

# Heritage films in cinemas A 2014-2023 analysis

Gilles Fontaine  
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**This report analyses the market for heritage films in Europe between 2014 and 2023.**

**This report covers Europe as defined by the member States of the Council of Europe.**

**The data used in this report have been extracted from the Observatory's LUMIERE database.**

**The precise definitions and exact scope of the report can be found on slide 4.**

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# The scope of the report

## Age of films

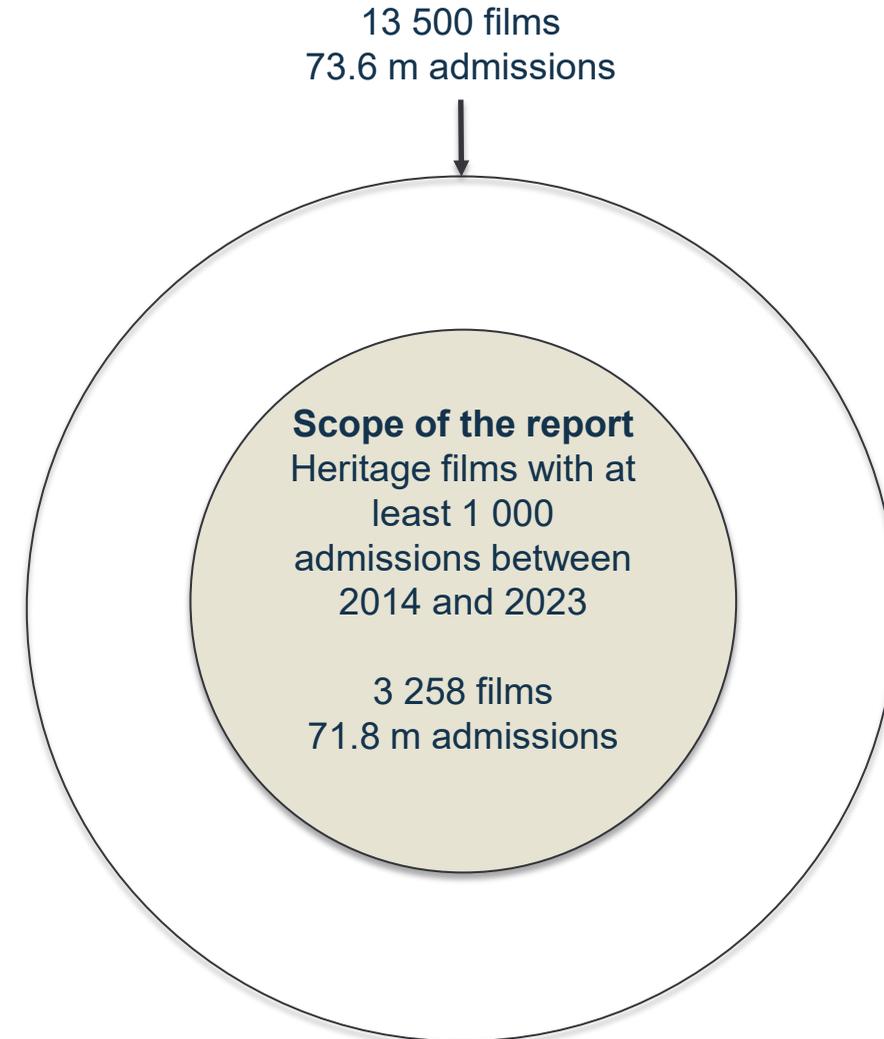
A heritage film is defined as a film on release at least 10 years after its production year. Some of the films turned 10 years old during the 2014-2023 period. Only admissions when the film was actually a heritage film have been accounted for.

## Commercial exploitation

The vast majority of heritage films are only re-released at festivals, without a proper commercial exploitation. Of the 13 500 heritage films on release between 2014 and 2023, about 75% received fewer than 1 000 admissions during this period, for a total of 1.7 million admissions, or about 170 admissions per film.

This report focuses on heritage films with a minimum level of commercial exploitation, using the proxy of achieving at least 1000 admissions between 2014 and 2023.

All heritage films with at least 1 admission between 2014 and 2023



## **Key findings**

## THE MARKET FOR HERITAGE FILMS IN EUROPE

**Heritage films (10 years and older) are a significant segment of the offer of films in Europe:** With 12.5 million admissions in Europe in 2023 (1.5% of all cinema admissions), heritage films represent a niche market for cinema exhibition in Europe. However, they contribute significantly to the diversity of the film offer. If only films with at least 1 000 admissions are taken into account, heritage films accounted for 21% of all films on release in 2023 (and around 30% if all heritage films, are taken into account, regardless of their number of admissions).

**Admissions to heritage films are on the rise:** since 2014, admissions to heritage films have increased faster than admissions to all films, so their share in all admissions has increased, while the number of heritage films on release has also increased, albeit at a slower rate than admissions. Admissions to heritage films in 2022 and 2023 were significantly higher than in the pre-COVID years, with more films achieving at least 100 000 admissions in Europe (13 in 2023).

**Indeed, admissions to heritage films are quite concentrated:** the top 100 most successful films accounted for more than half of all admissions to heritage films between 2014 and 2023 and only 78 films achieved more than 200 000 admissions. However, admissions to heritage films are slightly less concentrated than admissions to all films.

## Key findings

**France is by far the most important European market for heritage films:** France accounted for 46% of European admissions to films aged 10 and over in 2023, followed at a distance by the United Kingdom (19%). It is also in France that the share of admissions to heritage films account for the highest proportion of total admissions (3.2%). Public support schemes for cinema education seem to play an important role in France's leadership.

France is not only the home to French heritage films, but also by far is the main export market for heritage films originating from other European countries, with national films accounting for only 24% of heritage admissions between 2014 and 2023, compared to 36% for all films.

Certain markets (e.g. Germany and Spain) appear to be underdeveloped in terms of heritage films when compared to their share of all cinema admissions in Europe.

### THE EXPLOITATION OF HERITAGE FILMS

**Heritage films are mostly re-releases:** for the vast majority of films, the release of a heritage film in a country is a re-release. There are very few examples of first releases in a country, and they tend to achieve very low levels of admissions.

**Most admissions are achieved in one country:** on average, more than 80% of admissions of a heritage film were achieved in only one European country, with exceptions such as US blockbusters and several classics (*2001: A Space Odyssey*; *Apocalypse Now*; *Pulp Fiction*).

**The re-release of a heritage film generates far fewer admissions than the first release:** on average, heritage films were released in less than half the number of countries in which they were first released. The average number of admissions for the re-release was 1.2% of first release admissions, with the notable exception of some films which achieved about the same level of admissions than for their first release.

### **EUROPEAN FILMS IN THE EUROPEAN HERITAGE MARKET**

**US films are less dominant in the heritage film market than in general:** between 2014 and 2023, US films accounted for 53% of admissions to heritage films in Europe (compared to 64% of all admissions), followed by French films (14%) and by UK films (12%). Overall, European films captured 37% of the heritage film market.

Outside European countries and the USA, only Japan appears in the top 10 countries of origin for admissions to heritage films.

**Admissions to European heritage films have increased, but at slower rate than the market:** in 2023, admissions were significantly higher than in 2014 and had returned to their pre-COVID levels. However, the share of European films in the heritage film market is decreasing.

**Children's films are well represented among top European heritage films:** out of the 26 European films with 200 000 admissions or more between 2014 and 2023, 9 were children's films. France accounted for almost all admissions for these 9 films, again highlighting the key role of public support schemes for cinema education.

### **Exports are key for European heritage films**

Exports accounted for around 50% of all European admissions to European heritage films. The United Kingdom is by far the lead exporter for European heritage films in Europe, followed by Italy, Germany and France.

# **The market for theatrical heritage films in Europe**

## Releases

**3 258** different films aged 10 years or more were on release in Europe between 2014 and 2023, representing **14%** of all different films on release.

Films 'on release' are defined in a restrictive way: only films with at least 1 000 admissions are considered. Average admissions per film are therefore higher than if all films on release were considered.

Only admissions during years when the film was or became aged 10 years or more are considered.

## Admissions

Films aged 10 years or more accounted for **71.9** million admissions in Europe between 2014 and 2023, representing **0.8%** of all admissions.



## Average admissions per film

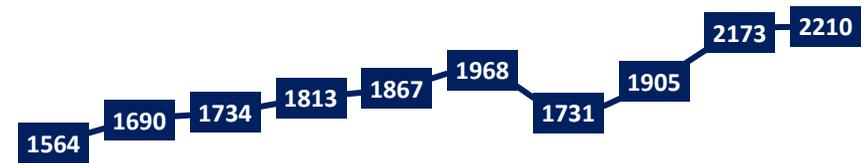
On average, films aged 10 years or more got **20 000** admissions between 2014 and 2023, vs. **324 000** for all films.

# Large increase in admissions between 2014 and 2023

Excluding the COVID years, both the number of releases and the admissions to films aged 10 years and over increased significantly between 2014 and 2023.

In particular, the number of admissions to films aged 10 and over grew at an average annual rate of **8%**.

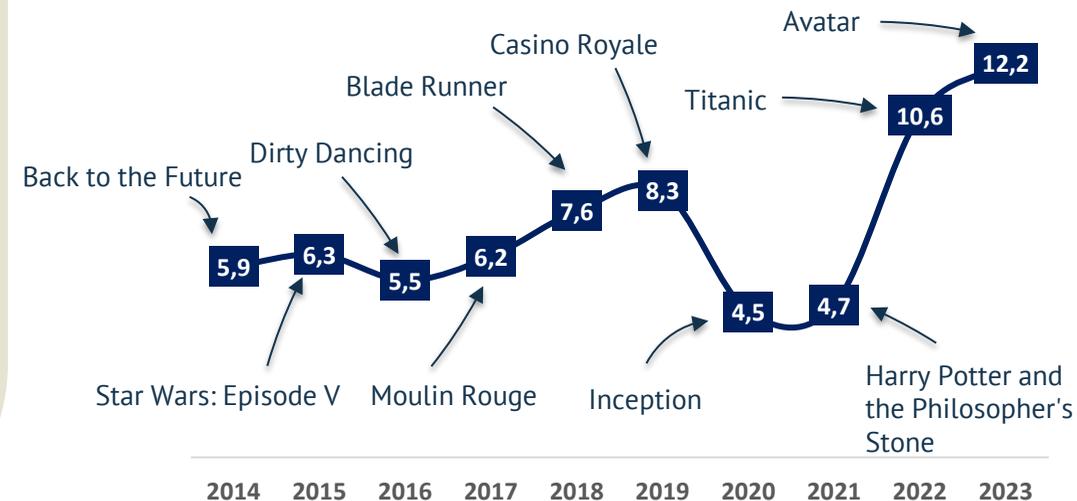
### NUMBER OF HERITAGE FILMS ON RELEASE IN EUROPE



Only films with at least 1 000 admissions between 2014 and 2023 are accounted for.

2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

### ADMISSIONS TO HERITAGE FILMS IN EUROPE (m)



Back to the Future: top heritage film by admissions for the year

# The share of heritage films in total admissions has more than doubled since 2014

The share of films aged 10 years or older in all films on release has decreased, as the number of new films produced and released has increased.

However, the share of films aged 10 years or older in all admissions in Europe jumped from **0.6%** in 2015 to **1.5%** in 2023.

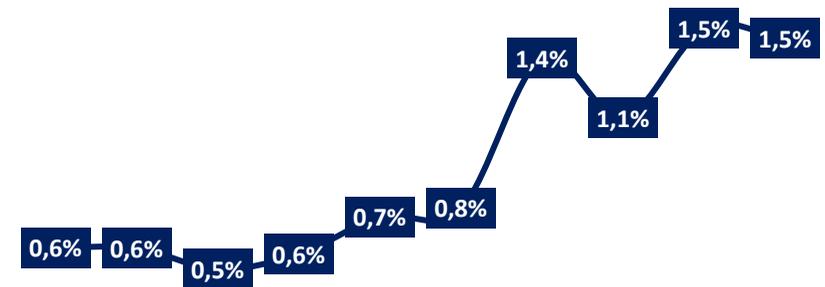
## SHARE OF HERITAGE FILMS IN ALL FILMS ON RELEASE IN EUROPE



Only films with at least 1 000 admissions between 2014 and 2023 are accounted for.

2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

## SHARE OF HERITAGE FILMS IN TOTAL FILM ADMISSIONS IN EUROPE



2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

# The heritage film market depends on the success of a limited number of films

As for cinema admissions all films considered, the market for heritage films depends on a relatively small number of films: of the 3 611 heritage films on-release between 2014 and 2023, **the top 100** films by admissions accounted for **54% of admissions**.

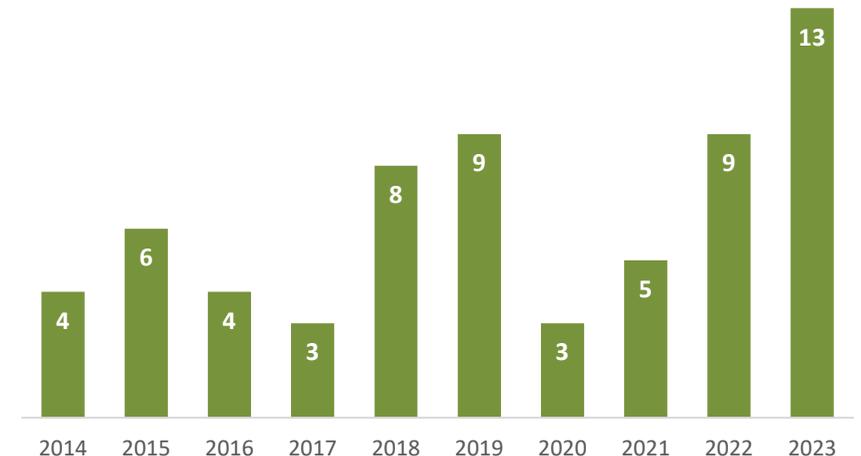
The record level for admissions to heritage films in 2022 and 2023 was due to a significant number of successes, including two blockbusters, *Avatar* (produced in 2009) and *Titanic* (produced in 1997), released in 2022 and 2023, respectively.

**Franchises** such as *Harry Potter* (2.3m admissions), *The Lord of the Rings* (1.4m), *James Bond* (1.3m), *Star Wars* (1.1m) feed the list of the most successful heritage films. However, the re-releases of the corresponding films between 2014 and 2023 only accounted for less than 1% of the number of admissions on their first release.

SHARE OF TOP N FILMS IN TOTAL ADMISSIONS TO HERITAGE FILMS IN EUROPE (2014-2023)



NUMBER OF HERITAGE FILMS WITH 100 000 ADMISSIONS OR MORE PER YEAR ON RELEASE



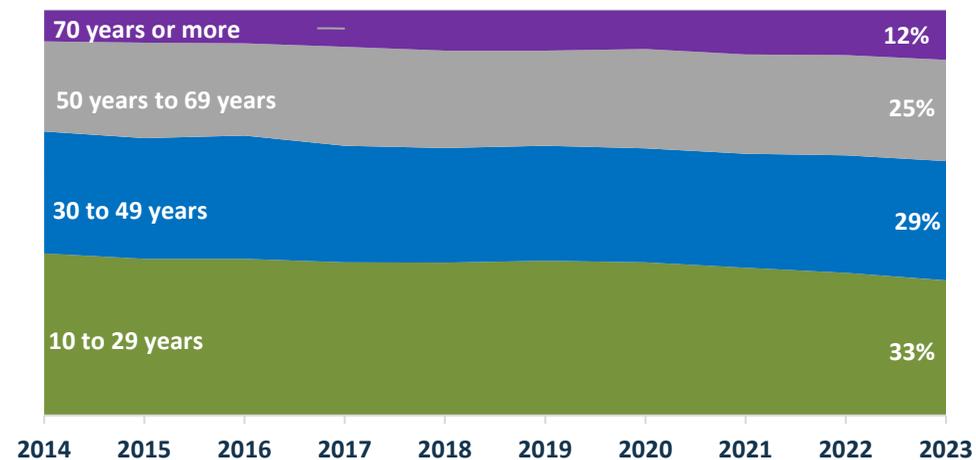
# Recent heritage films account for a growing proportion of admissions

While the distribution by age of films aged 10 years on release in Europe has remained quite constant between 2014 and 2023, films aged under 30 years accounted for an increasing share of admissions.

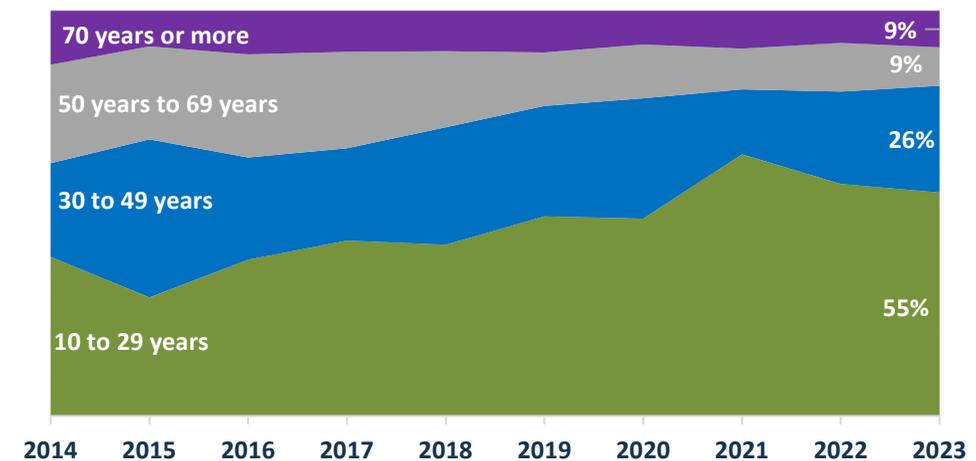
The 5 most successful heritage films on release in 2023 were all aged between 20 and 26 years (*Titanic*; *Astérix & Obélix : Mission Cléopâtre*; *The Lord of the Rings: The Return of the King*; *Elf*; *The Lord of the Rings: The Fellowship of the Ring*).

Only 5 out of the 50 most successful heritage films on release in 2023 were produced in 1970 or earlier (*The Wizard of Oz*; *The Circus*; *It's a Wonderful Life*; *2001: A Space Odyssey*; *Les Quatre Cents Coups*).

BREAKDOWN OF HERITAGE FILMS ON RELEASE BY AGE OF FILM



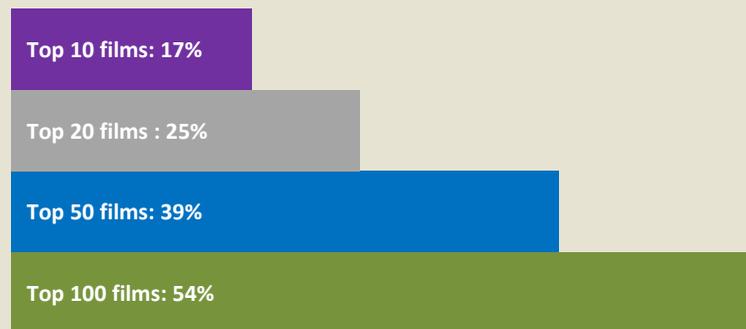
BREAKDOWN OF ADMISSIONS TO HERITAGE FILMS BY AGE OF FILM



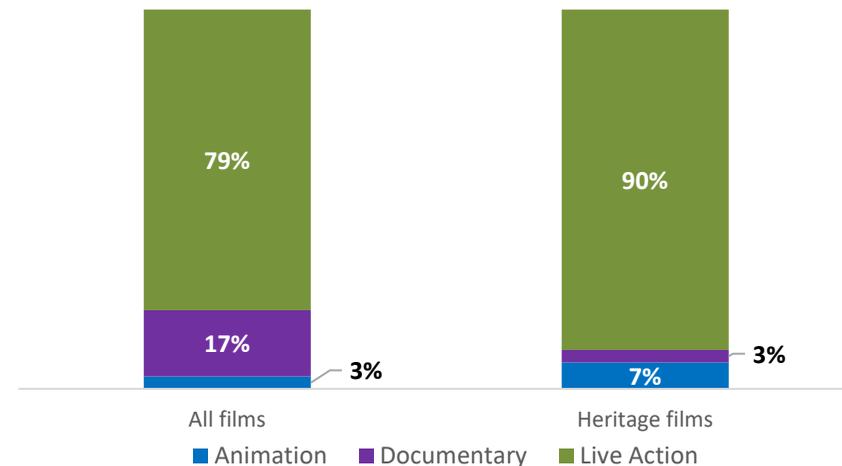
# Documentary heritage films are underrepresented

Looking at genres, documentaries account for a very small share of heritage films on release when compared to their share of all films on release. Conversely, animated films are more common among heritage films on release than among all films on release.

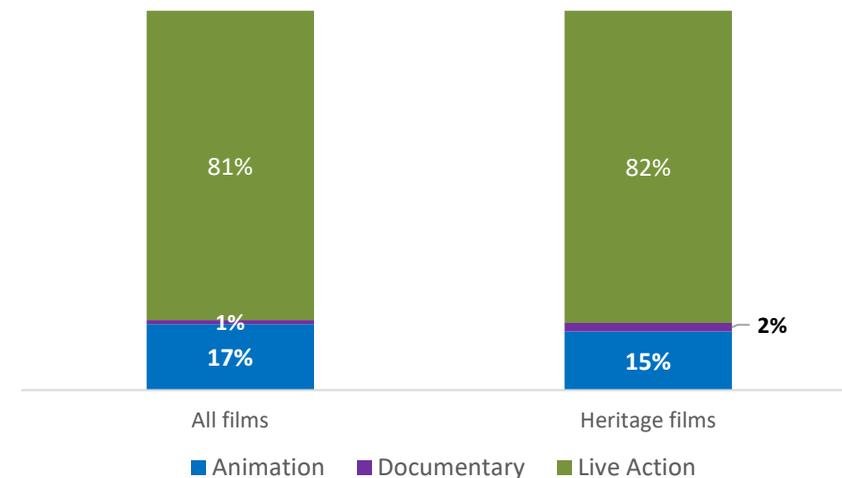
However, in terms of admissions, the breakdown by genre for heritage films is quite similar to the breakdown for all films.



**BREAKDOWN OF FILMS ON RELEASE BY GENRE  
(ALL FILMS VS. HERITAGE FILMS)**



**BREAKDOWN OF FILMS ADMISSIONS BY GENRE  
(ALL FILMS VS. HERITAGE FILMS)**



## **The main markets in Europe for heritage films**

# Nearly half of heritage admissions are in France

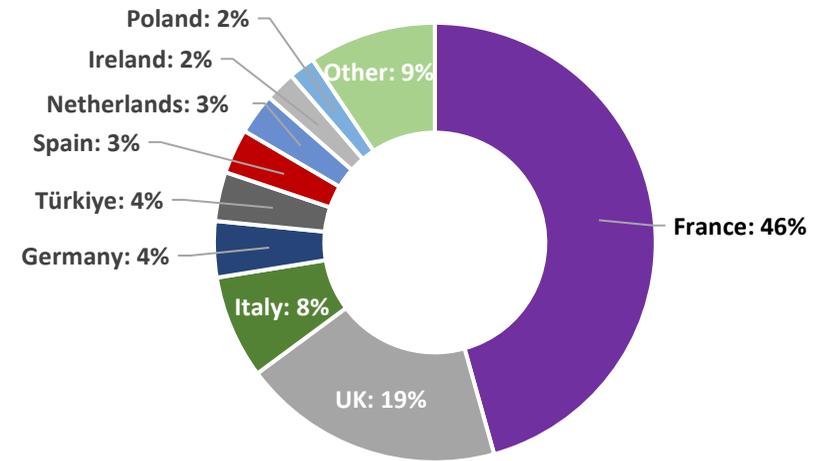
In 2023, France accounted for 46% of European admissions to films aged 10 and more, followed at a distance by the United Kingdom (19%).

France also has the highest share of admissions to heritage films in total admissions (3.2%).

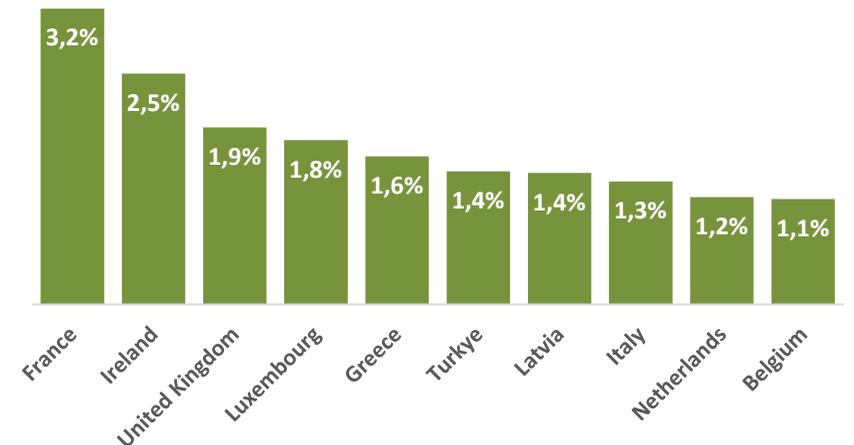
France's key role in the heritage film market is probably due to its extensive public support for screenings for primary and secondary school students. In 2023, 18 of the top 20 heritage films in terms of admissions were available for these special screenings.

Germany (4%) and Spain (3%) accounted for a comparatively small share of admissions to heritage films in Europe when compared with their share of admissions to all films (11% and 9% respectively).

BREADOWN OF HERITAGE ADMISSIONS BY MARKET (2023)



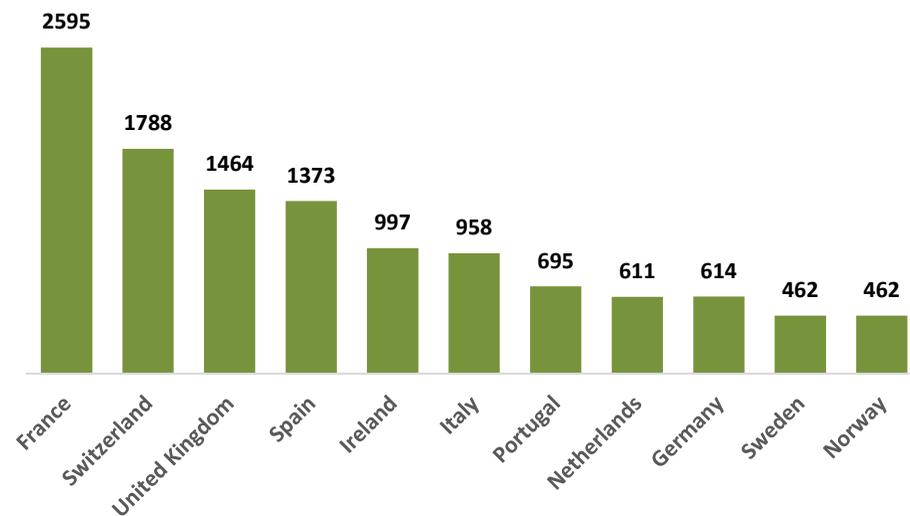
COUNTRIES WITH THE HIGHEST SHARES OF HERITAGE ADMISSIONS IN TOTAL ADMISSIONS (2023)



# The largest offer of heritage films is available in France

France's leading role in the heritage film market is due in particular to the wide range of films available.

**COUNTRIES WITH THE HIGHEST NUMBER OF DIFFERENT HERITAGE FILMS ON RELEASE BETWEEN 2014 AND 2023**

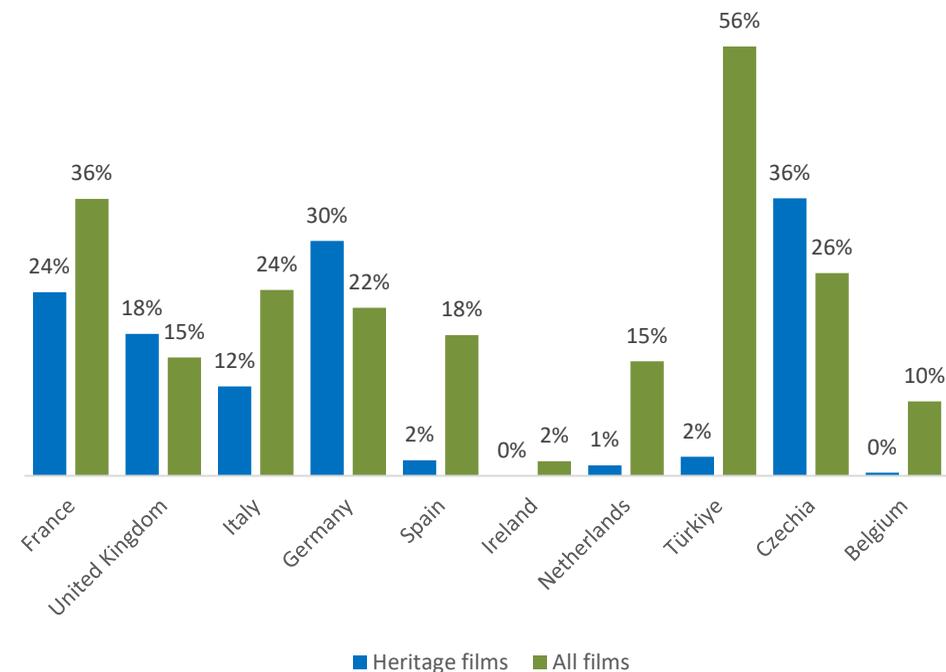


# France's heritage market is widely open to foreign films

In France, Italy, Spain, Netherlands, Türkiye and Belgium, the heritage film market is more oriented toward foreign films than the first release market.

Conversely, in the United Kingdom, Germany, and in Czechia, national heritage films account for a higher proportion of admissions than all films.

SHARE OF ADMISSIONS TO NATIONAL FILMS:  
HERITAGE FILMS VS. ALL FILMS (2014-2023)



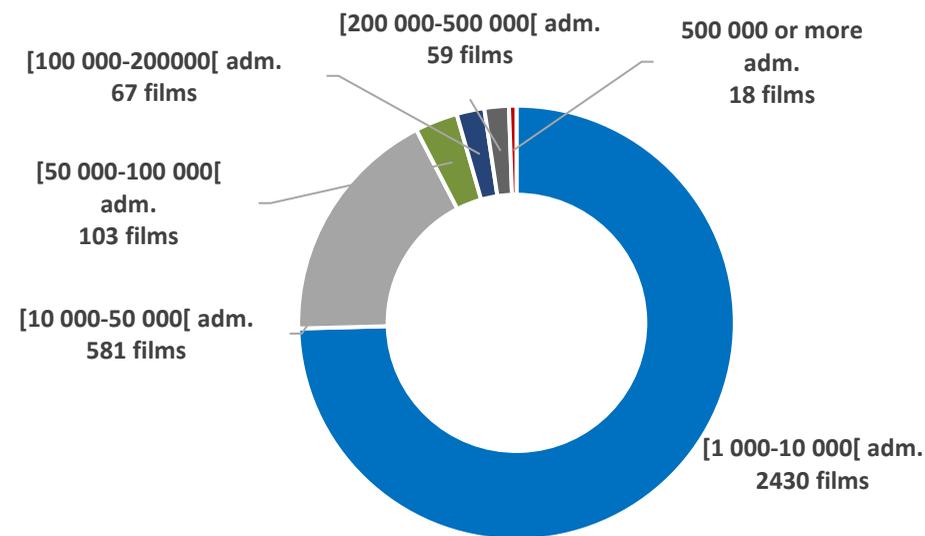
# **The exploitation of heritage films**

# 74% of heritage films made less than 10 000 admissions; 0.6% more than 500 000

The vast majority of films (**2 430** out of **3 258**) had fewer than **10 000** admissions between 2014 and 2023.

**77** films had more than **200 000** admissions and **18** more than **500 000** admissions.

BREADOWN OF HERITAGE FILMS BY ADMISSION BRACKETS (2014-2023)



# List of heritage films with more than 500 000 admissions between 2014 and 2023

Rank	Title	Year	Origin	Director	Admissions
1	Avatar	2009	US	James Cameron	2 974 216
2	Titanic	1997	US	James Cameron	2 215 447
3	Casino Royale	2006	GB, US, DE, CZ	Martin Campbell	1 205 789
4	Star Wars: Episode V - The Empire Strikes Back	1980	US	Irvin Kershner	987 816
5	Blade Runner	1982	US	Ridley Scott	983 573
6	Harry Potter and the Philosopher's Stone	2001	GB, US	Chris Columbus	986 278
7	Back to the Future	1985	US	Robert Zemeckis	871 483
8	Dirty Dancing	1987	US	Emile Ardolino	812 316
9	Tonari no Totoro	1988	JP	Hayao Miyazaki	779 858
10	E.T. The Extra-Terrestrial	1982	US	Steven Spielberg	666 951
11	Alien	1979	US, GB	Ridley Scott	653 649
12	Moulin rouge	2001	US, AU	Baz Luhrmann	629 655
13	Elf	2003	US	Jon Favreau	611 991
14	It's a Wonderful Life	1946	US	Frank Capra	576 306
15	The Circus	1928	US	Charles Chaplin	558 209
16	Singin' in the Rain	1952	US	Gene Kelly, Stanley Donen	536 373
17	Sen to Chihiro no kamikakushi	2001	JP, US	Hayao Miyazaki	537 271
18	The Lord of the Rings: The Fellowship of the Ring	2001	US, NZ	Peter Jackson	507 564

# Most of admissions to heritage film come from 1 market

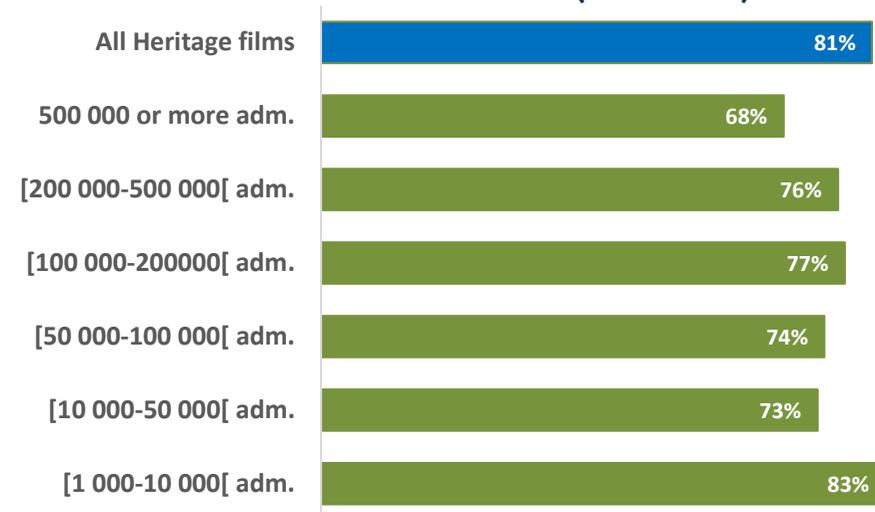
On average, around 81% of admissions for heritage films came from just one market. Even heritage films with more than 500 000 admissions between 2014 and 2023 depend mainly on their release in one market.

Exceptions to the rule include US blockbusters (*Avatar*, *Titanic*) and several classics (*2001: A Space Odyssey*; *Apocalypse Now*; *Pulp Fiction*).

How to read this graph: on average, 81% of admissions to heritage films came from 1 market.



## AVERAGE SHARE OF ADMISSIONS ACHIEVED IN THE MAIN MARKET BY ADMISSION BRACKETS (2014-2023)



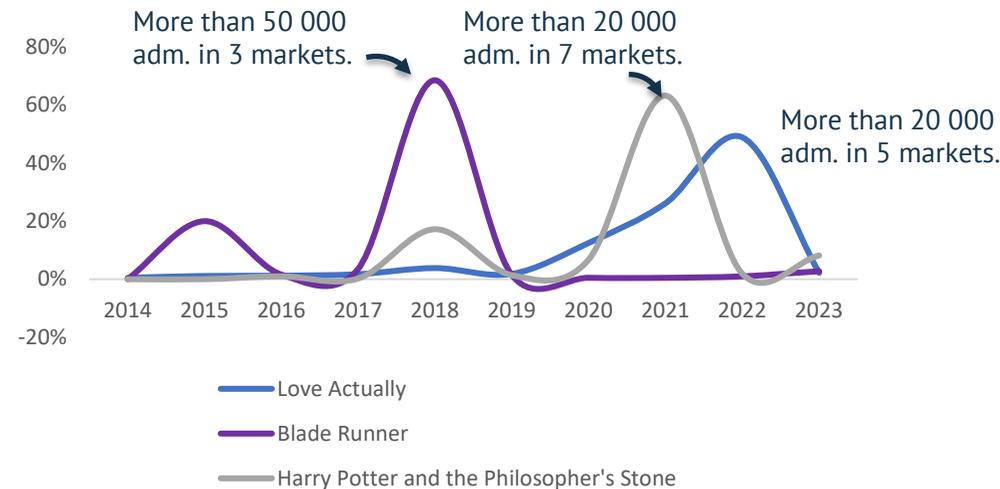
# Cult vs. classic heritage films

In a somewhat caricatured approach, a distinction can be made between cult and classic heritage films.

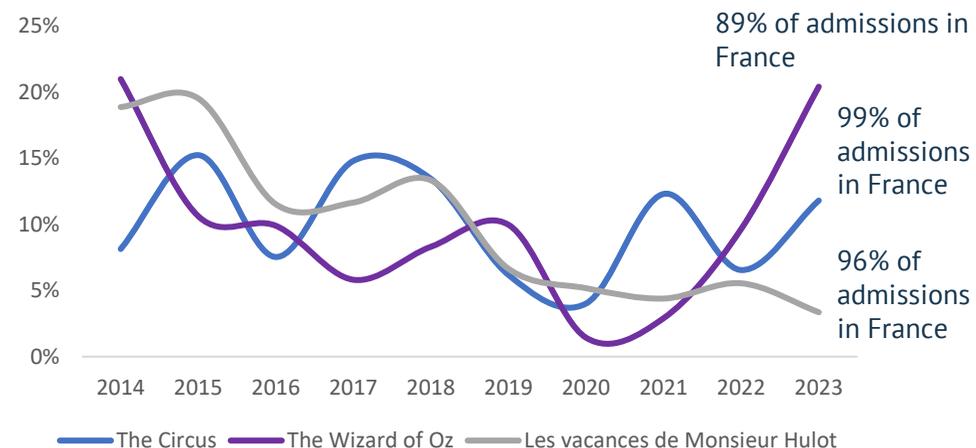
**Cult heritage films** are re-released as events, with a strong marketing effort, and get most of their admissions in a short period of time.

**Classic heritage films** benefit from a more long-tail effect and are kept on release more or less permanently. Their admissions are more spread out over time. This more permanent exploitation takes place mainly in France and relies on the extensive public support to screenings for primary and secondary school students.

**BREAKDOWN OF ADMISSIONS OF 3 SELECTED HERITAGE FILMS BY YEAR (IN SHARE OF 2014-2023 TOTAL ADMISSIONS)**



**BREAKDOWN OF ADMISSIONS OF 3 SELECTED HERITAGE FILMS BY YEAR (IN SHARE OF 2014-2023 TOTAL ADMISSIONS)**



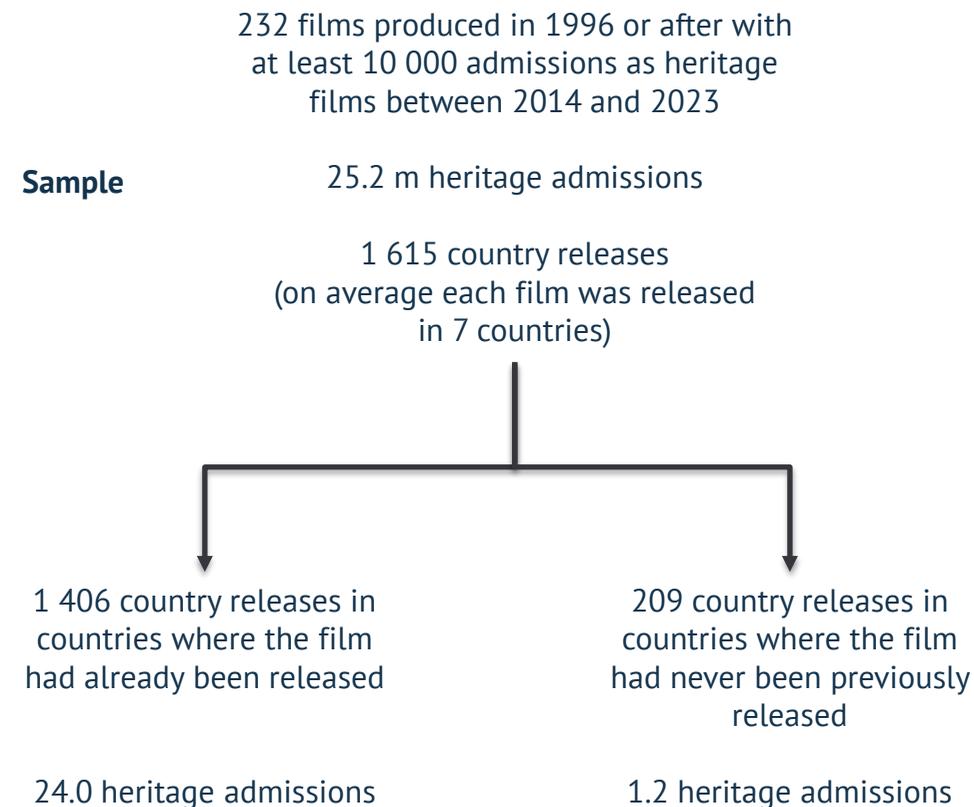
Source: European Audiovisual Observatory

# Most of heritage films released in a country were previously released in the same country

The Observatory tracks releases in Europe since 1996. In order to analyse the relationship between first releases and re-releases, this section focuses on heritage films produced in 1996 or later that achieved at least 10 000 admissions between 2014 and 2023.

This limited sample includes 232 films (7% of all re-releases of heritage films but accounting for about 35% of admissions of all releases of heritage films) with 1 615 country releases.

Of the 1 615 country releases, only 13% (209 country releases) were first releases in the country. The remaining 1406 country releases were all re-releases.

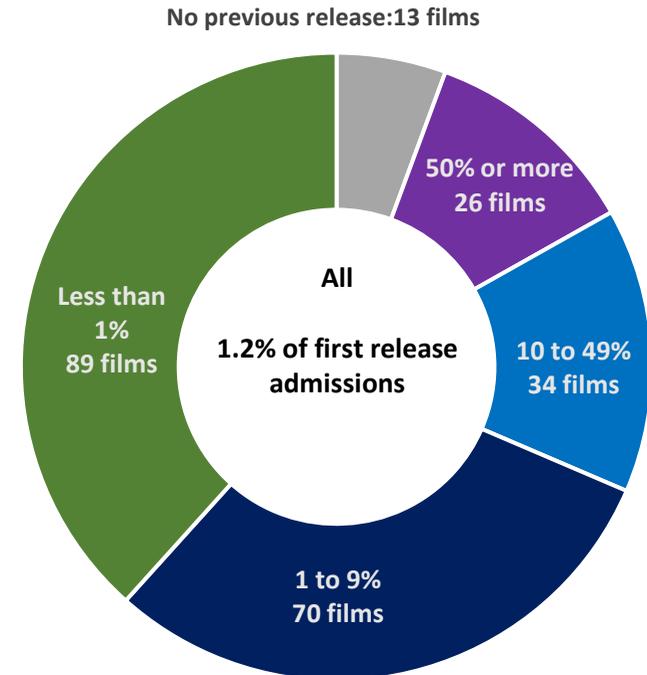


# Heritage admissions accounted for 1.2% of first release admissions

On average, heritage films were re-released in less than half the number of countries in which they were originally released.

Admissions to re-released heritage films accounted for 1.2% of their first release admissions. However, some films stand out with higher or similar heritage admissions than their first release e.g. *Jibeuro* (KR, 2002), *Salinui chueok* (KR, 2003), *L'île de Black Mór* (FR, 2004) *Bian Lian* (CN, 1996), etc.

HERITAGE ADMISSIONS IN PROPORTION OF FIRST RELEASE ADMISSIONS (2014-2023)



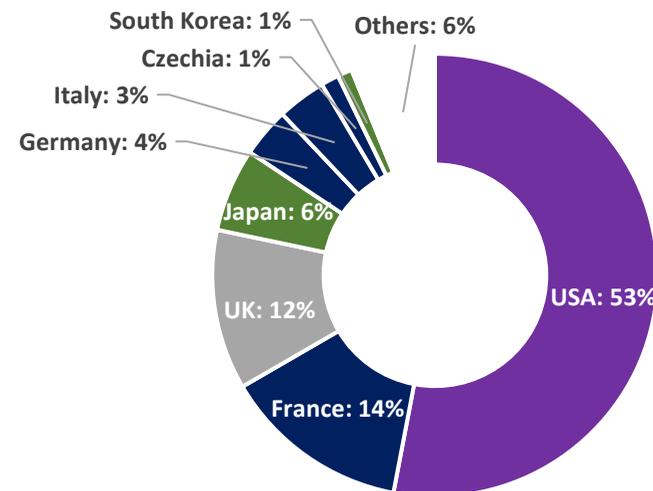
## **Origin of films in the heritage film market**

# 88% of heritage films on release originate from 11 countries

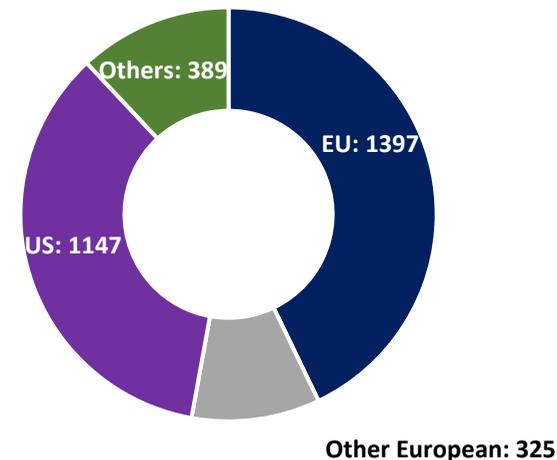
The USA is the first supplier of heritage films to the European market. However, European films as a whole account for more than 50% of all heritage films on release.

Outside Europe and the USA, only Japan appears in the top countries of origin for heritage films released in Europe. Most of Japan's most successful heritage films are animated films produced by Ghibli.

ORIGIN OF HERITAGE FILMS ON RELEASE – BY COUNTRY (2014-2023)



ORIGIN OF HERITAGE FILMS ON RELEASE – BY REGION (2014-2023)

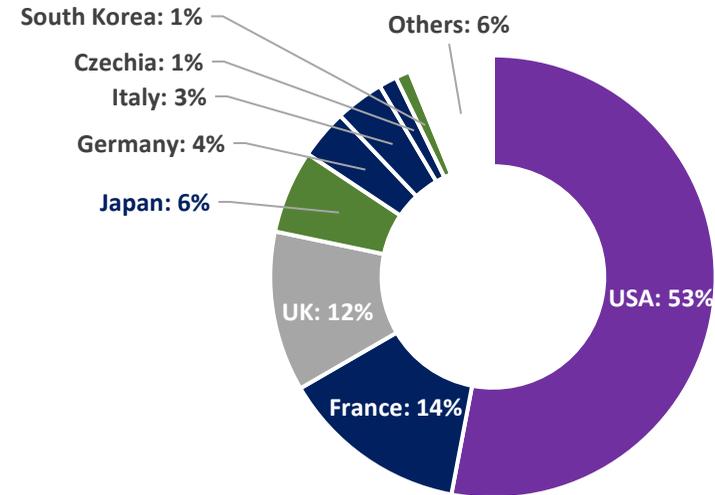


# European films accounted for 37 % of all admissions to heritage films between 2014 and 2023

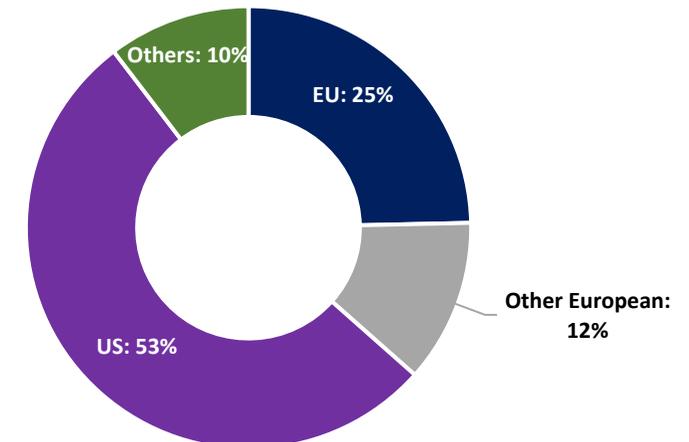
European films accounted for **37%** of admissions to heritage films between 2014 and 2023 i.e. a higher share than for all films (33% on average between 2014 and 2023).

Apart from the US (top-grossing film between 2014 and 2023: *Avatar*), the top countries in terms of share of admissions to the heritage film market in Europe are European countries: France (*Astérix & Obélix : Mission Cléopâtre*); United Kingdom (*Casino Royale*); Italy (*Ladri di biciclette*); Germany (*Die Höhle des gelben Hundes*); Czechia (*Káta a krokodýl*). Japan (*Tonari no Totoro*) and South Korea (*Jiburo*) are also in the top 10.

ADMISSIONS TO HERITAGE FILMS BY ORIGIN – BY COUNTRY (2014-2023)



ADMISSIONS TO HERITAGE FILMS BY ORIGIN – BY REGION (2014-2023)



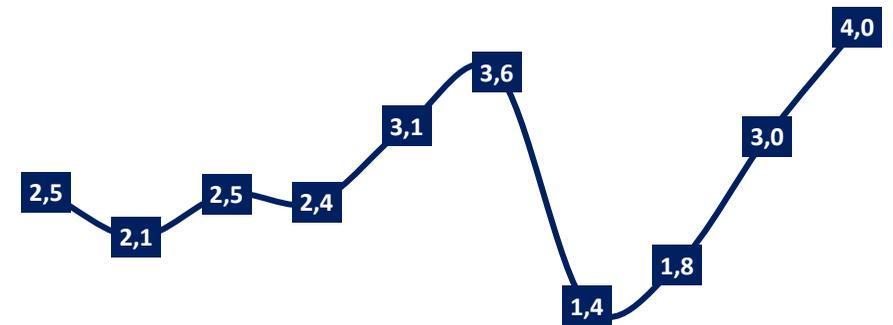
# Admissions to European heritage films have increased and are back to pre-COVID levels

Overall, admissions to European heritage films have progressed since 2014 and were back in 2022-2023 at their pre-COVID level.

NUMBER OF EUROPEAN HERITAGE FILMS ON RELEASE IN EUROPE



ADMISSIONS TO EUROPEAN HERITAGE FILMS (m)



2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

# The share of European films in admissions to heritage films follows a downward trend

While the share of European films among all heritage films on release in Europe has remained remarkably stable, their share of heritage admissions has tended to decrease.

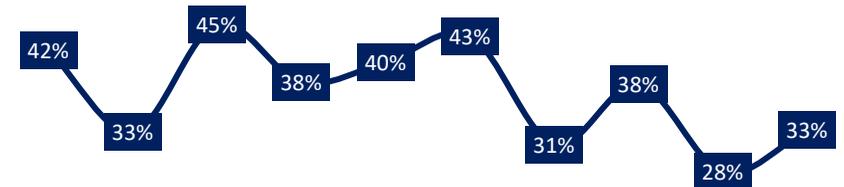
Among European heritage films, EU films grew more slowly than other European countries' films.

SHARE OF EUROPEAN HERITAGE FILMS IN ALL HERITAGE FILMS ON RELEASE IN EUROPE



2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

SHARE OF EUROPEAN HERITAGE FILMS IN TOTAL ADMISSIONS TO HERITAGE FILMS IN EUROPE

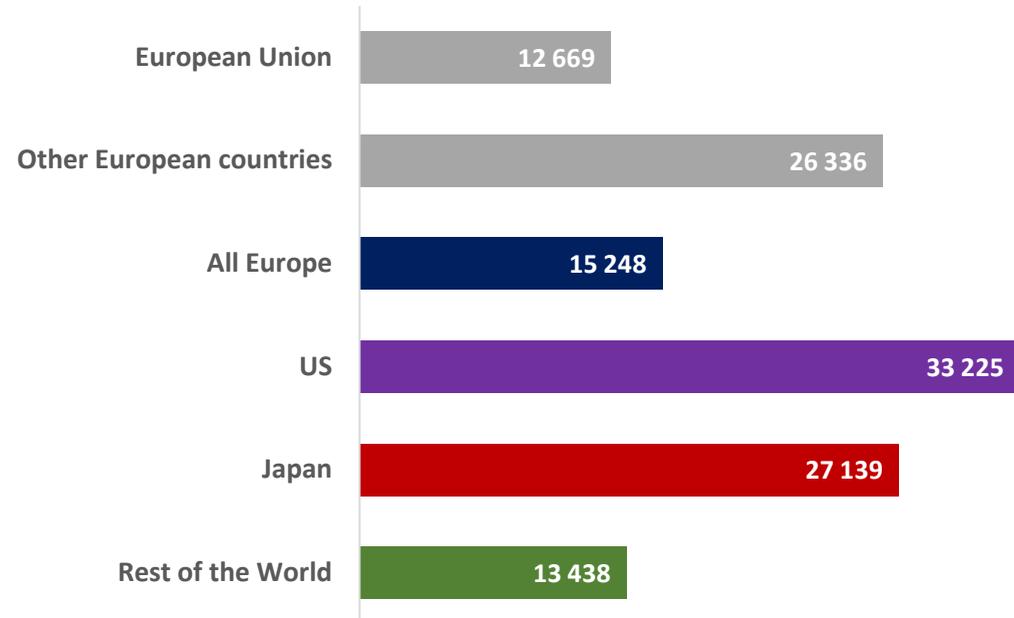


2014 2015 2016 2017 2018 2019 2020 2021 2022 2023

# European heritage films achieved around 15 000 admissions between 2014 and 2023

The 1 725 different European heritage films on release between 2014 and 2023 averaged around 15 000 admissions. Among European heritage films, non-EU films (i.e. mainly films originating from the UK) achieved significantly higher admissions per film, due to the re-releases of national films (*Billy Elliot*, *2001: A Space Odyssey*, *Love Actually*) and blockbusters produced in the United Kingdom and funded by US studios (*Casino Royale*, several *Harry Potter* films).

## AVERAGE ADMISSIONS TO HERITAGE FILMS BY ORIGIN



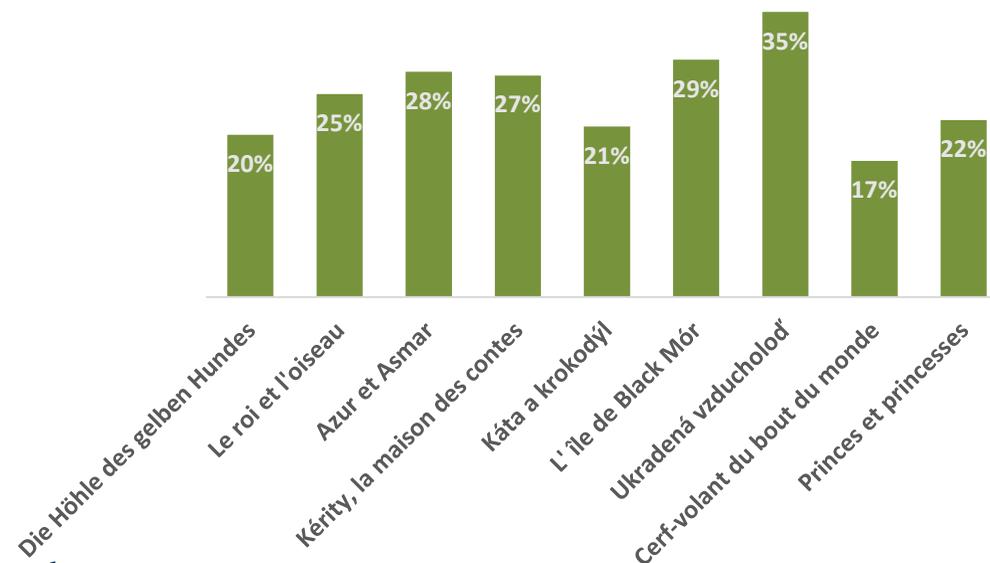
# Children's films are well represented among top European heritage films

Out of the 26 European films that achieved 200 000 admissions or more between 2014 and 2023\*, 9 were children's films (i.e. films made specifically for young people): *Die Höhle des gelben Hundes* (DE/MN, 2005), *Le roi et l'oiseau* (FR,1980), *Azur et Asnar* (FR/BE/ES, 2006), *Kérity, la maison des contes* (FR/IT, 2009), *Káta a krokodýl* (CZ/SK, 1996), *L'île de Black Mór* (FR, 2004), *Ukradená vzducholod'* (CZ/SK/IT, 1967), *Cerf-volant du bout du monde* (FR/CN, 1958), *Princes et Princesses* (FR, 1999).

France accounted for almost all admissions to these 9 films.

Admissions to these films were much more spread over several years than for all heritage films.

SHARE OF ADMISSIONS DURING THE MOST SUCCESSFUL YEAR  
IN TOTAL 2014-2023 ADMISSIONS  
(CHILDREN'S FILMS WITH 200 000 ADMISSIONS OR MORE)



*Die Höhle des gelben Hundes* had reached its highest admissions in 2017. 2017 admissions accounted for 20% of all its admissions between 2014 and 2023.

\*For films produced in 2004 or later, only admissions when the film was 10 years or older are taken into account.

# List of European heritage films with more than 200 000 admissions between 2014 and 2023

Rank	Title	Year	Origin	Director	Admissions*
1	Casino Royale	2006	GB, US, DE, CZ	Martin Campbell	1 205 789
2	Harry Potter and the Philosopher's Stone	2001	GB US	Chris Columbus	986 278
3	Die Höhle des gelben Hundes	2005	DE, MN	Byambasuren Davaa	473 458
4	Astérix & Obélix : Mission Cléopâtre	2002	FR, DE	Alain Chabat	434 435
5	Le roi et l'oiseau	1980	FR	Paul Grimault	395 625
6	Billy Elliot	2000	GB, FR	Stephen Daldry	392 835
7	Azur et Asmar	2006	FR, BE, ES, IT	Michel Ocelot, Ian McIntyre	390 276
8	Harry Potter and the Chamber of Secrets	2002	GB, US	Chris Columbus	365 107
9	Peau d'âne	1970	FR	Jacques Demy	364 704
10	2001: A Space Odyssey	1968	GB, US	Stanley Kubrick	358 128
11	Les vacances de Monsieur Hulot	1953	FR	Jacques Tati	356 485
12	Kéridy, la maison des contes	2009	FR, IT	Dominique Monfery	330 162
13	Les quatre cents coups	1959	FR	François Truffaut	320 754
14	Love Actually	2003	GB, US, FR	Richard Curtis	320 176
15	Jour de fête	1948	FR	Jacques Tati	317 816
16	Káta a krokodýl	1966	CZ, SK	Vera Plívová-Simková	298 222
17	Die unendliche Geschichte	1984	DE, US	Wolfgang Petersen	289 867
18	The Rocky Horror Picture Show	1975	GB	Jim Sharman	286 400
19	L' île de Black Mór	2004	FR	Jean-François Laguionie	282 964
20	Ukradená vzducholod'	1967	CZ, SK, IT	Karel Zeman	277 609
21	Cerf-volant du bout du monde	1958	FR, CN	Roger Pigaut	260 622
22	Princes et princesses	1999	FR	Michel Ocelot	257 692
23	La belle et la bête	1946	FR	Jean Cocteau, René Clément	251 232
24	Harry Potter and the Prisoner of Azkaban	2004	GB, US	Alfonso Cuarón	242 415
25	Venom	1981	GB	Tobe Hooper, Piers Haggard	212 672
26	Irren ist männlich	1996	DE	Sherry Hormann	201 933

\*For films produced in 2004 or later, only admissions when the film became 10 years or older are taken into account.

## **The export of European heritage films in Europe**

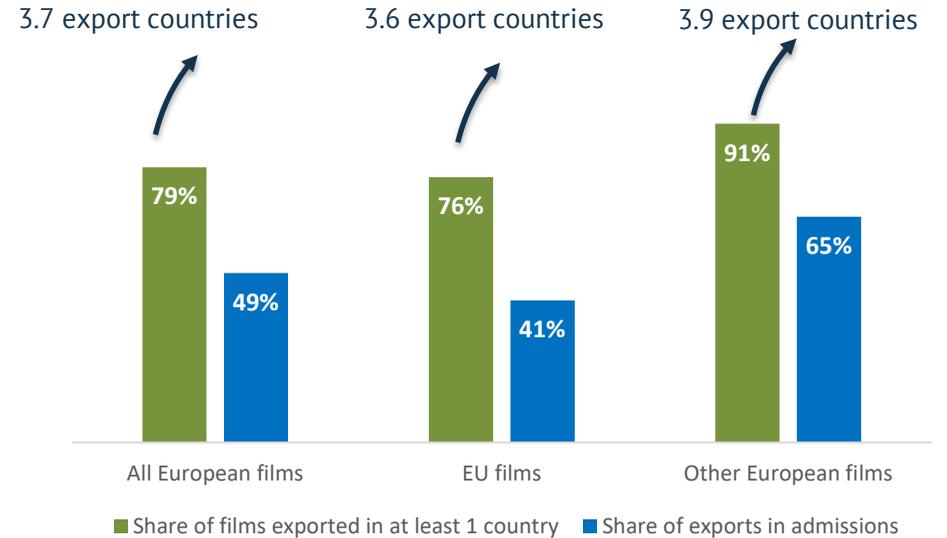
# Half of the market for European heritage films in Europe is exports, mainly to France

79% of European heritage films were exported to an average of 2.9 countries.

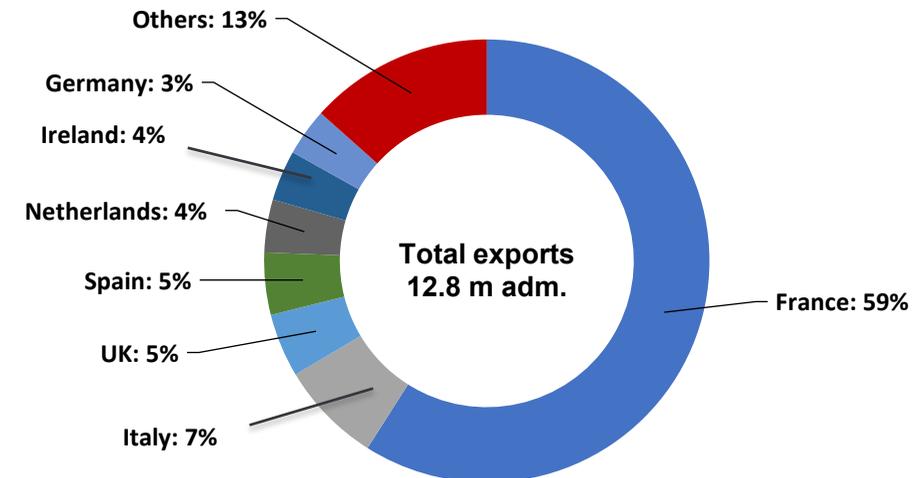
Exports accounted for around 50% of all admissions to European heritage films.

France accounted for 59% of export admissions of European heritage films.

## EXPORT OF EUROPEAN HERITAGE FILMS



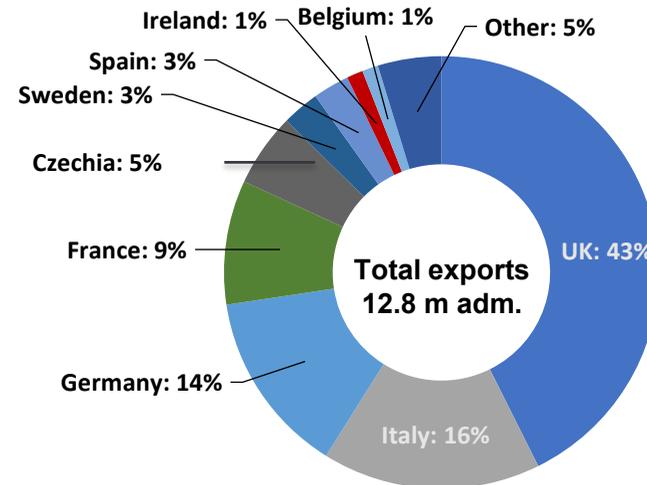
## BREAKDOWN OF EUROPEAN FILM EXPORT MARKETS



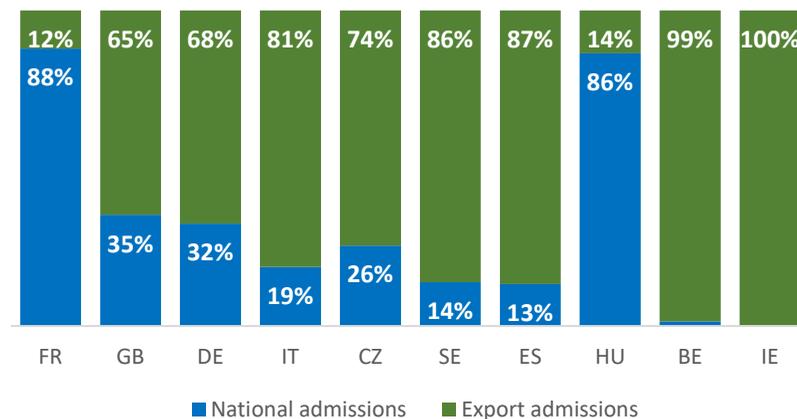
# The United Kingdom is by far the main exporter of heritage films

While French films lead in terms of admissions of European heritage films, they are only 4th in terms of export admissions, indicating that most French heritage admissions take place in France.

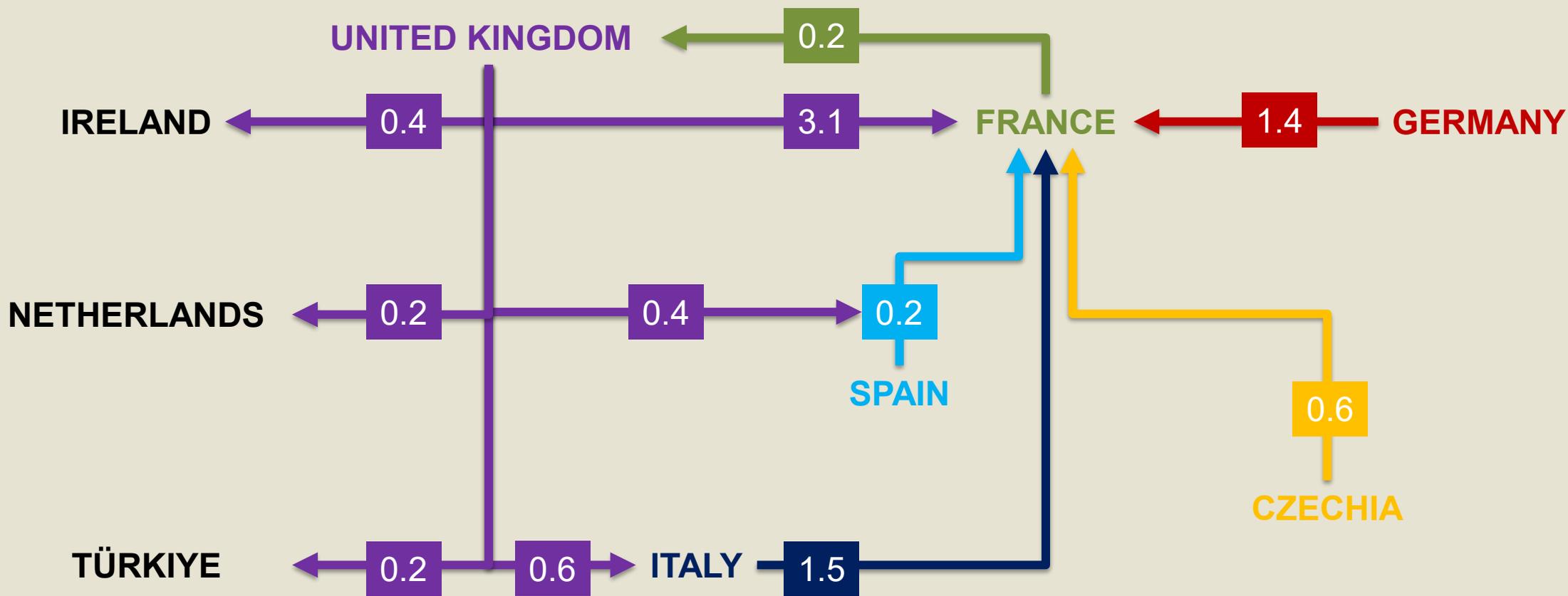
### BREAKDOWN OF EXPORT ADMISSIONS TO EUROPEAN HERITAGE FILMS BY ORIGIN (2014-2023)



### NATIONAL VS. EXPORT ADMISSIONS TO EUROPEAN HERITAGE FILMS BY ORIGIN (2014-2013)



# MAIN EXPORT FLOWS OF EUROPEAN HERITAGE FILMS IN EUROPE



In m admissions – 2014 to 2023

Other exports: 4.2 m

# List of European heritage films with more than 100 000 export admissions between 2014 and 2023

Rank	Title	Year	Origin	Director	Export admissions*
1	Harry Potter and the Philosopher's Stone	2001	GBinc, US	Chris Columbus	787 661
2	Die Höhle des gelben Hundes	2005	DE, MN	Byambasuren Davaa	473 458
3	Billy Elliot	2000	GB, FR	Stephen Daldry	392 193
4	Káta a krokodýl	1966	CZ, SK	Vera Plívová-Simková	298 164
5	Die unendliche Geschichte	1984	DE, US	Wolfgang Petersen	279 396
6	Ukradená vzducholod'	1967	CZ, SK, IT	Karel Zeman	275 114
7	Harry Potter and the Chamber of Secrets	2002	GBinc, US	Chris Columbus	261 243
8	2001: A Space Odyssey	1968	GB, US	Stanley Kubrick	242 066
9	Venom	1981	GB	Tobe Hooper, Piers Haggard	212 672
10	Harry Potter and the Prisoner of Azkaban	2004	GBinc, US	Alfonso Cuarón	212 268
11	The Rocky Horror Picture Show	1975	GB	Jim Sharman	206 261
12	The Elephant Man	1980	GB	David Lynch	182 093
13	M	1931	DE	Fritz Lang	172 538
14	Ladri di biciclette	1948	IT	Vittorio De Sica	170 233
15	Harry Potter and the Goblet of Fire	2005	GBinc, US	Mike Newell	157 038
16	Love Actually	2003	GBinc, US, FR	Richard Curtis	157 031
17	L'homme de Rio	1964	IT, FR	Philippe de Broca	153 546
18	Harry Potter and the Half-Blood Prince	2008	GBinc, US	David Yates	147 714
19	Jason and the Argonauts	1963	GB	Don Chaffey	146 730
20	Harry Potter and the Order of the Phoenix	2007	GBinc, US	David Yates	144 324
21	Into the West	1992	IE, GB	Mike Newell	138 982
22	Die Abenteuer des Prinzen Achmed	1926	DE	Lotte Reiniger, Carl Koch	137 618
23	Chicken Run	2000	GBinc, US	Peter Lord, Nick Park	137 410
24	The Thief of Bagdad	1940	GB, US	Ludwig Berger	133 848
25	Nuovo Cinema Paradiso	1988	IT, FR	Giuseppe Tornatore	133 548
26	Match Point	2005	GBinc, US, LU	Woody Allen	109 537
27	Oliver Twist	1948	GB	David Lean	107 638
28	Per un pugno di dollari	1964	IT, ES, DE	Sergio Leone	106 984

\*For films produced in 2004 or later, only admissions when the film became 10 years or older are taken into account.

**More information:**  
**[www.obs.coe.int](http://www.obs.coe.int)**  
**[gilles.fontaine@coe.int](mailto:gilles.fontaine@coe.int)**

