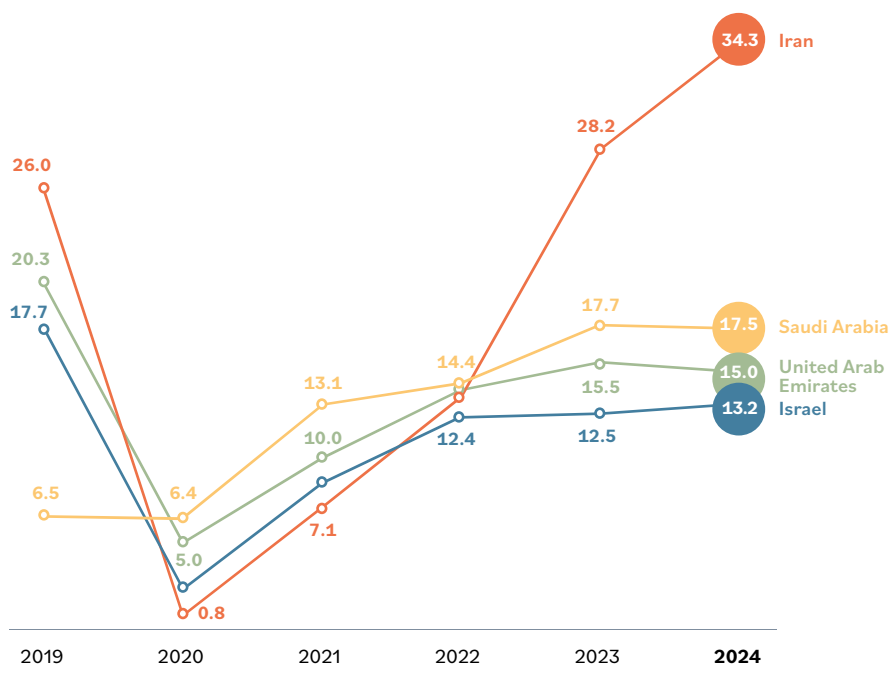
Middle East

2024 data	Iran	Israel	Saudi Arabia	United Arab Emirates
Population (m)	91.6	9.9	33.9	10.9
Admissions (m)	34.3	13.2	17.5	15.0^e
Avg. adm. per capita	0.4	1.3	0.5	1.4
GBO (m EUR)	425.1¹	105.9	208.3	201.3^e
Avg. Ticket price	12.4 ¹	8.0	11.9	13.4
National Market share	100%	10%	8%	1%^e
Screens	929	434²	636	702
Screen per 100' inhabitants	1.0	4.4	1.9	6.5
National feature films	174³	22⁴	12⁴	5⁴

- 1 Box office revenues for 2024 amounted to IRR 19 363.3 bn. The average ticket price is estimated at IRR 564 220. Euro figures are derived from official exchange rates (page 78). Due to the disparity between official and market rates, these figures may overestimate the actual economic value.
- 2 2023, 3 Includes documentary features, 4 Number of national fiction films released

Admissions in selected Middle Eastern countries

In millions.



Top 10 films by admissions in Iran in 2024

	International title	Country of origin • Director	Admissions
1	70/30	IR • <i>Bahram Afshari</i>	5 924 416
2	Texas 3	IR • <i>Seyed Massoud Atyabi</i>	4 445 017
3	Pressure Cooker	IR • <i>Rambod Javan</i>	4 072 605
4	Bloody Alligator	IR • <i>Javad Ezzati</i>	2 800 580
5	Intoxicated by Love	IR TR • <i>Hassan Fathi</i>	2 085 381
6	Breakfast with Giraffes	IR • <i>Soroush Sehat</i>	1 968 888
7	Pool & Party	IR • <i>Saeed Soheili</i>	1 685 345
8	Don't Be Shy 2	IR • <i>Reza Maghsoudi</i>	1 587 074
9	Woolina and No Birds	IR • <i>Hossein Saffarzadegan, Maysam Hosseini</i>	1 571 326
10	Year of the Cat	IR • <i>Mostafa Taghizadeh</i>	1 182 790

Source: Iranian Independents

Top 10 films by admissions in Saudi Arabia in 2024

	Original title	Country of origin • Director	Admissions
1	Bad Boys: Ride or Die	US • <i>Adil El Arbi, Bilall Fallah</i>	1 746 021
2	Welad Rizk 3: El Qadia	EG • <i>Tareq El Eryan</i>	885 145
3	Inside Out 2	US • <i>Kelsey Mann</i>	707 896
4	Gawaza Toxic	EG • <i>Mahmoud Karim</i>	634 607
5	Shabab El Bomb	SA • <i>Yule Caise</i>	622 561
6	Deadpool & Wolverine	US • <i>Shawn Levy</i>	502 584
7	Fasel Men El Lahazat El Lazeeza	EG • <i>Ahmed El Gendy</i>	458 272
8	The Wild Robot	US • <i>Chris Sanders</i>	452 654
9	Ex Meraty	EG • <i>Moataz El Tony</i>	447 515
10	Despicable Me 4	US • <i>Chris Renaud, Patrick Delage</i>	411 476

■ National films
 ■ US films
 ■ Other films

Source: Comscore

Iran

Cinema admissions in Iran grew by 22% in 2024, reaching 34.3 million and marking the best result for movie theatres since 2000. Following a familiar trend, comedies dominated the box office, with eight titles securing spots in the country's year-end top ten. *70/30*, a debut comedy directed by actor-turned-filmmaker Bahram Afshari, was the highest grossing film of the year with 5.9 million admissions.

National production also continued its upward trend for the fourth consecutive year, with 174 feature films completed in 2024, including 50 feature length documentaries. The number of imported films declined further in the highly regulated market, pushing the share of local productions to nearly 100% of box office revenues. While Iran's theatrical market remains largely dominated by government-backed productions, independent Iranian films continued to achieve notable success abroad. Among them, *The Seed of the Sacred Fig*, shot partly in secret by director Mohammad Rasoulof, received major international acclaim and went on to secure an Academy Award nomination, submitted by Germany.

Source: Iranian Independents, Screen International, Financial Times

Saudi Arabia

Saudi Arabia's cinema industry, once booming after the 2018 lifting of a decades long ban, has recently plateaued. After peaking in 2023, admissions are estimated to have declined to 17.5 million in 2024, with box office earnings reaching SAR 846 million (EUR 208 m). Ticket prices have decreased for the second consecutive year to drive attendance amid growing competition from streamers and the end of the cinema opening boom, but the move has yet to significantly boost the market. The biggest film of the year was *Bad Boys: Ride or Die*, which, with 1.7 million tickets sold, became the highest grossing theatrical release in Saudi history. *Shabab El Bomb*, a comedy based on a popular Saudi TV series, was the top performing local title, attracting 0.6 m. moviegoers and ranking 5th for the year. National productions are increasingly seen as key to the sector's future, with industry professionals believing Saudi-produced films that resonate with domestic audiences could help the market during this uncertain time for distributors and exhibitors. Supporting this view, the local film *Hobal*, released in early 2025, is poised to become the biggest box office hit of all time for a Saudi film, a good start for a theatrical year that professionals expect to reverse the trend and drive growth again.



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Exchange Rates and Sources

Exchange rates applied in this publication

Annual average mid-market exchange rates: local currency to Euro

ISO	Currency		2019	2020	2021	2022	2023	2024
AE	United Arab Emirates Dirham	AED	0.24323	0.23840	0.23022	0.25858	0.25183	0.25157
AR	Argentine Peso	ARS ¹	0.01855	0.01241	0.00890	0.00727	0.00312	0.00101
AU	Australian Dollar	AUD	0.62097	0.60252	0.63513	0.65870	0.61443	0.60968
BA	Bosnia-Herzegovina Convertible Mark	BAM	0.51000	0.51000	0.51000	0.51000	0.51000	0.51000
BC	Bulgarian Lev	BCN	0.51000	0.51000	0.51000	0.51000	0.51000	0.51000
BO	Peso Boliviano	BOP	0.12927	0.12670	0.12236	0.13743	0.13384	0.13370
BR	Brazilian Real	BRL	0.22646	0.16983	0.15674	0.18389	0.18518	0.17144
CA	Canadian Dollar	CAD	0.67326	0.65280	0.67430	0.72961	0.68511	0.67469
CH	Swiss Franc	CHF	0.89893	0.93242	0.92520	0.99454	1.02933	1.04935
CL	Chilean Peso	CLP	0.00127	0.00110	0.00111	0.00109	0.00110	0.00098
CN	Chinese Yuan Renminbi	CNY	0.12930	0.12687	0.13111	0.14095	0.13055	0.12836
CO	Colombian Peso	COP	0.00027	0.00024	0.00023	0.00022	0.00021	0.00023
CZ	Czech Republic Koruna	CZK	0.03895	0.03772	0.03900	0.04066	0.04166	0.03979
DK	Danish Krone	DKK	0.13394	0.13383	0.13448	0.13420	0.13424	0.13400
DO	Dominican Peso	DOP	0.01741	0.01549	0.01478	0.01722	0.01647	0.01551
EG	Egyptian Pound	EGP	0.05326	0.05556	0.05404	0.04956	0.03020	0.02040
GB	Great Britain Pound	GBP	1.14019	1.12244	1.16289	1.17049	1.14953	1.18082
GH	Nigerian Naira	NGN	0.00291	0.00244	0.00211	0.00223	0.00143	0.00062
HK	Hong Kong Dollar	HKD	0.11400	0.11286	0.10877	0.12126	0.11812	0.11839
HR	Croatian Kuna	HRK ²	0.13488	0.13237	0.13294	0.13263	1.00000	1.00000
HU	Hungarian Forint	HUF	0.00307	0.00284	0.00279	0.00255	0.00262	0.00253
ID	Indonesian Rupiah	IDR	0.00006	0.00006	0.00006	0.00006	0.00006	0.00006
IL	New Israeli Shekel	ILS	0.25060	0.25433	0.26175	0.28266	0.25218	0.24972
IN	Indian Rupee	INR	0.01268	0.01182	0.01144	0.01208	0.01120	0.01104
IR	Iranian Rial	IRR ¹	0.00002	0.00002	0.00002	0.00002	0.00002	0.00002
IS	Icelandic Króna	ISK	0.00729	0.00647	0.00666	0.00702	0.00670	0.00670
JP	Japanese Yen	JPY	0.00819	0.00820	0.00770	0.00722	0.00658	0.00610
KR	Korean Won	KRW	0.00077	0.00074	0.00074	0.00074	0.00071	0.00068
KW	Kuwaiti Dinar	KWD	2.94217	2.85895	2.80296	3.10081	3.01069	3.01245
LR	Nigerian Naira	NGN	0.00291	0.00244	0.00211	0.00223	0.00143	0.00062
MA	Moroccan Dirham	MAD	0.09288	0.09219	0.09406	0.09346	0.09128	0.09292
MX	Mexican Peso	MXN	0.04637	0.04075	0.04171	0.04718	0.05208	0.05047
MY	Malaysian Ringgit	MYR	0.21564	0.20828	0.20406	0.21577	0.20279	0.20188
NI	Nigerian Naira	NGN ¹	0.00291	0.00244	0.00211	0.00223	0.00143	0.00062
NO	Norwegian Krone	NOK	0.10151	0.09298	0.09843	0.09877	0.08755	0.08598
NZ	New Zealand Dollar	NZD	0.58850	0.56775	0.59803	0.60210	0.56793	0.55915
PA	United States Dollar	USD	0.89328	0.87551	0.84549	0.94962	0.92484	0.92389
PL	Polish Zloty	PLN	0.23266	0.22450	0.21893	0.21303	0.22001	0.23209
QA	Qatari Riyal	QAR	0.24541	0.24052	0.23228	0.26089	0.25408	0.25382
RO	Romanian Leu	RON	0.21078	0.20629	0.20322	0.20254	0.20218	0.20092
SA	Saudi Riyal	SAR	0.23821	0.23347	0.22547	0.25323	0.24662	0.24637
SE	Swedish Krona	SEK	0.09444	0.09506	0.09858	0.09389	0.08717	0.08743
SG	Singapore Dollar	SGD	0.65482	0.63454	0.62933	0.68880	0.68876	0.69141
SL	Nigerian Naira	NGN	0.00291	0.00244	0.00211	0.00223	0.00143	0.00062
TH	Thai Baht	THB	0.02877	0.02798	0.02644	0.02708	0.02657	0.02618
TR	Turkish Lira	TRY	0.15744	0.12492	0.09553	0.05738	0.03896	0.02816
TW	New Taiwan Dollar	TWD	0.02888	0.02959	0.03017	0.03186	0.02968	0.02877
UA	Ukrainian Hryvnia	UAH	0.03456	0.03248	0.03099	0.02936	0.02529	0.02301
US	United States Dollar	USD	0.89328	0.87551	0.84549	0.94962	0.92484	0.92389
UY	Uruguayan Peso	UYU	0.02534	0.02084	0.01941	0.02307	0.02382	0.02298
ZA	South African Rand	ZAR	0.06183	0.05319	0.05721	0.05806	0.05013	0.05041

Source: European Central Bank, International Monetary Fund

1 Official rates may differ from the market rate

2 Since 2023, Croatia has entered the Eurozone and has stopped using HRK.

Sources

FOCUS 2025 was prepared by the European Audiovisual Observatory. We would like to thank the following sources:

ISO	Organisation	Website
AE	UAE Media Council	uaemc.gov.ae
AR	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	incaa.gov.ar
AT	Österreichisches Filminstitut (ÖFI)	filminstitut.at
AU	Motion Picture Distributors Association (MPDAA)	mpdaa.org.au
AU	Screen Australia	screenaustralia.gov.au
BA	Sarajevo Film Festival (SFF)	sff.ba
BE	Centre du cinéma et de l'audiovisuel (CFWB)	audiovisuel.cfwb.be
BE	Vlaams Audiovisueel Fonds (VAF)	vaf.be
BG	National Film Center (NFC)	nfc.bg
BO	ADECINE	adecine.gob.bo
BR	ANCINE	ancine.gov.br
CA	Canadian Media Prod. Assoc. (CMPA)	cmpa.ca
CA	Statistics Canada	statcan.gc.ca
CH	Federal Office of Culture	bak.admin.ch
CH	Federal Office of Statistics	bfs.admin.ch
CL	Ministerio de las Culturas, las Artes y el Patrimonio	cultura.gob.cl
CN	China Film Administration	chinafilm.gov.cn
CN	National Bureau of Statistics of China	data.stats.gov.cn
CO	Ministerio de Cultura de Colombia	mincultura.gov.co
CY	Cyprus Ministry of Education, Sport and Youth - Cultural Services	moe.gov.cy
CZ	Czech Audiovisual Fund	fondkinematografie.cz
CZ	Unie Filmových Distributorů (UFD)	ufd.cz
DE	Filmförderungsanstalt (FFA)	ffa.de
DE	Spitzenorganisation der Filmwirtschaft (SPIO)	spio.de
DK	Danish Film Institute (DFI)	dfi.dk
DK	Statistics Denmark	dst.dk
DO	Dirección General de Cine República Dominicana (DGCINE)	dgcine.gob.do
EC	Instituto de Cine y Creación Audiovisual (ICCA)	cinelayaudiovisual.gob.ec
EE	Estonian Film Institute	filmi.ee
EG	Central Agency for Public Mobilization and Statistics (CAPMAS)	capmas.gov.eg
ES	Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA)	culturaydeporte.gob.es/cultura/areas/cine
FI	Finnish Film Foundation (FFF)	ses.fi
FR	Centre national du cinéma et de l'image animée (CNC)	cnc.fr
FR	Le film français	lefilmfrancais.com
GB	British Film Institute (BFI)	bfi.org.uk
GR	Hellenic Film & Audiovisual Centre	gfc.gr
HK	Hong Kong Box Office Ltd	report.hkboxoffice.com
HK	Hong Kong Theatre Association (HKTA)	hkta.org.hk
HR	Croatian Audiovisual Centre (HAVC)	havc.hr
HU	National Film Office (NFO)	nemzetifilmiroda.hu
ID	Bicara Box Office	bicaraboxoffice.wordpress.com
ID	Indonesian Film Board (Badan Perfilman Indonesia/BPI)	bpi.or.id
IE	Pearl & Dean	pearlanddean.com
IE	Screen Ireland	screenireland.ie
IL	Central Bureau of Statistics of Israel	cbs.gov.il
IN	Federation of Indian Chambers of Commerce and Industry (FICCI)	ficci.in
IN	Ormax Media	ormaxmedia.com
IR	Iranian Independents	
IS	Icelandic Film Centre	icelandicfilmcentre.is
IS	Statistics Iceland (HI)	statice.is
IT	Società Italiana degli Autori ed Editori (SIAE)	siae.it
IT	ANICA	anica.it
IT	Cinetel	cinetel.it
IT	DG Cinema e Audiovisivo - Ministero della Cultura (MiC)	cinema.beniculturali.it
JP	Motion Picture Association of Japan (EIREN)	eiren.org
KR	Korean Film Council (KOFIC)	koreanfilm.or.kr
LT	Lithuanian Film Center	lkc.lt
LU	Centre national de l'audiovisuel (CNA)	cna.public.lu

ISO	Organisation	Website
LU	Film Fund Luxembourg	filmfund.lu
LV	National Film Centre of Latvia (NFC)	nfc.lv
MA	Centre Cinématographique Marocain (CCM)	ccm.ma
ME	Film Centre of Montenegro	mku.gov.me
MK	North Macedonian Film Agency	filmfund.gov.mk
MT	National Statistics Office	nso.gov.mt
MT	Screen Malta	screenmalta.com
MX	IMCINE	imcine.gob.mx
MY	National Film Development Corporation of Malaysia (FINAS)	finas.gov.my
NG	FilmOne	filmone.ng.com
NL	Dutch Exhibitors Association (NVBF)	denvbf.nl
NL	MaccsBox	maccsbox.nl
NL	Nederlands Filmfonds (NFF)	filmfund.nl
NL	Netherlands Association of Film Distributors (NVF)	filmdistributeurs.nl
NO	Film og Kino	filmweb.no/filmogkino
NO	Norsk Filminstitutt (NFI)	nfi.no
NZ	Motion Picture Distributors Association (MPDA)	mpda.org.nz
NZ	New Zealand Film Commission	nzfilm.co.nz
PA	Dicine	dicine.micultura.gob.pa
PL	Polish Film Institute (PISF)	pisf.pl
PT	Instituto do Cinema e do Audiovisual (ICA)	ica-ip.pt
RO	Centrul National al Cinematografiei (CNC)	cnc.gov.ro
RS	Film Center Serbia (FCS)	fcs.rs
SA	Saudi Film Commission	film.moc.gov.sa
SE	Swedish Film Institute (SFI)	sfi.se
SG	Singapore Film Commission / IMDA	imda.gov.sg
SI	Slovenski Filmski Center (SFC)	film-center.si
SK	Slovak Film Institute (SKFI)	sfu.sk
TR	Antrakt	antraktsinema.com
TR	Ministry of Culture and Tourism - DG Sinema	sinema.gov.tr
TW	Taiwan Cinema	taiwancinema.com
UA	Media Resources Management (MGM)	mrm.ua
US	Cinema United	cinemaunited.org
US	Motion Picture Association (MPA)	motionpictures.org
UY	Dirección del Cine y Audiovisual Nacional (ICAU)	icaui.mec.gub.uy
ZA	Filmfinty	teamfinty.org.za
ZA	National Film and Video Fund (NFVF)	nfvf.co.za
	Arab Cinema Center	acc.film
	Comscore	comscore.com
	Deadline	deadline.com
	European Central Bank (ECB)	ecb.europa.eu
	Eurostat	ec.europa.eu/eurostat
	Gower Street Analytics	gower.st
	International Monetary Fund (IMF)	imf.org
	International Movie Database (IMDb)	imdb.com
	LUMIERE Database	lumiere.obs.coe.int
	MEDIA Salles	mediasalles.it
	Observatório Iberoamericano do Audiovisual (OIA)	oia-caci.org
	Omdia	omdia.com
	Screen International	screendaily.com
	The Hollywood Reporter	hollywoodreporter.com
	The Numbers	the-numbers.com
	UNIC	unic-cinemas.org
	Variety	variety.com
	World Bank	worldbank.org



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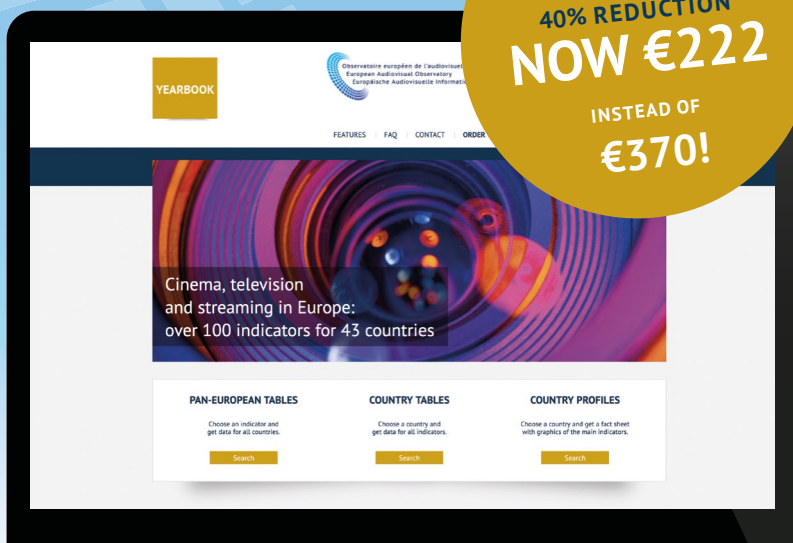
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