Made in Europe

Theatrical distribution of European films across the globe

2015 - 2024

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December 2025

A publication of the European Audiovisual Observatory

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01 Introduction

Purpose

What is the current state of theatrical distribution of European films?

This report delivers the latest insights into the global success and circulation of European films over the past decade. Published by the European Audiovisual Observatory, the study explores how European films are performing both domestically and internationally in 2024, before highlighting key trends in major markets and regions during the last ten years.

To showcase the diversity of European cinema, the report analyses the most active production countries and how their output and achievements have evolved over time. Additionally, it shines a spotlight on the top European films of the last ten years, examining genre representation in theaters and their impact at the box office. Rather than focusing on film exports of individual European countries, the report provides a broader overview of European film circulation, sidestepping country-specific analyses that might be based on a different allocation of country of origin and different datasets.

About the European Audiovisual Observatory

The European Audiovisual Observatory is a European public service body that includes 41 member states and the European Union, represented by the European Commission. Operating under the Council of Europe, the Observatory collaborates with various partners and professional organisations across the audiovisual sector. Its mission is to collect, analyse, and publish information on Europe's film, TV, home entertainment, and on-demand industries.

Data sample

The insights in this report are based on an analysis of title-by-title annual admissions data provided by European national data sources (for European markets) and Comscore (for non-European markets and Sweden). The data for European markets is publicly available in the LUMIERE database. The sample includes all feature films captured to be on release in the covered markets. This encompasses new releases and re-releases, holdovers, retrospectives, and paid festival screenings. Short film compilations, series, and alternative content screenings were excluded from the analysis.

The report includes admissions data from 53 markets worldwide (36 European and 17 non-European). However, for time series analyses, only markets with continuous admissions data between 2015 and 2024 were considered (47 markets, in bold in the table below). Aggregate admissions to European films were estimated for Japan (2015, 2016) and Russia (2022, 2023, 2024). Part of the admissions in the Polish market have been estimated using data from *Boxoffice Poland*.

Market region	Countries covered
Europe	**Austria**, Bosnia and Herzegovina, **Belgium**, **Bulgaria**, **Switzerland**, **Cyprus**, **Czechia**, **Germany**, **Denmark**, **Estonia**, **Spain**, **Finland**, **France**, **United Kingdom**, Georgia, **Greece**, **Croatia**, **Hungary**, **Ireland**, **Iceland**, **Italy**, **Lithuania**, Luxembourg, **Latvia**, **Montenegro**, **North Macedonia**, **Netherlands**, **Norway**, **Poland**, **Portugal**, **Romania**, Serbia, **Sweden**, **Slovenia**, **Slovakia**, **Türkiye**
North America	**Canada**, **United States**
Latin America	**Argentina**, **Brazil**, **Chile**, **Colombia**, **Mexico**, Venezuela
Asia	**China**, Hong Kong, **Japan**, **South Korea**, Singapore
Other markets	**Australia**, Morocco, **New Zealand**, **Russia**

For the analysis of certain indicators, the data sample has been restricted to films produced after 2013 and generating at least a 1 000 admissions worldwide, as indicated in the respective footnotes.

Definitions

Countries of origin

The Observatory adopts a pragmatic approach to defining the country of origin for films, based on the origin of a film's financing sources. In the case of international co-productions, the country contributing the largest share of financing is considered as the country of origin. Please note that the assignment of countries of origin may differ from the criteria used by national film agencies or other organisations, which may lead to variations in related statistics.

European films

European films are those considered of European origin, meaning they are predominantly financed by a European country. In this report, a European film is defined as a feature film majority-financed by a member state of the Council of Europe. European minority co-productions are not considered as European films in the context of this report.

European incoming productions

The Observatory defines "incoming productions" (INC films) as films produced in Europe but financed by a major American studio, making them more similar to Hollywood production titles than typical European films. Notable examples include the *Harry Potter* and *James Bond* franchises, primarily produced in the UK by Warner Brothers and MGM, respectively. Incoming productions (INC films) are not classified as European films in the context of this report.

Definitions

Films on release vs. films on commercial release

This report distinguishes between films on release and films on commercial release. Films on release include all films which were registered to have at least one commercial screening, i.e. for which at least one paid ticket has been purchased in a cinema. Films on commercial release refer to films which generated at least 1 000 admissions worldwide in at least one calendar year. The 1 000 admissions benchmark is used as a proxy to identify films with a proper commercial release and to exclude films which had a single or sporadic screenings only. Including the latter could diffuse the meaningfulness of data related to the volume of films on offer.

National / export admissions

Throughout the report, admissions to European films are categorised into national and export admissions. National admissions refer to those occurring in the film's country of origin, as defined on page 6. Admissions in all other markets, including co-producing countries with minority shares, are considered export admissions.

Blockbuster films

In the context of this report, a blockbuster film is defined as a feature film that achieves at least one million admissions in a given year.

Methodology remarks

Conflicting results: the Observatory's analysis results may deviate from those reported by national sources

This report focuses on providing a broad overview of European film circulation, rather than examining the film exports of individual European countries. As a result, the Observatory's methodology may differ from national approaches that aim to analyse film exports specific to their countries. Consequently, data in this report may vary significantly from national sources.

Differences with previous reports

Differences may arise between the 2023 and 2024 editions of this report due data updates as well as minor differences in the country composition of the data sample. For the purpose of time series analysis the data sample is restricted to countries for which we have comparable data coverage for the entire ten-year period in question. This data sample may hence change slightly from one year to the next, depending on the evolution of annual data availability in the respective countries.

Partial coverage: All data have to be considered as partial estimates

Since this report relies solely on LUMIERE data, covering only 53 markets globally (with 47 tracked consistently from 2015 to 2024), the results may show some bias. Relative figures, such as the share of European films on release, are likely to be overestimated, given the over-proportional representation of European markets. Conversely, absolute figures will fall short due to missing admissions data from markets not covered in this report, the biggest one of which being India. The sample is estimated to cover 89% of worldwide admissions to European films in 2024. In the context of this report any remarks on worldwide figures refer exclusively to the 53 markets covered in the data sample.

Methodology remarks

Influence of blockbusters: significant annual fluctuations of admissions data possible

It is important to keep in mind that aggregate admissions figures can be highly influenced by the weight of a handful of extremely successful European ‘blockbusters’ (films achieving more than one million admissions). Notably, between 2015 and 2017, three films with over 25 million admissions each accounted for a substantial share of aggregate admissions to European films. These films include *Paddington 2* (GB/FR, 2017), *Taken 3* (FR, 2014), and *Valerian and the City of a Thousand Planets* (FR, 2017).

Depending on the indicator, data samples may vary.

To ensure the meaningfulness of the data used for certain indicators, data samples may differ slightly. For this reason, the data sample was limited to:

- Films with at least 1 000 admissions when considering the number of films on commercial release.
- Films with at least 1 000 admissions in at least one non-domestic market, when considering films released commercially outside their national market.
- All films registered to have at least one commercial screening (named 'on release') were included in the data sample when looking at the number of tickets sold worldwide or in a specific market.

02 Key insights

Summary of key findings

Since 2015, the **number of European films on commercial release** has steadily increased, **reaching more than 3 400 in 2024**, a 2% increase on 2023 and a 14% increase on the pre-pandemic average (2017-2019). In Europe, European films accounted for 65% of all films on commercial release. Consequently, European films accounted for 50% of all films captured to be on commercial release in 2024. By contrast, US films represented 18% of films on commercial release.

Cumulatively, **European films generated 311 million admissions in 2024**, a **24% increase compared to 2023** and the highest level since 2019. National admissions continued to represent the majority of total admissions to European films, with **over 60% of admissions to European films occurring in their country of origin.** The two main drivers for this admissions growth were, on one hand, **the strong performance of French films in their domestic market**, and a **jump in export admissions to UK films** on the other hand. Despite these results, **admissions to European films were still 16% below the pre-pandemic average (2017-2019).**

European films accounted for 9% of total worldwide admissions which is within their usual bandwidth ranging between 5% and 10% of worldwide admissions over the past ten years. They compare to a worldwide market share of US films, ranging between 54% and 68%, and Chinese films ranging from 12% to 26%.

European blockbusters have not caught up with pre-pandemic levels: in 2024, **47 films sold more than one million tickets**, a 35% decrease compared to pre-pandemic years. These films cumulatively generated 143 million admissions, accounting for 47% of total admissions to European films, down **15 percentage points** compared to pre-pandemic years.

Summary of key findings

The number of European films on commercial release **outside their national markets has increased between 2015 and 2023** and held stable in 2024 with 1 596 films. This means that almost 50% of European films had a commercial release outside of their domestic market.

An estimated 71% of European films produced in 2024 were released in only a single market in 2024, an increase of 11 percentage points compared to the pre-pandemic average. 26% were released in 2 to 5 markets, and 13% in more than 6 markets.

Export admissions surged, **reaching 118 million, a 40% increase on 2023**. **British films** were the main reason for this increase, as they generated 51 million admissions in 2024 (three times more than in 2023). They cumulatively accounted for 43% of total European export admissions, followed by France who generated 23 million admissions outside of their national market (20% of total European export admissions).

Export admissions were **mostly generated in European markets**, despite a slight rebound in admissions to non-European markets in 2024. The decrease has been particularly significant in North America and Asia.

Key 2024 figures

Partly explained by strong export admissions from British films (+36 m compared to 2023)

Partly explained by two French local breakout films: *Un P'tit Truc en plus,* (12 m admissions) and *Le Comte de Monte-Cristo* (11 m admissions)

3 463
European films in circulation worldwide[1]
+2.0% compared to 2023

311 m
Admissions to European films
+24.4% compared to 2023

1 596
European films on release outside of their national market (export films)
-1.6% compared to 2023

118 m
Export admissions to European films (export admissions)
+40.2% compared to 2023

50%
European films as a share of total films in circulation worldwide
-2.8 percentage points compared to 2023

9%
Admissions to European films as a share of total global admissions
+2.3 percentage points compared to 2023

28%
European films released in more than one market
-8.3 percentage points compared to 2023

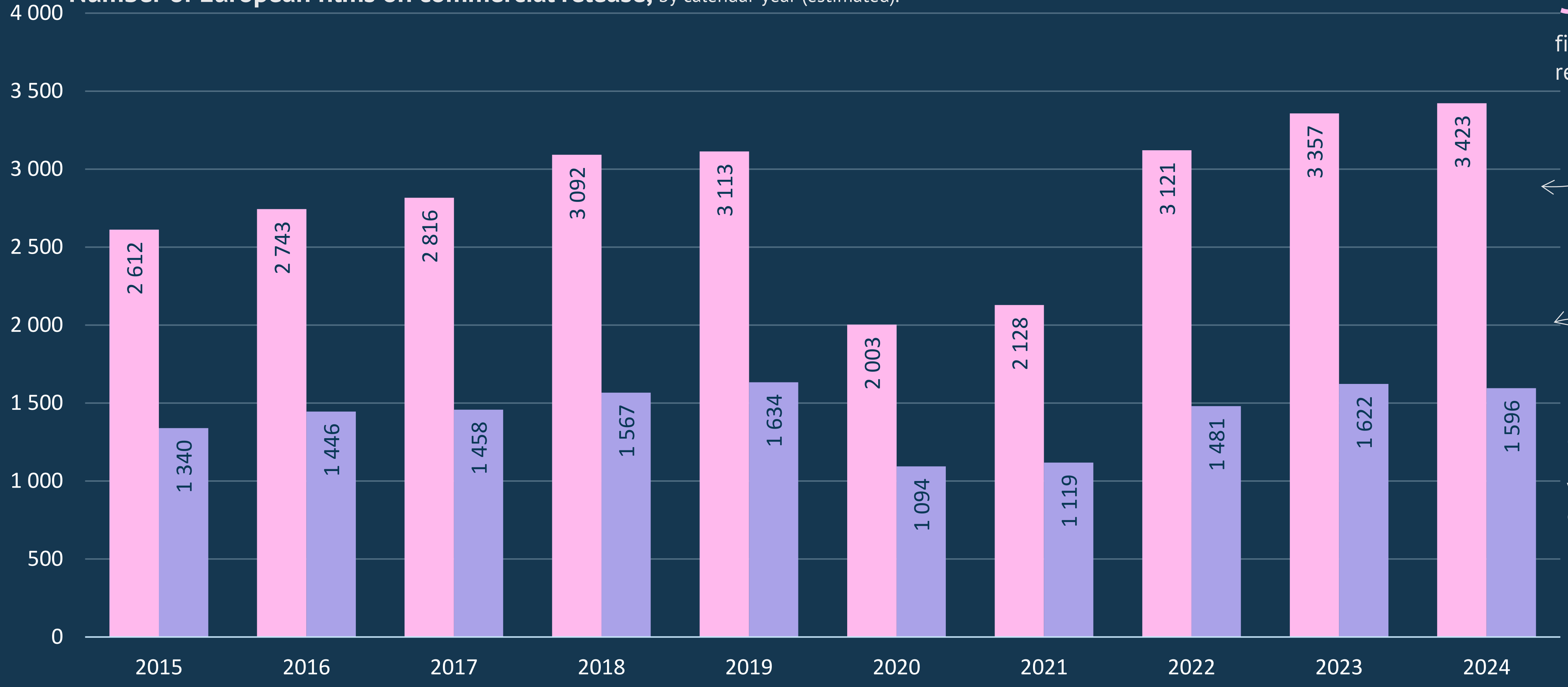
38%
Export admissions as a share of total admissions for European films
+4.3 percentage points compared to 2023

[1] Figures were retrieved from admissions data for 53 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

Key insights

If we exclude pandemic years, the number of European films on commercial release in theatres has been rising during the past decade.

Number of European films on commercial release, by calendar year (estimated).



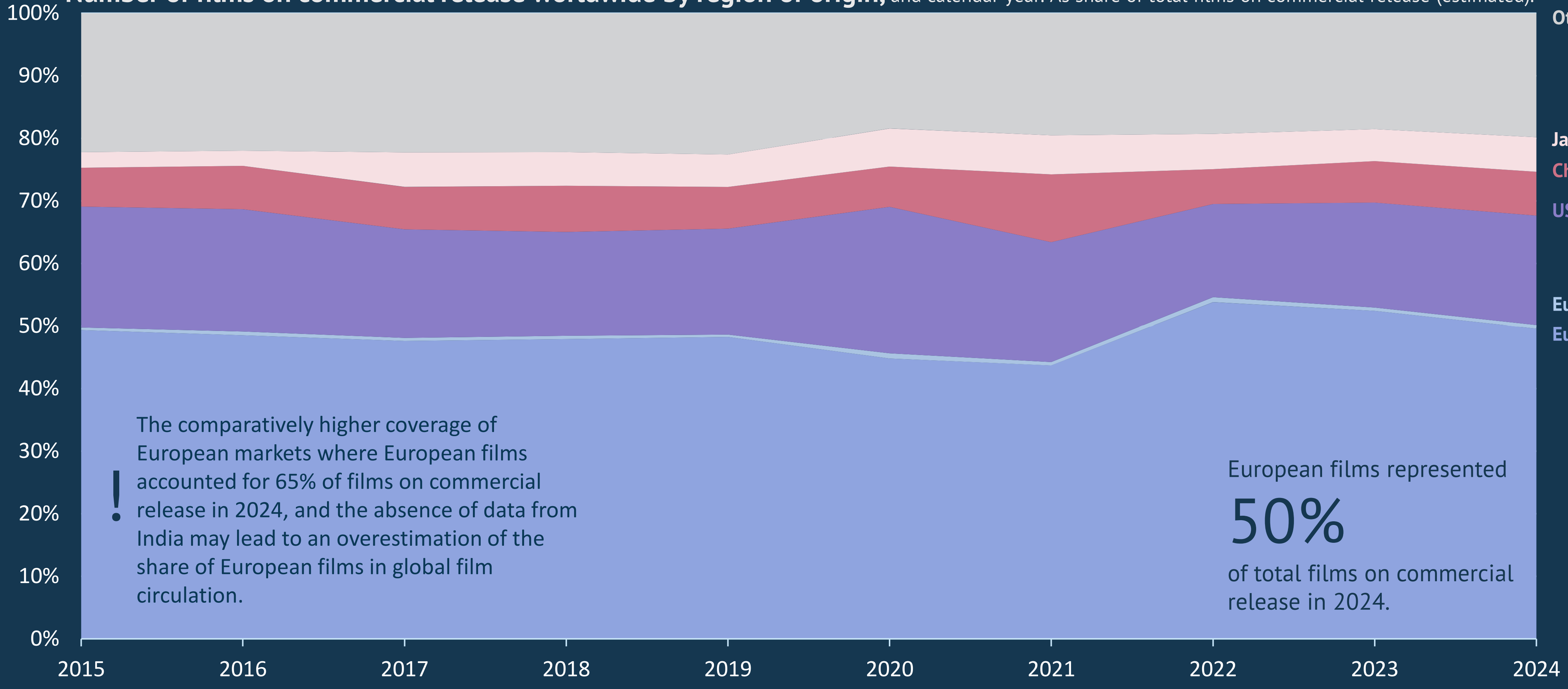
3 423 European films were on commercial release in 2024.

…of which 47% were distributed outside of their national market.

Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

European films account for about half of all films registered to be on commercial release worldwide

Number of films on commercial release worldwide by region of origin, and calendar year. As share of total films on commercial release (estimated).



2024 - Share of films on commercial release by region of origin:

Other films 20%

Japanese films 6%

Chinese films 7%

US films 18%

European INC films 1%

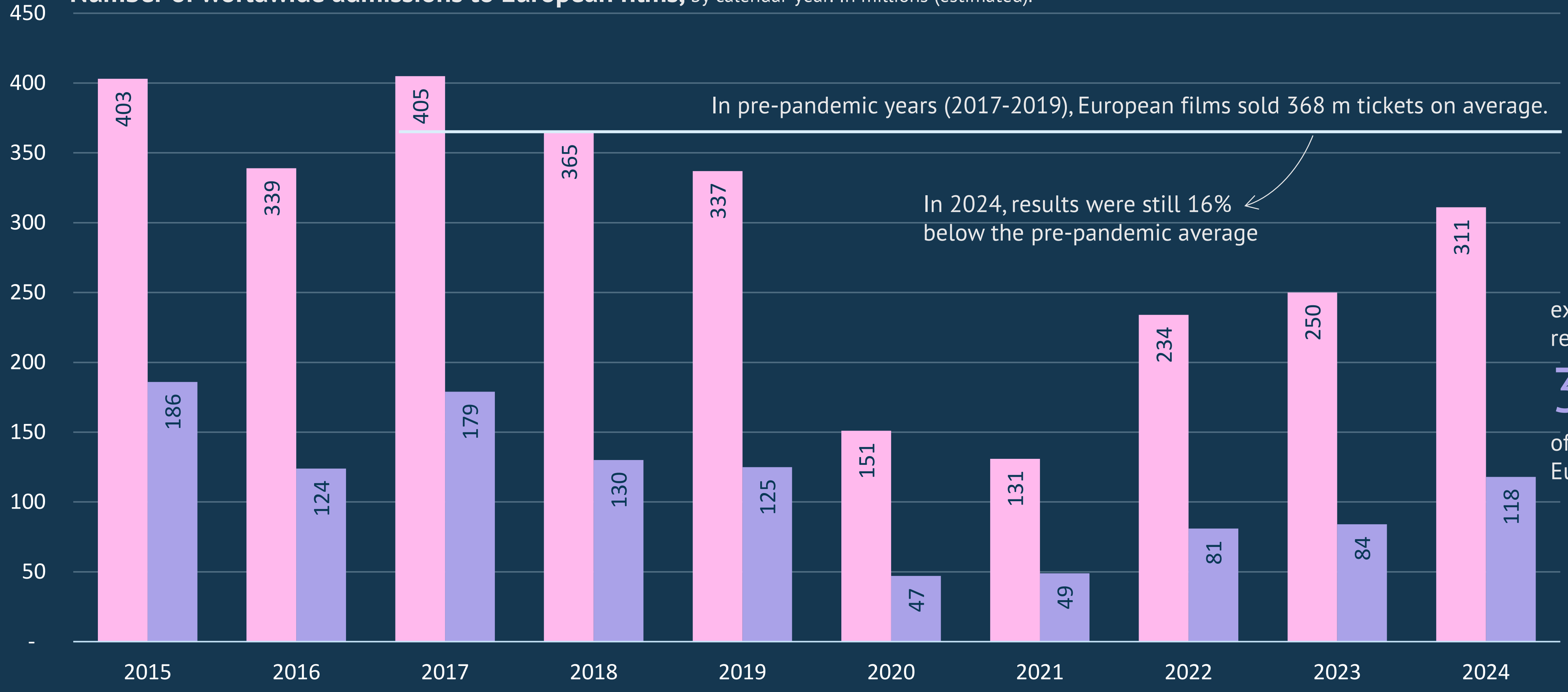
European films 50%

Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

Key insights

In terms of admissions, European films achieved their best results since 2019 but were still down 16% compared to the pre-pandemic average.

Number of worldwide admissions to European films, by calendar year. In millions (estimated).



export admissions represented

38%

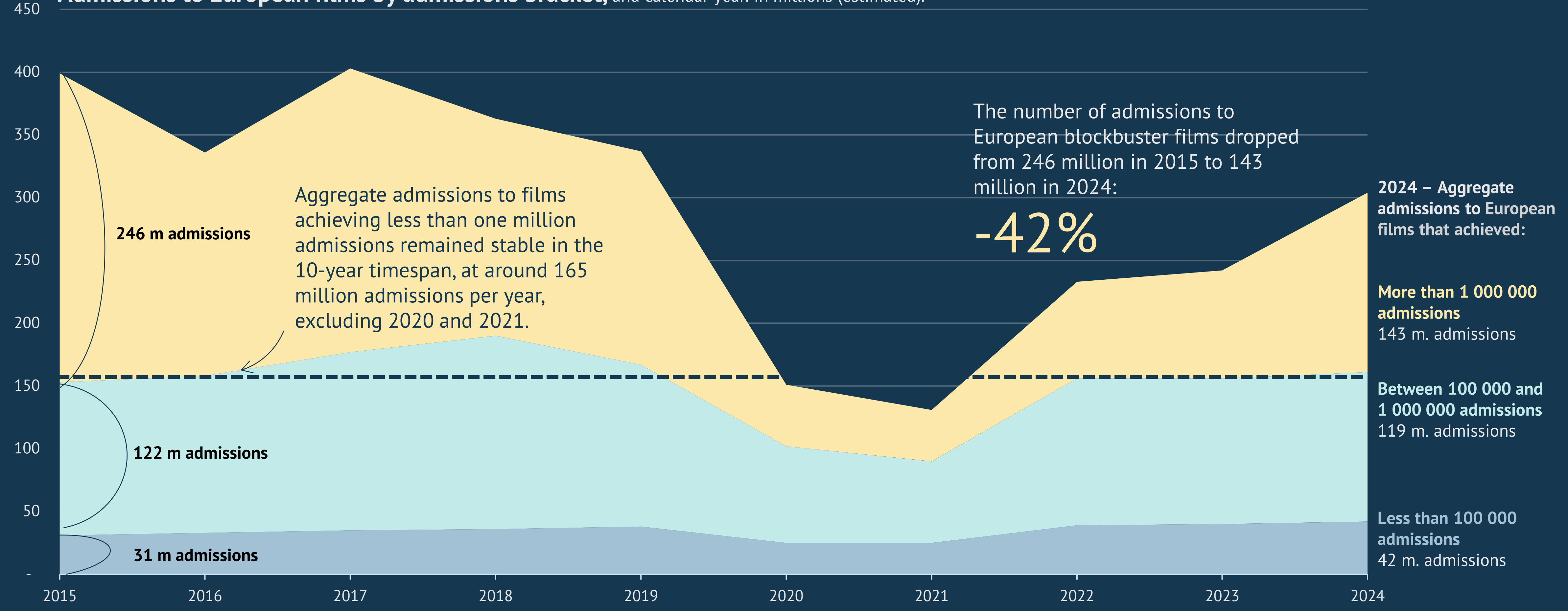
of total admissions of European films in 2024.

Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

European 'blockbusters' are the titles most impacted by the decline in admissions, while aggregate results for films with fewer than one million annual admissions have remained stable over time.

Admissions to European films by admissions bracket, and calendar year. In millions (estimated).

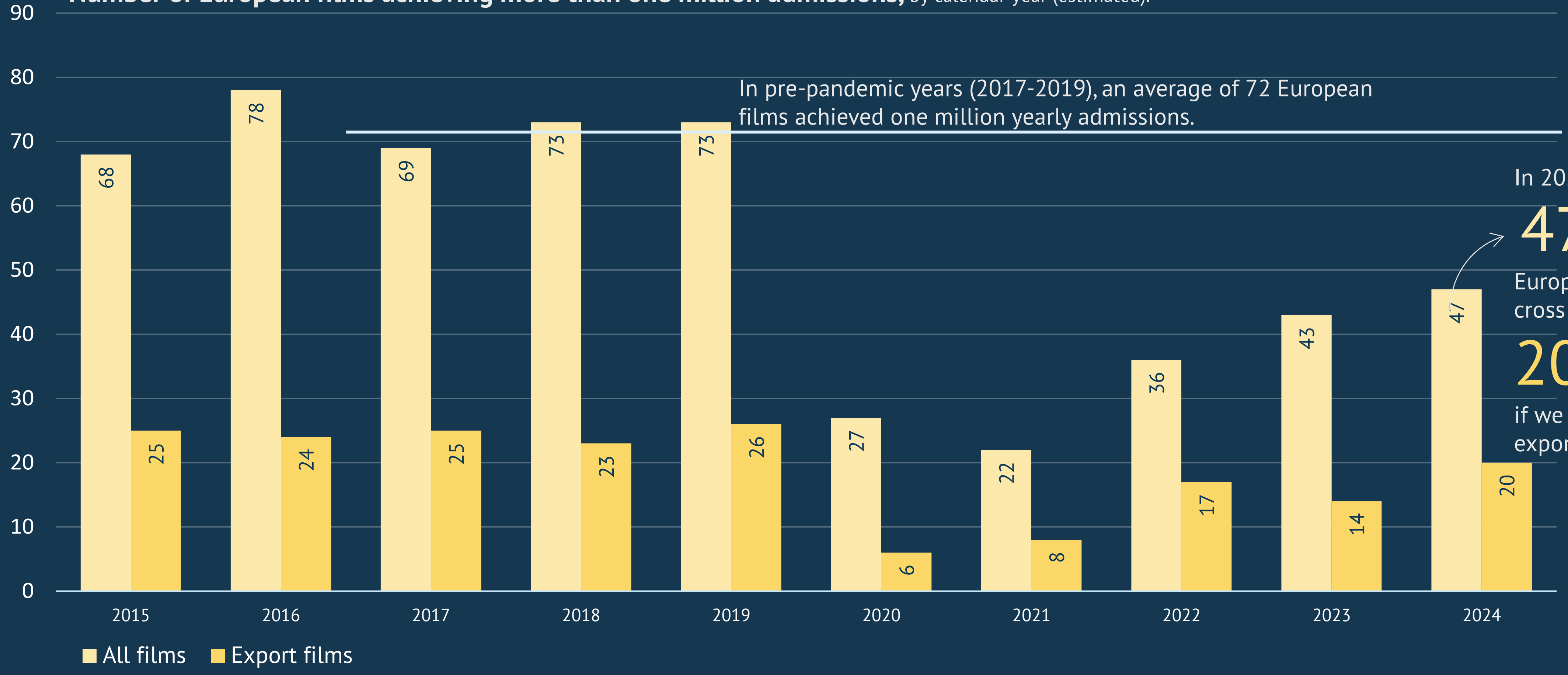


Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

European ‘blockbusters’ are an endangered species: films achieving more than one million admissions are down 35% compared to pre-pandemic years.

Number of European films achieving more than one million admissions, by calendar year (estimated).



In 2024,

47

European films managed to cross the threshold.

20

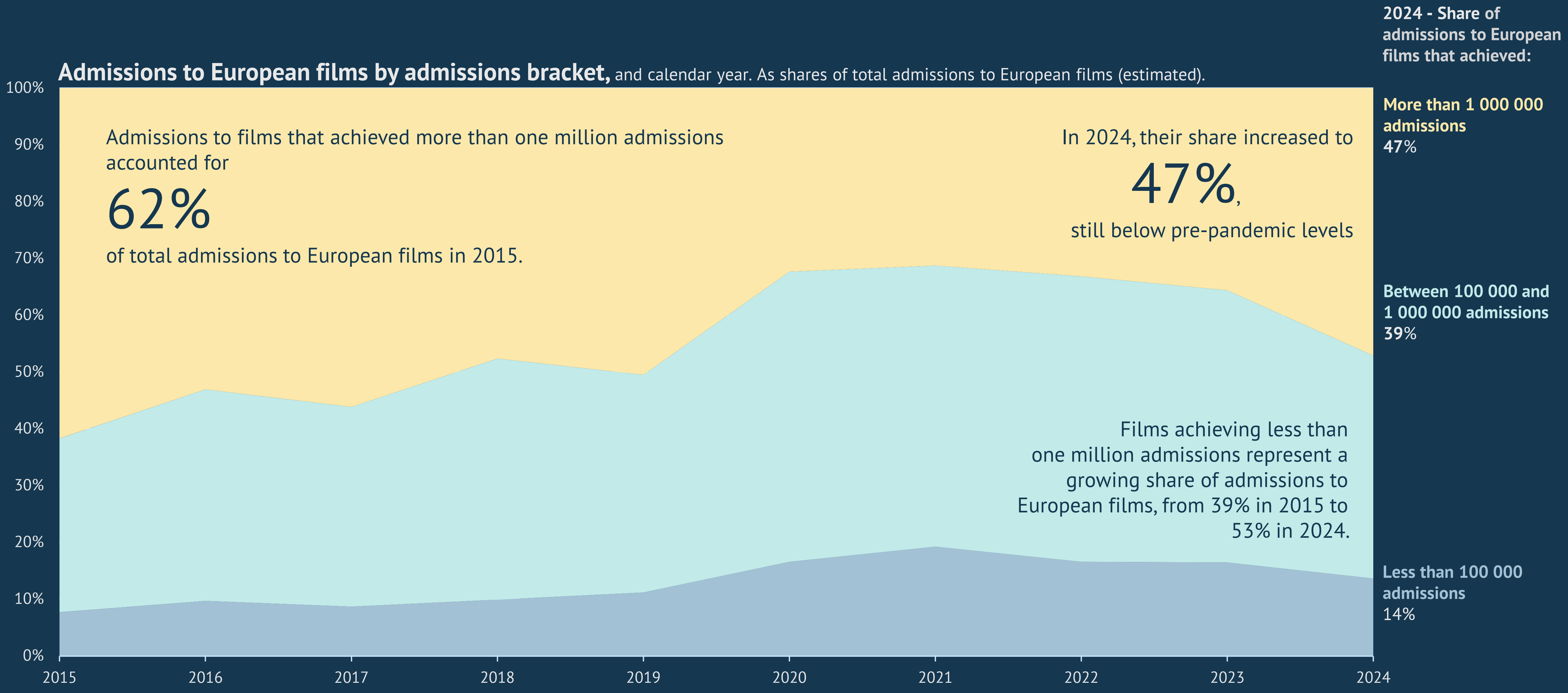
if we only consider export admissions.

Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

The share of admissions of European 'blockbusters' fell by one quarter between 2015 and 2024.

Admissions to European films by admissions bracket, and calendar year. As shares of total admissions to European films (estimated).

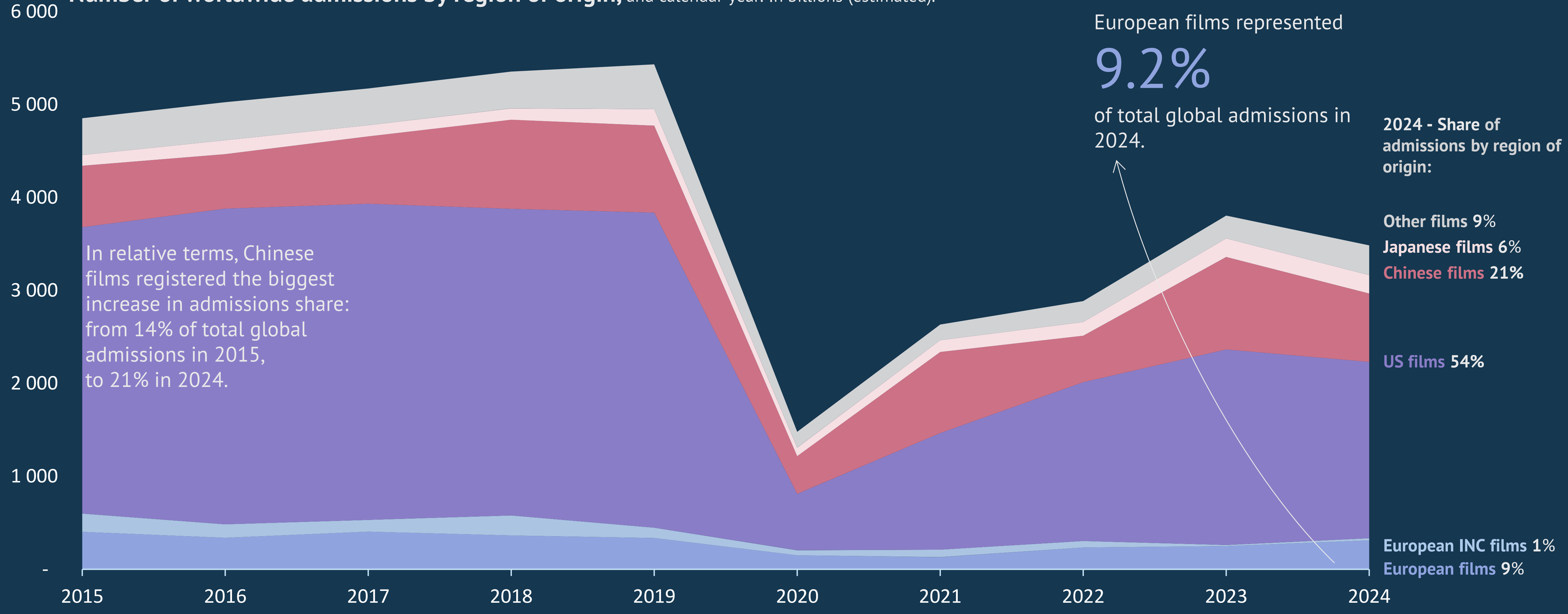


Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

As global theatrical attendance declined significantly post-pandemic, the share of admissions to European films has remained relatively stable, fluctuating between 5% and 10% over the past 10 years.

Number of worldwide admissions by region of origin, and calendar year. In billions (estimated).

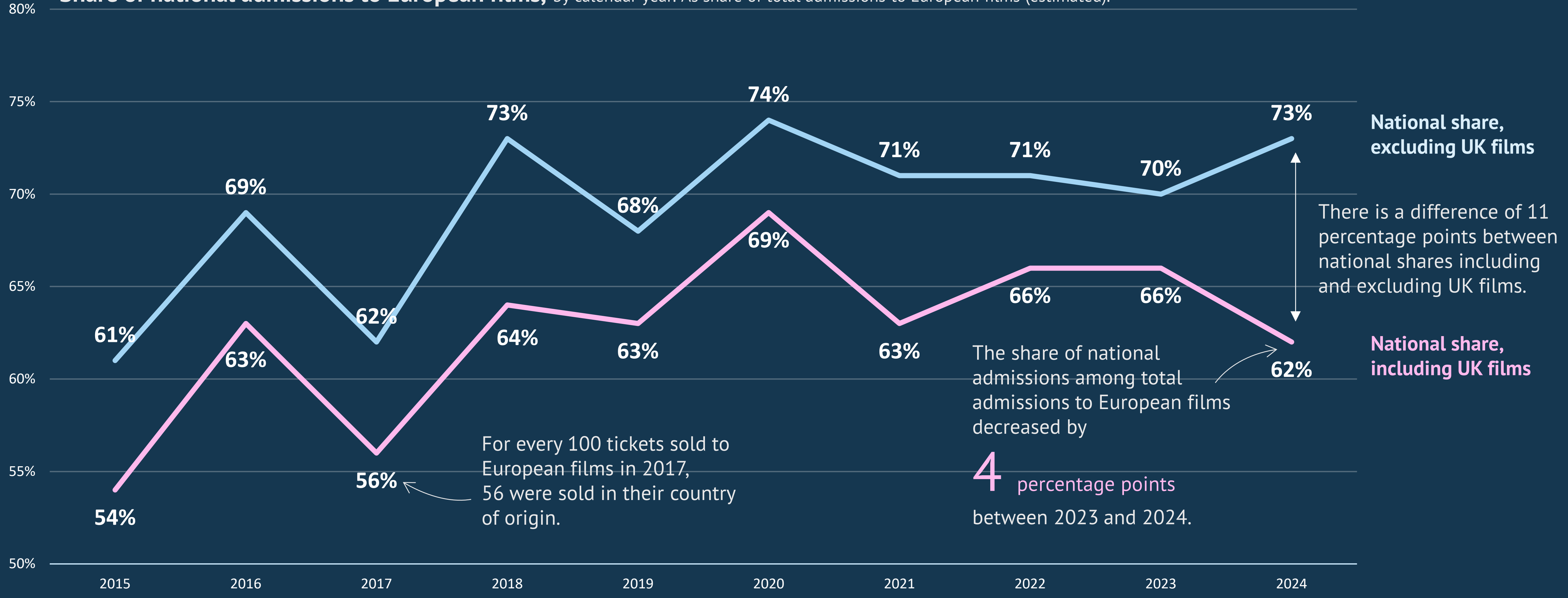


Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

More than 70% of aggregate admissions for European films (excl. UK films) are generated on their respective home markets.

Share of national admissions to European films, by calendar year. As share of total admissions to European films (estimated).

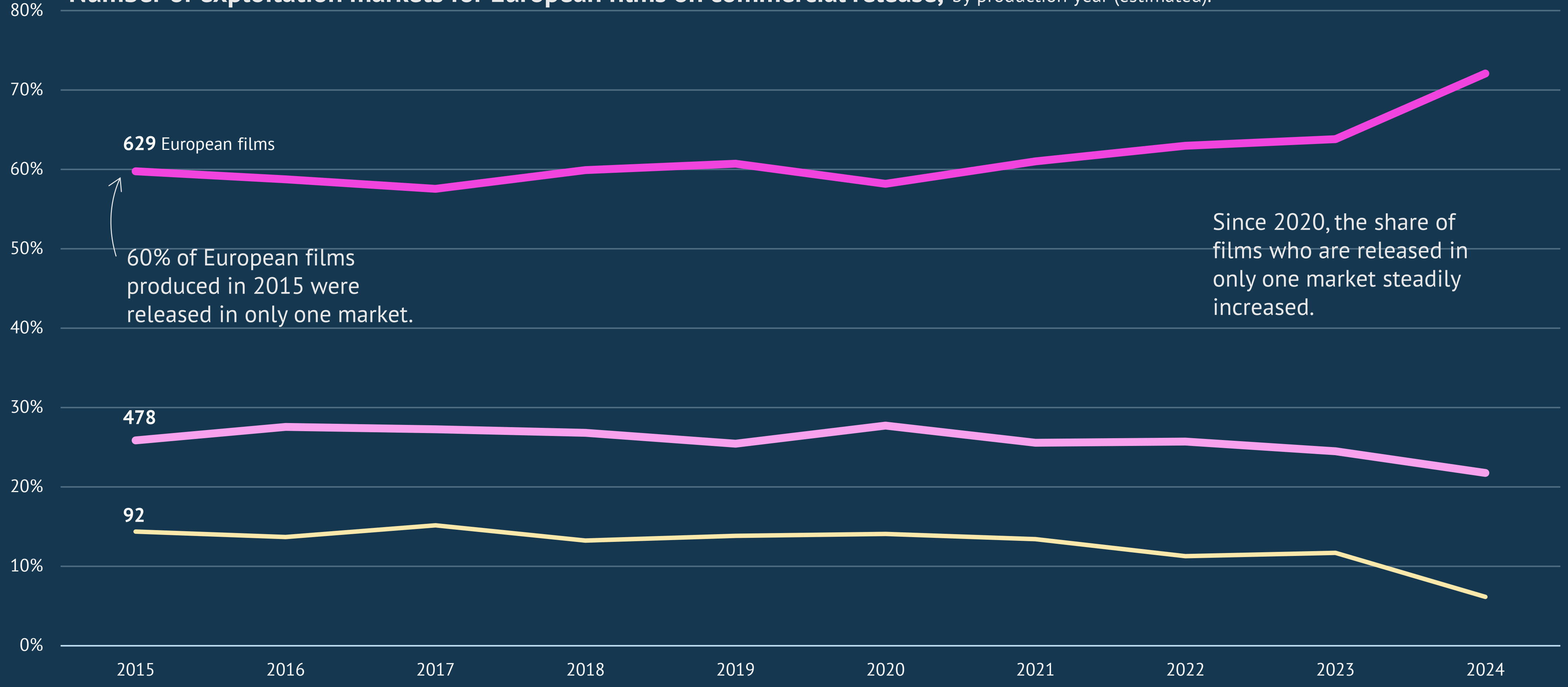


Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Key insights

The share of European films released in more than one market has been decreasing over time

Number of exploitation markets for European films on commercial release, by production year (estimated).



2024 - Share of European films by number of exploitation markets

1 market only
71% (946 European films)

Between 2 and 5 markets
26% (541)

More than 6 markets
13% (105)

Figures were retrieved from admissions data for 47 markets worldwide. Production year is understood as the first year of release of the film in any country. A film is recognised as being distributed in an exploitation market if it reached 1 000 admissions within that market in a given year. Source: European Audiovisual Observatory.

03 Markets

Key 2024 figures

86%
Share of admissions to European films sold in Europe
-2.9 percentage points compared to 2023

62%
Share of admissions to European films sold in their national market
-4.3 percentage points compared to 2023

14%
Share of admissions to European films sold outside of Europe
+2.9 percentage points compared to 2023

24%
Share of admissions to European films sold in Europe, outside of their national market
+1.4 percentage points compared to 2022

Biggest markets – share of admissions to European films:

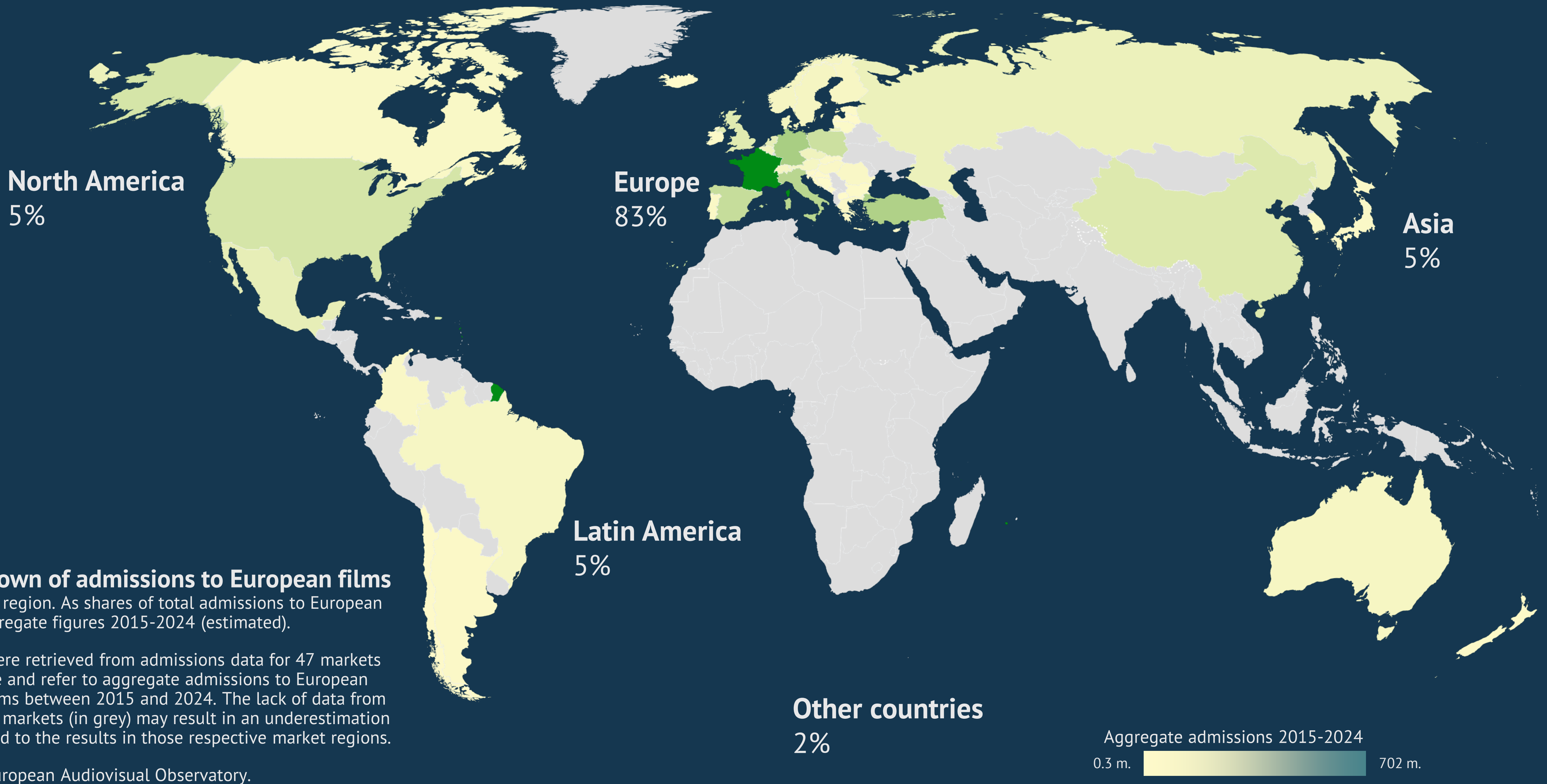
1. France	24%
2. Germany	10%
3. Türkiye	9%

Biggest export markets – share of export admissions to European films:

1. United States	12%
2. China	10%
3. France	9%

Figures were retrieved from admissions data for 53 markets worldwide. Source: European Audiovisual Observatory.

Between 2015 and 2024, Europe itself accounted for 83% of admissions to European films.



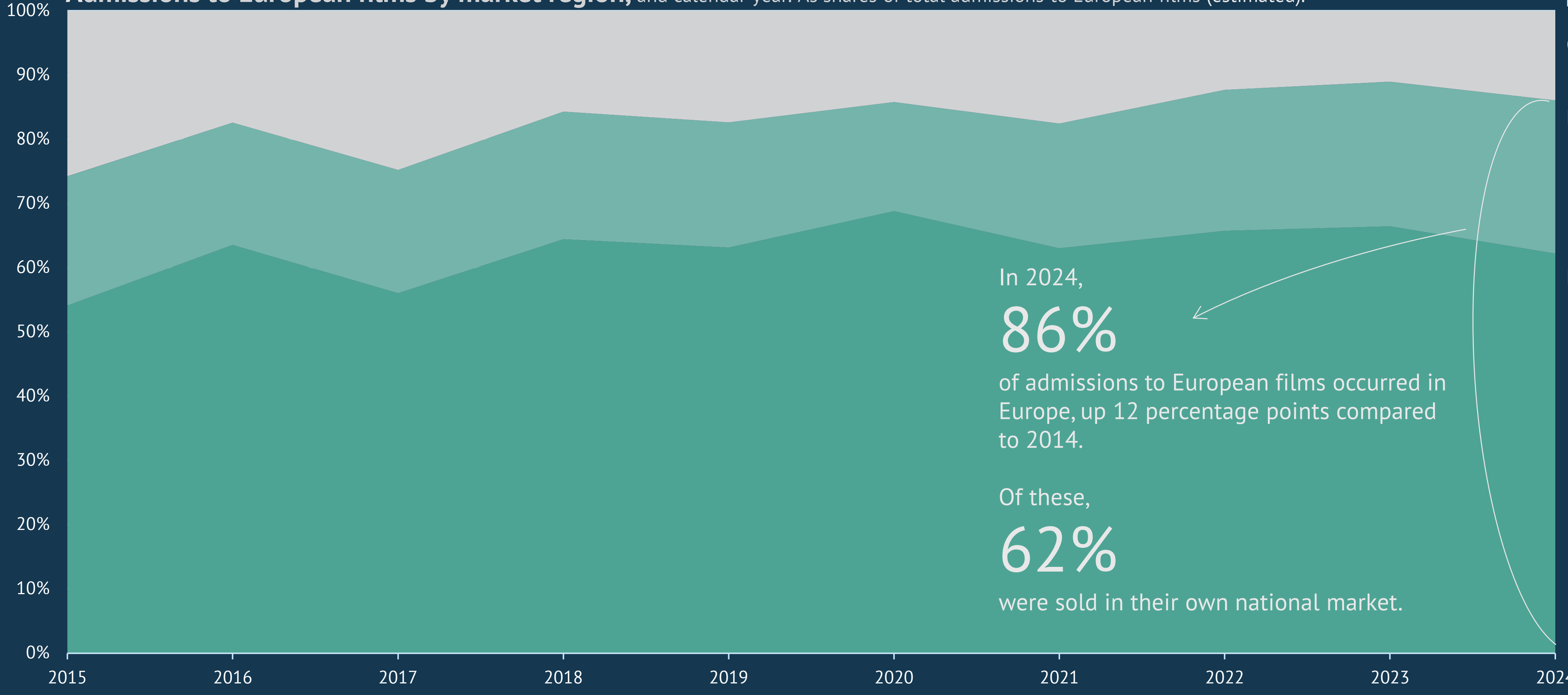
Breakdown of admissions to European films by market region. As shares of total admissions to European films. Aggregate figures 2015-2024 (estimated).

Figures were retrieved from admissions data for 47 markets worldwide and refer to aggregate admissions to European feature films between 2015 and 2024. The lack of data from individual markets (in grey) may result in an underestimation with regard to the results in those respective market regions.

Source: European Audiovisual Observatory.

Admissions to European films are increasingly concentrated in national markets and within Europe.

Admissions to European films by market region, and calendar year. As shares of total admissions to European films (estimated).



2024 – Shares of admissions to European films by market region:

Other markets 14%

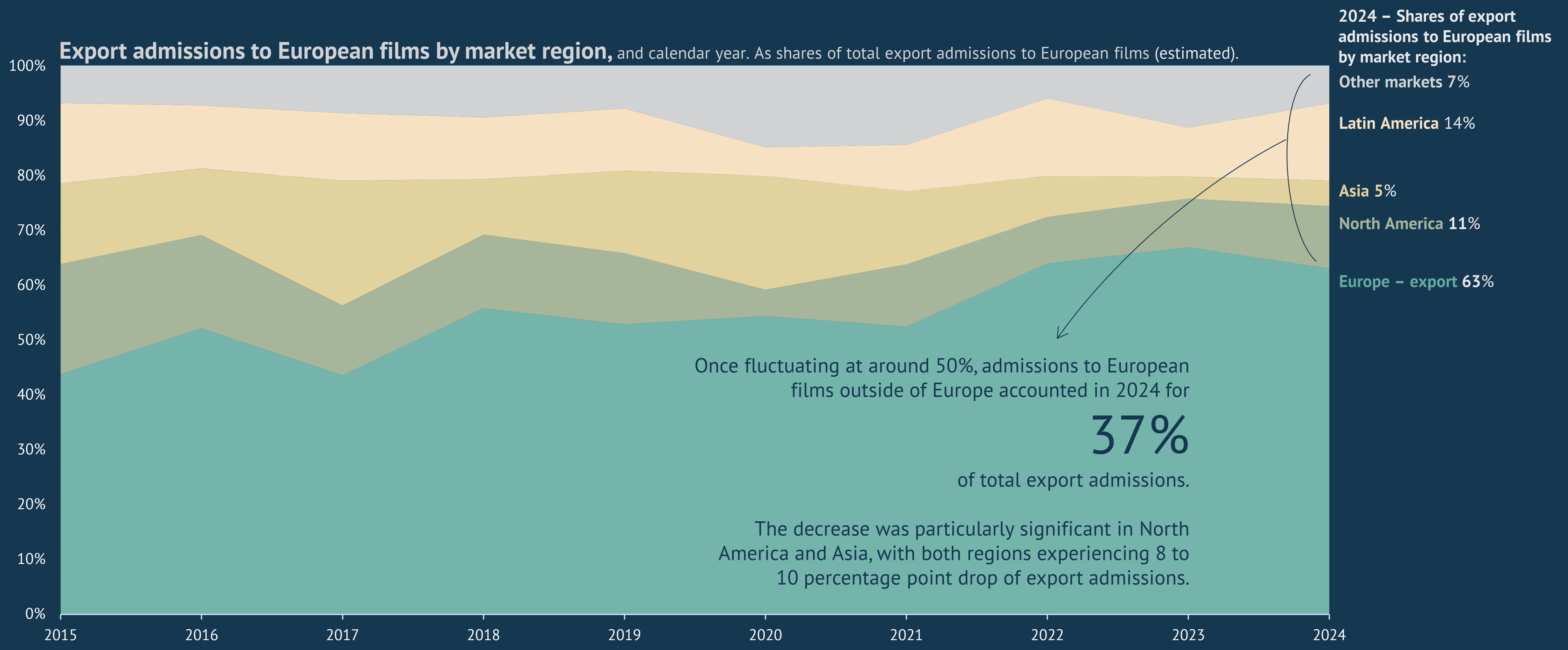
Europe – export markets 24%

Europe – national markets 62%

Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Non-European markets account for an increasingly smaller market share of export admissions to European films.

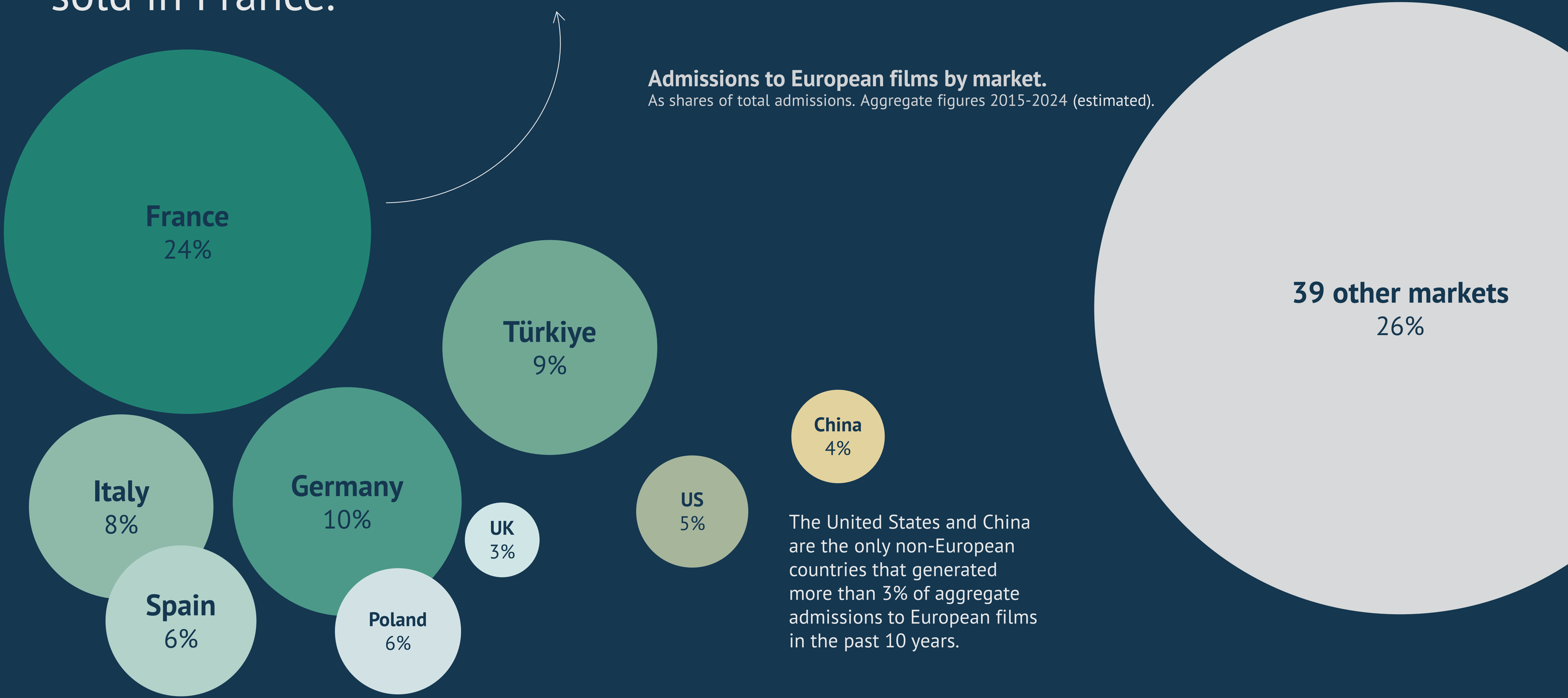
Export admissions to European films by market region, and calendar year. As shares of total export admissions to European films (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

A quarter of all admissions to European films in the past 10 years were sold in France.

Admissions to European films by market.
As shares of total admissions. Aggregate figures 2015-2024 (estimated).

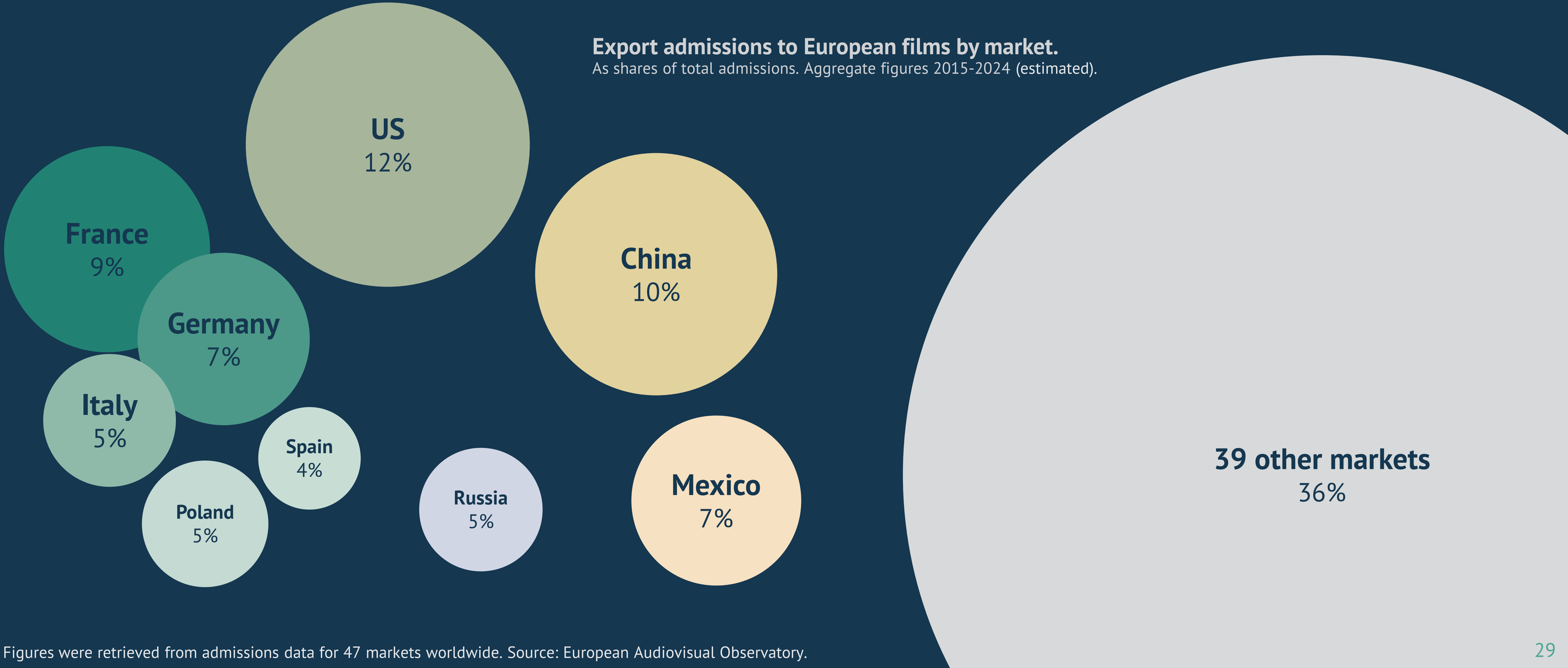


The United States and China are the only non-European countries that generated more than 3% of aggregate admissions to European films in the past 10 years.

Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Export admissions for European films are more evenly distributed across individual markets, with a lower level of concentration within Europe.

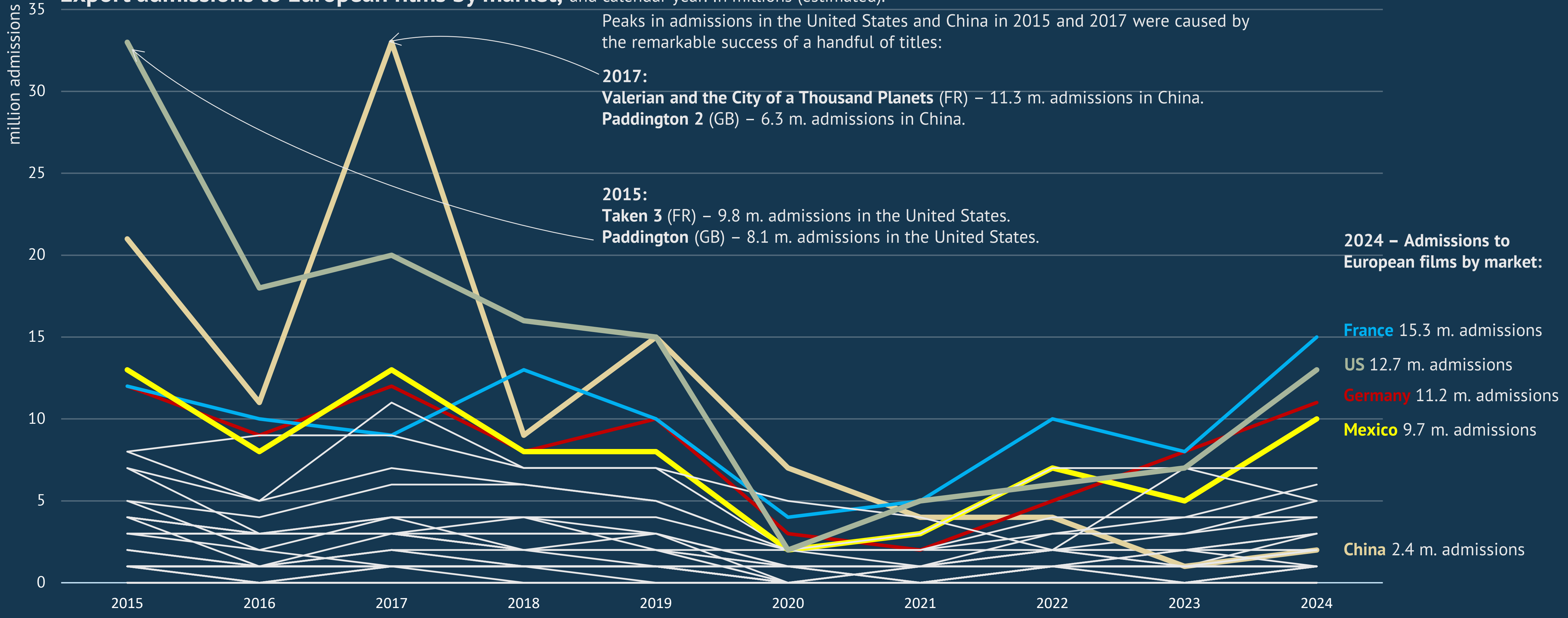
Export admissions to European films by market.
As shares of total admissions. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

Admissions in China and the United States, once the most important export markets for European films, have plummeted but rebounded slightly in 2024

Export admissions to European films by market, and calendar year. In millions (estimated).



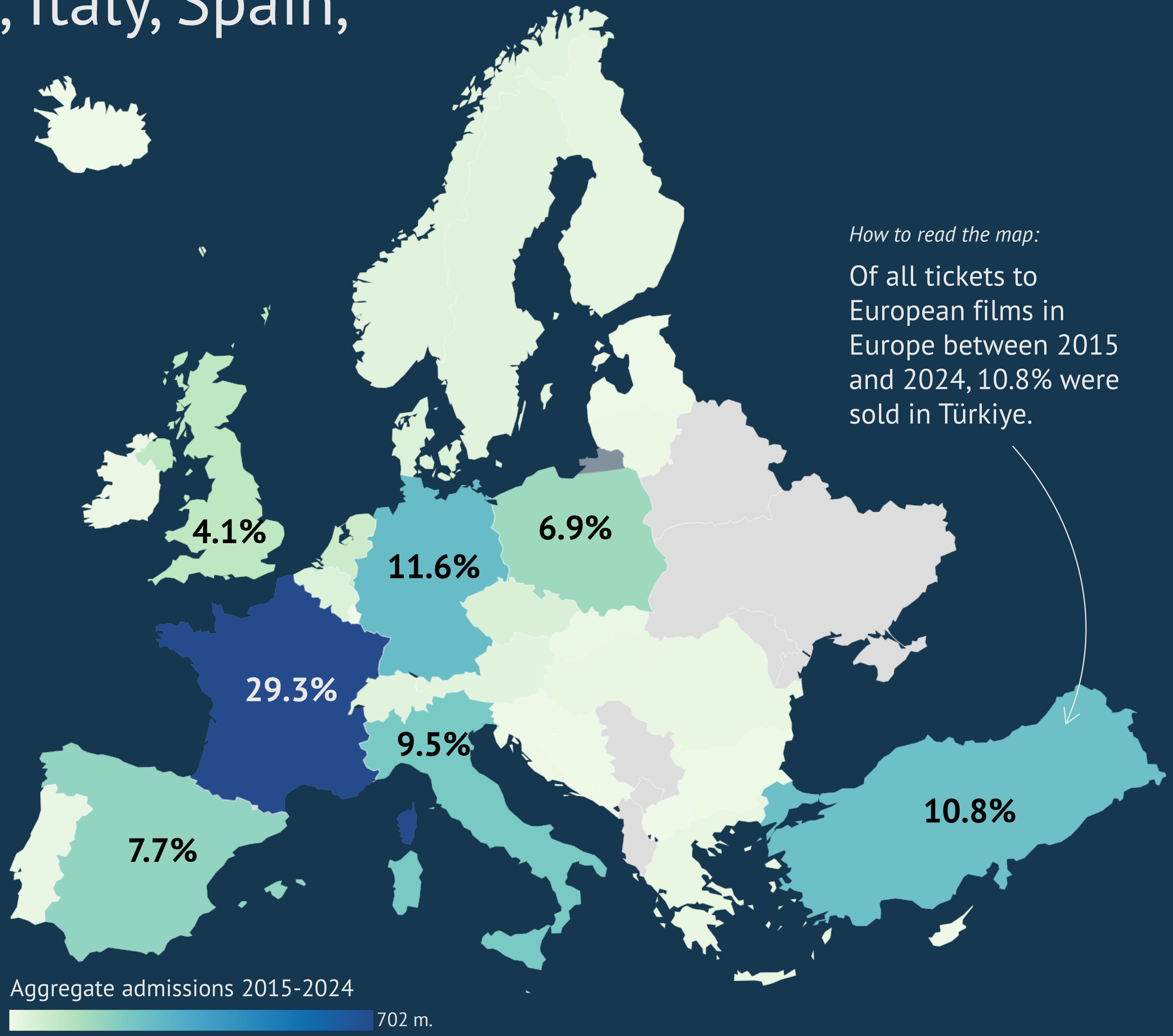
Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

04 Market focus: Europe

More than 75% of admissions to European films in Europe are sold in just 6 markets: France, Germany, Türkiye, Italy, Spain, and Poland.

Breakdown of admissions to European films in Europe,
by market. As shares of total admissions to European films. Aggregate figures 2015-2024.

Market	Share	Market	Share	Market	Share	Market	Share
France	29.3%	Belgium	1.8%	Romania	0.7%	Slovenia	0.2%
Germany	11.6%	Denmark	1.7%	Portugal	0.6%	Bosnia Herzegovina	0.1%
Türkiye	10.8%	Switzerland	1.3%	Slovakia	0.6%	Iceland	0.1%
Italy	9.5%	Norway	1.3%	Ireland	0.4%	Montenegro	0.0%
Spain	7.7%	Sweden	1.3%	Lithuania	0.4%	Cyprus	0.0%
Poland	6.9%	Austria	1.2%	Estonia	0.3%	North Macedonia	0.0%
United Kingdom	4.1%	Finland	1.0%	Bulgaria	0.3%		
Netherlands	3.1%	Greece	0.7%	Croatia	0.2%		
Czechia	2.0%	Hungary	0.7%	Latvia	0.2%		



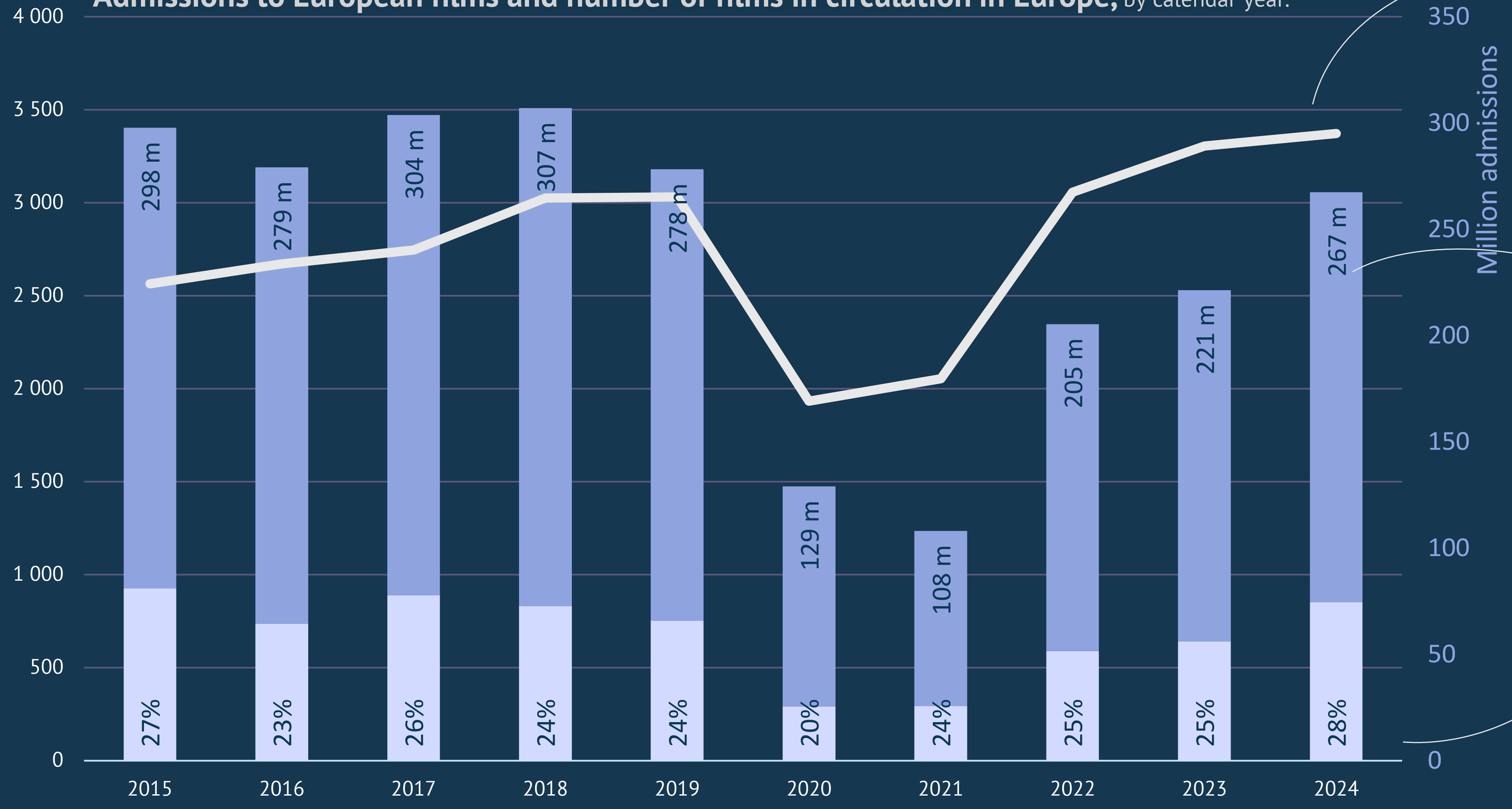
How to read the map:

Of all tickets to European films in Europe between 2015 and 2024, 10.8% were sold in Türkiye.

Figures were retrieved from admissions data for 32 European markets and refer to aggregate admissions to European feature films (including local films) between 2015 and 2024. Source: European Audiovisual Observatory.

The share of export admissions to European films in Europe reached its highest level in ten years in 2024.

Admissions to European films and number of films in circulation in Europe, by calendar year.



The **number of European films** on commercial release reached

3 372 in 2024,

their highest number in ten years.

Admissions reached a new 5-year high but remained 10% lower than the pre-pandemic average (2017-2019)

In 2024, the number of export admissions reached

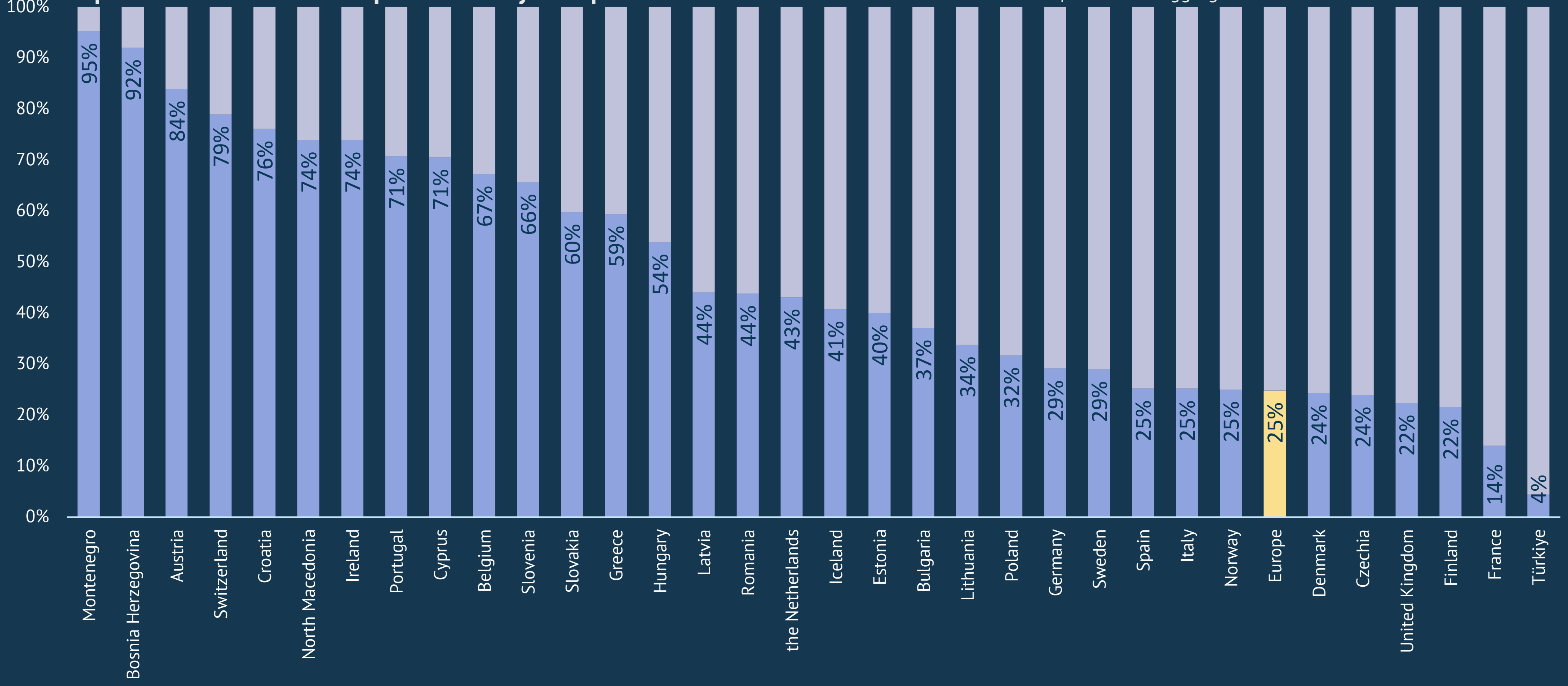
74 m

their biggest level since 2017.

Figures were retrieved from admissions data for 32 markets in Europe. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

In Europe, only 25% of tickets for European films are sold in countries other than the film's country of origin.

Export admissions to European films by European market. As shares of total admissions to European films. Aggregate admissions 2015-2024.



In France and Türkiye, less than

15%

of admissions to European films are sold for non-national titles.

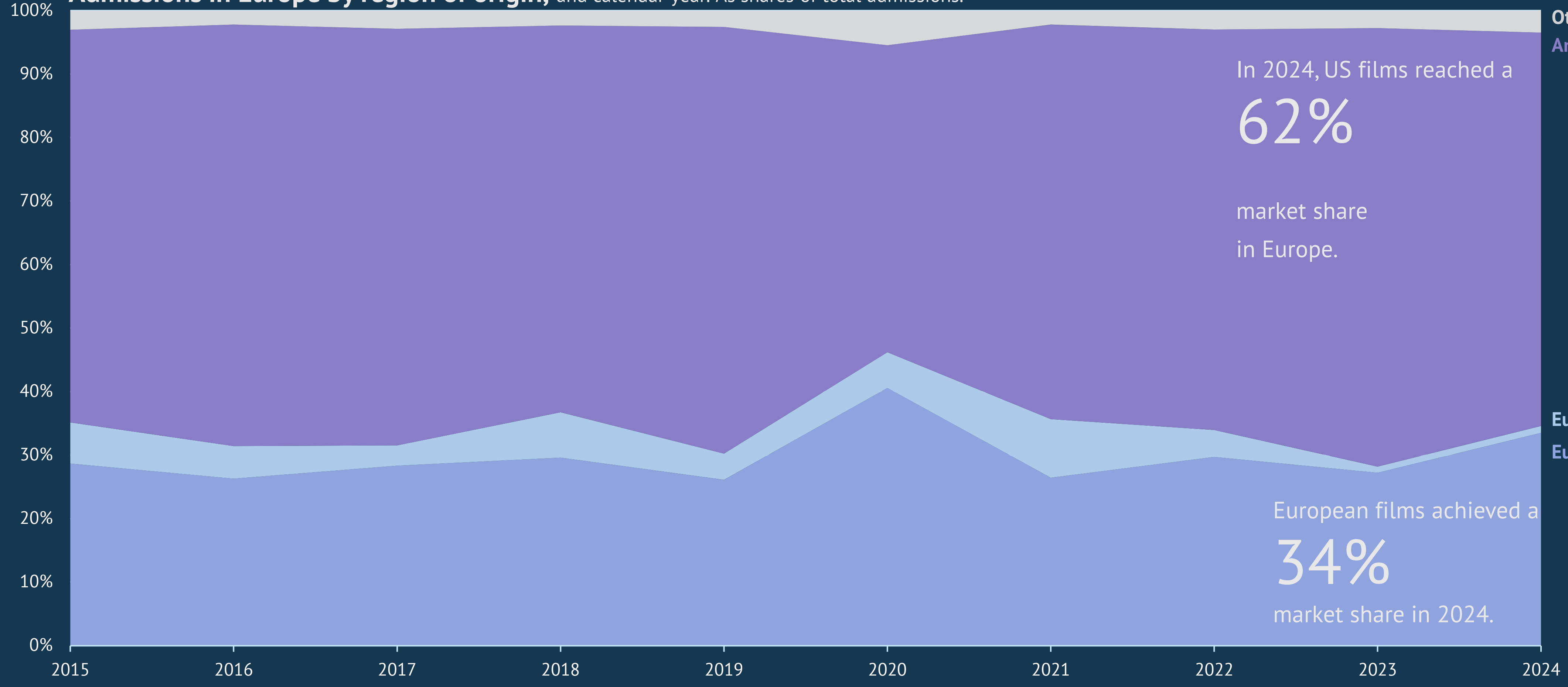
Figures were retrieved from admissions data for 32 markets in Europe. Source: European Audiovisual Observatory.

In 2024, European films in Europe reached their highest market shares in 10 years.

2024 – Market shares by region of origin:

Other films 3%
American films 62%
European INC films 1%
European films **34**%

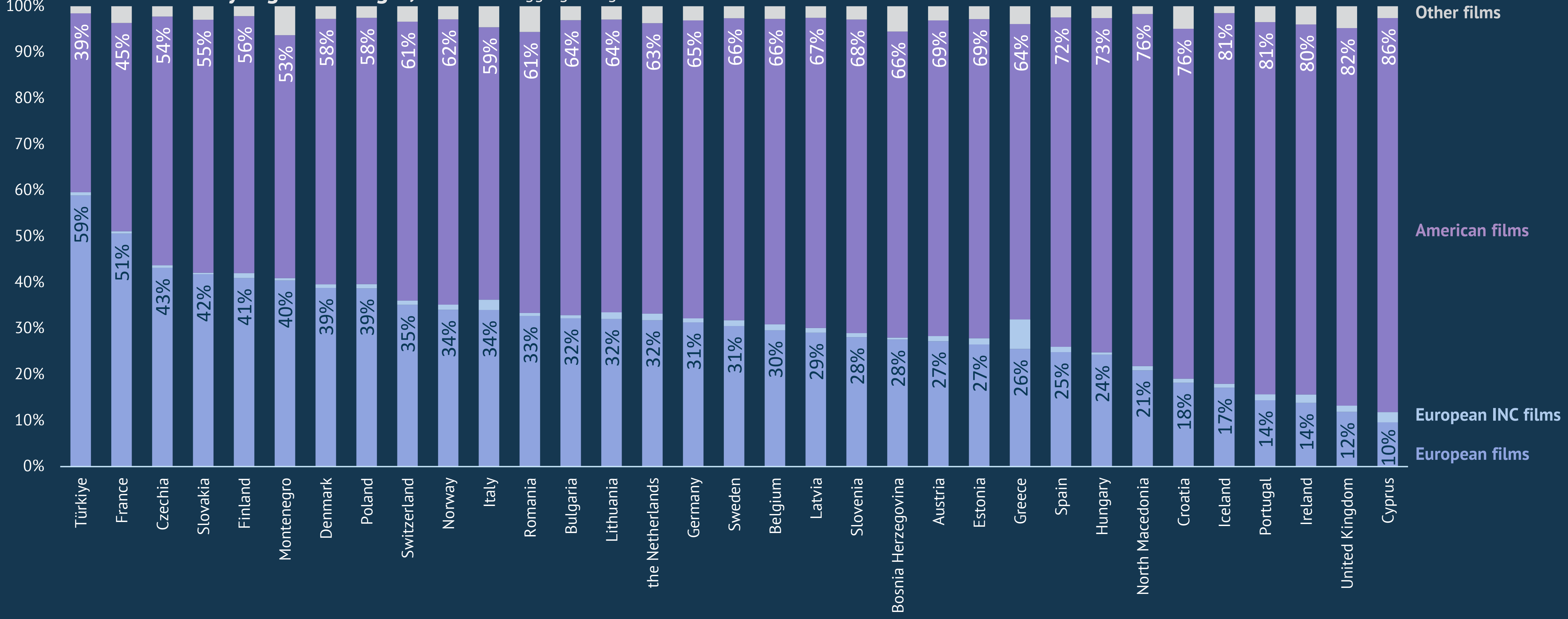
Admissions in Europe by region of origin, and calendar year. As shares of total admissions.



Figures were retrieved from admissions data for 32 markets in Europe. Source: European Audiovisual Observatory.

Market shares for European films vary significantly across individual European markets, ranging from 10% in the United Kingdom to 59% in Türkiye, driven by the popularity of local films.

Market shares by region of origin, and market. Aggregate figures 2015-2024.



Figures were retrieved from admissions data for 32 markets in Europe. The market share of European films in the United Kingdom differs significantly from the data reported by the British Film Institute, due to the exclusion of incoming productions ('studio-backed' films that qualify as British under the cultural test for film) from this analysis. Source: European Audiovisual Observatory.

Local breakout films and family films make up the majority of the European top films in 2024.

Top 20 European films, ranked by 2024 aggregated admissions in 36 European markets.

1	**Un p'tit truc en plus**	*Artus | 2024*	11.7 m.
2	**Le Comte de Monte-Cristo**	*A. de La Patellière, M. Delaporte | 2024*	11 m.
3	**Paddington in Peru**	*D. Wilson | 2024*	9.2 m.
4	**L'amour ouf**	*G. Lellouche | 2024*	6 m.
5	**Back to Black**	*S. Taylor-Johnson | 2024*	5.9 m.
6	**One Life**	*J. Hawes | 2023*	5.9 m.
7	**The Zone of Interest**	*J. Glazer | 2023*	5.8 m.
8	**Conclave**	*E. Berger | 2024*	5.8 m.
9	**Die Schule der magischen Tiere 3**	*S. Unterwaldt Jr. | 2024*	5.1 m.
10	**The Substance**	*C. Fargeat | 2024*	4.9 m.
11	**Le dernier jaguar**	*G. de Maistre | 2024*	3.3 m.
12	**Chantal im Märchenland**	*B. Dagtekin | 2024*	3.3 m.
13	**Akademia pana Kleksa**	*M. Kawulski | 2023*	3.2 m.
14	**Cocorico**	*J. Hervé | 2024*	3.2 m.
15	**Rafadan Tayfa 4: Hayrimatör**	*I. Fidan | 2023*	3.1 m.
16	**Lee**	*E. Kuras | 2023*	3 m.
17	**C'è ancora domani**	*P. Cortellesi | 2023*	2.9 m.
18	**Lohusa**	*K. Baruonu | 2024*	2.8 m.
19	**Wicked Little Letters**	*T. Sharrock | 2023*	2.8 m.
20	**Monsieur Aznavour**	*M. Idir, Grand Corps Malade | 2024*	2.6 m.

Despite being among the top 20 best-performing films in Europe in 2024, the **local breakout films** marked in pink achieved over 90% of their total admissions in their own national markets.

Figures were retrieved from admissions data for 36 markets in Europe. Only the first country of origin is disclosed. Local breakout films are defined as films that achieved at least 90% of admissions in their national market. Source: European Audiovisual Observatory.

05 Production countries

Key 2024 figures

Number of European films on commercial release by country of origin:

1. French films	861 (26%)	+35 compared to 2023
2. German films	351 (11%)	-2 compared to 2023
3. Italian films	347 (10%)	-4 compared to 2023

Number of admissions by country of origin:

1. French films	98 m. (31%)	+9 m. compared to 2023
2. British films	63 m. (20%)	+44 m. compared to 2023
3. Italian films	25 m. (8%)	+0 m. compared to 2023

Number of European export films on commercial release by country of origin:

1. French films	433 (27%)	+3 compared to 2023
2. British films	211 (13%)	+32 compared to 2023
3. German films	144 (9%)	-10 compared to 2023

Number of export admissions by country of origin:

1. British films	51 m. (43%)	+36 m. compared to 2023
2. French films	23 m. (19%)	+0 m. compared to 2023
3. Italian films	7 m. (6%)	+0 m. compared to 2023

Share of export admissions by country of origin:

1. Irish films	91%
2. Icelandic films	85%
3. British films	81%

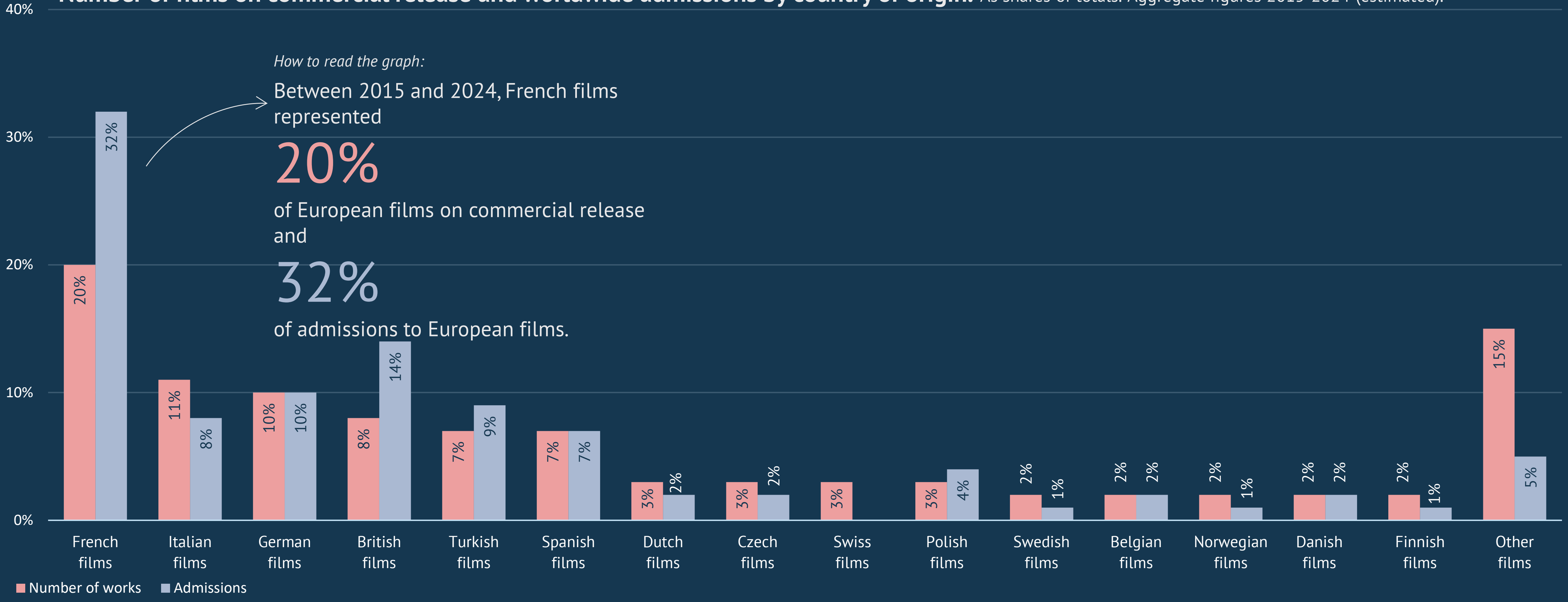
Average number of exploitation markets by country of origin:

1. British films	4.4
2. French films	3.0
3. Icelandic films	2.5

Figures were retrieved from admissions data for 53 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

Over the past decade, French films have accounted for one third of all tickets sold for European films worldwide.

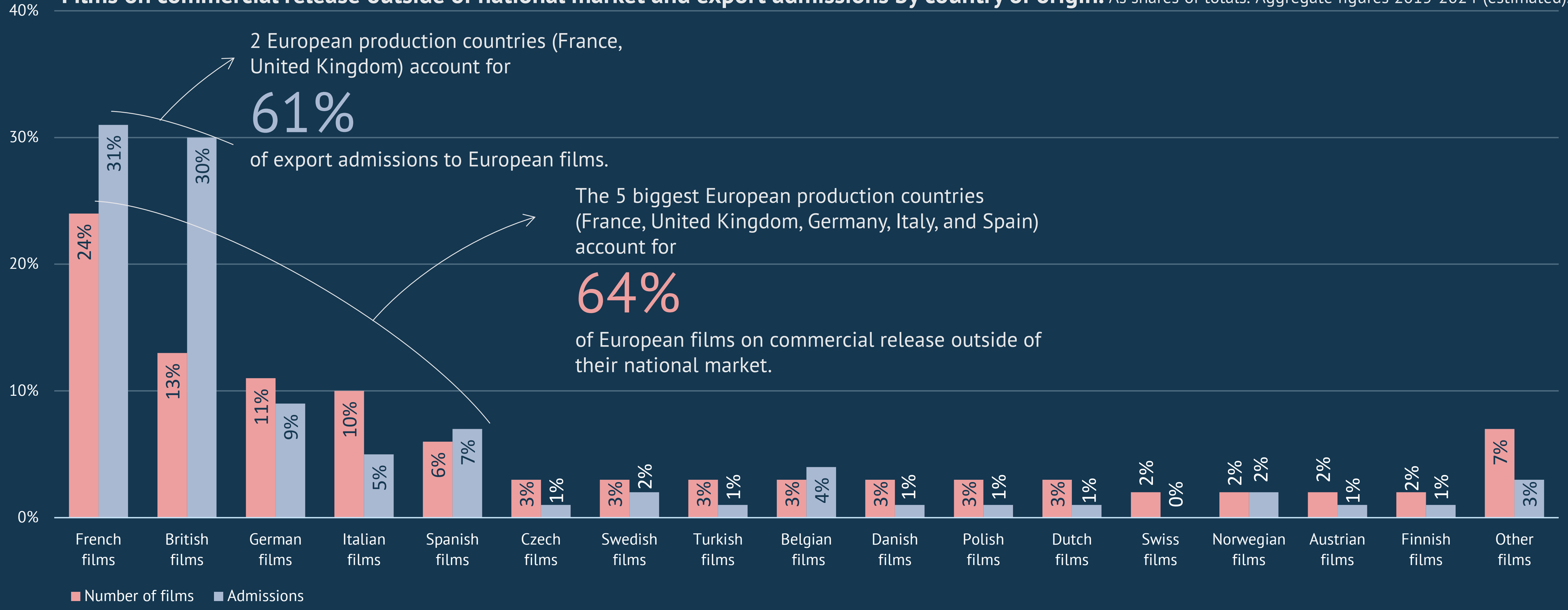
Number of films on commercial release and worldwide admissions by country of origin. As shares of totals. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

If we exclude national markets, French and British films alone account for more than 60% of all export admissions to European films.

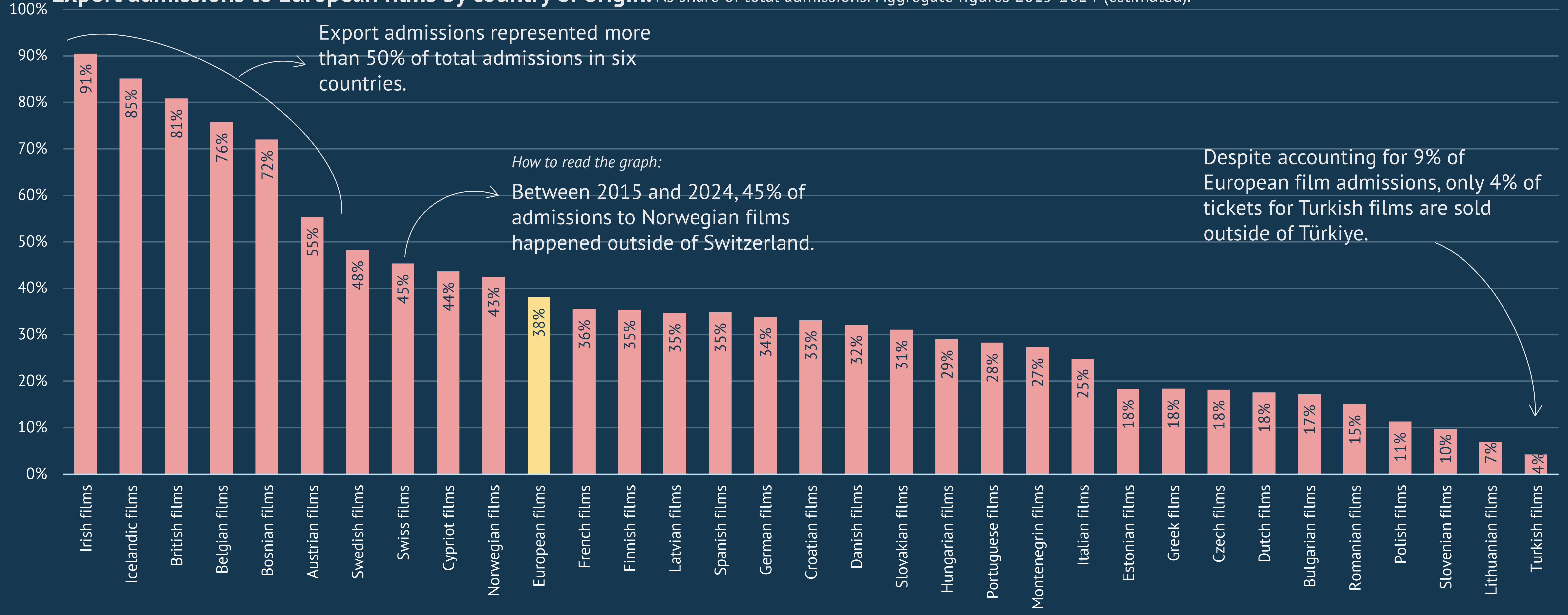
Films on commercial release outside of national market and export admissions by country of origin. As shares of totals. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate export admissions were included.
Source: European Audiovisual Observatory.

Only films from Ireland, Iceland, the United Kingdom, Belgium, and Austria sell more than half of their tickets outside their home countries.

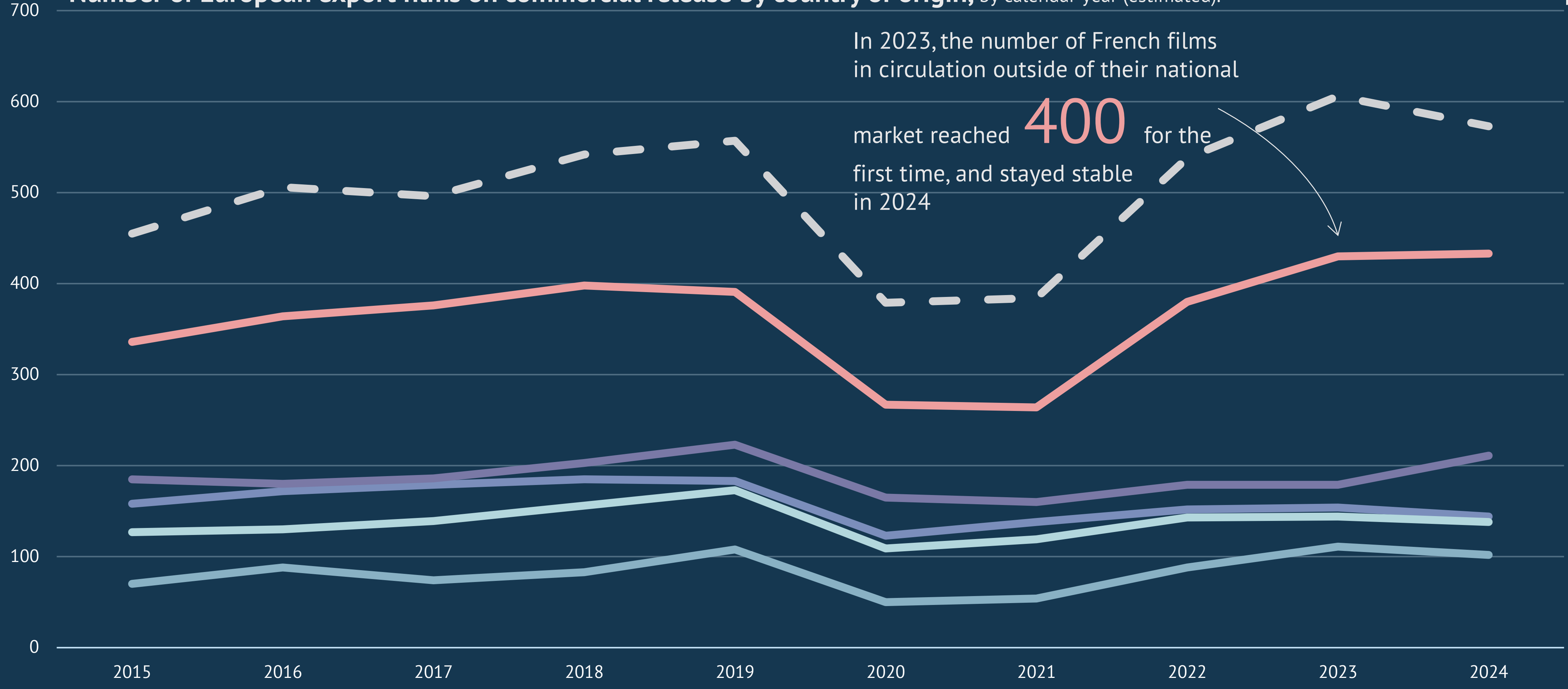
Export admissions to European films by country of origin. As share of total admissions. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

The number of French films exported is significantly higher than that of any other European country.

Number of European export films on commercial release by country of origin, by calendar year (estimated).



2024 – Number of European export films on commercial release by country of origin:

Other films 573 films

French films 433 films

British films 211 films

German films 144 films

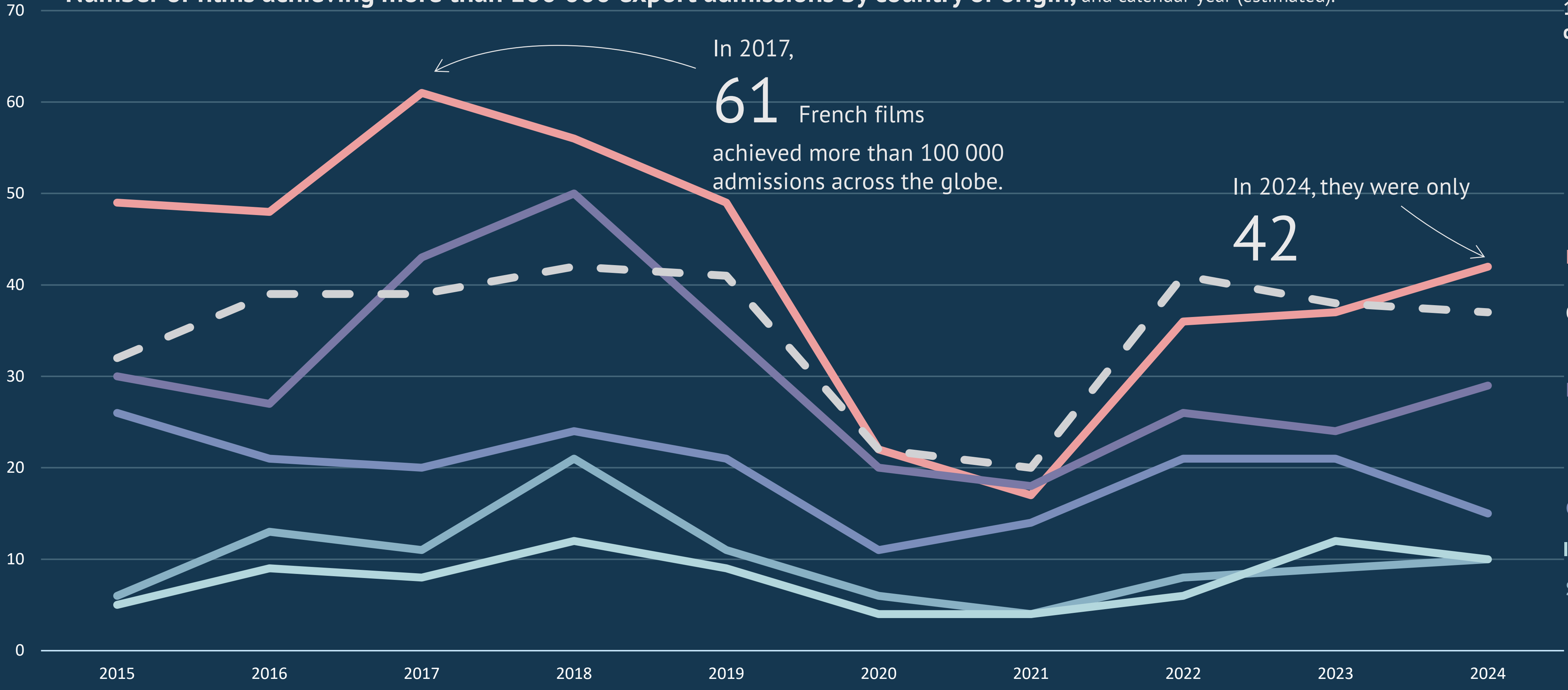
Italian films 138 films

Spanish films 102 films

Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate export admissions were included.
Source: European Audiovisual Observatory.

In 2024, French and British films achieving more than 100 000 exports admissions per year increased but stayed way below their pre-pandemic numbers.

Number of films achieving more than 100 000 export admissions by country of origin, and calendar year (estimated).



2024 – Number of export films achieving more than 100 000 export admissions by country of origin:

French films 42 films

Other films 37 films

British films 29 films

German films 15 films

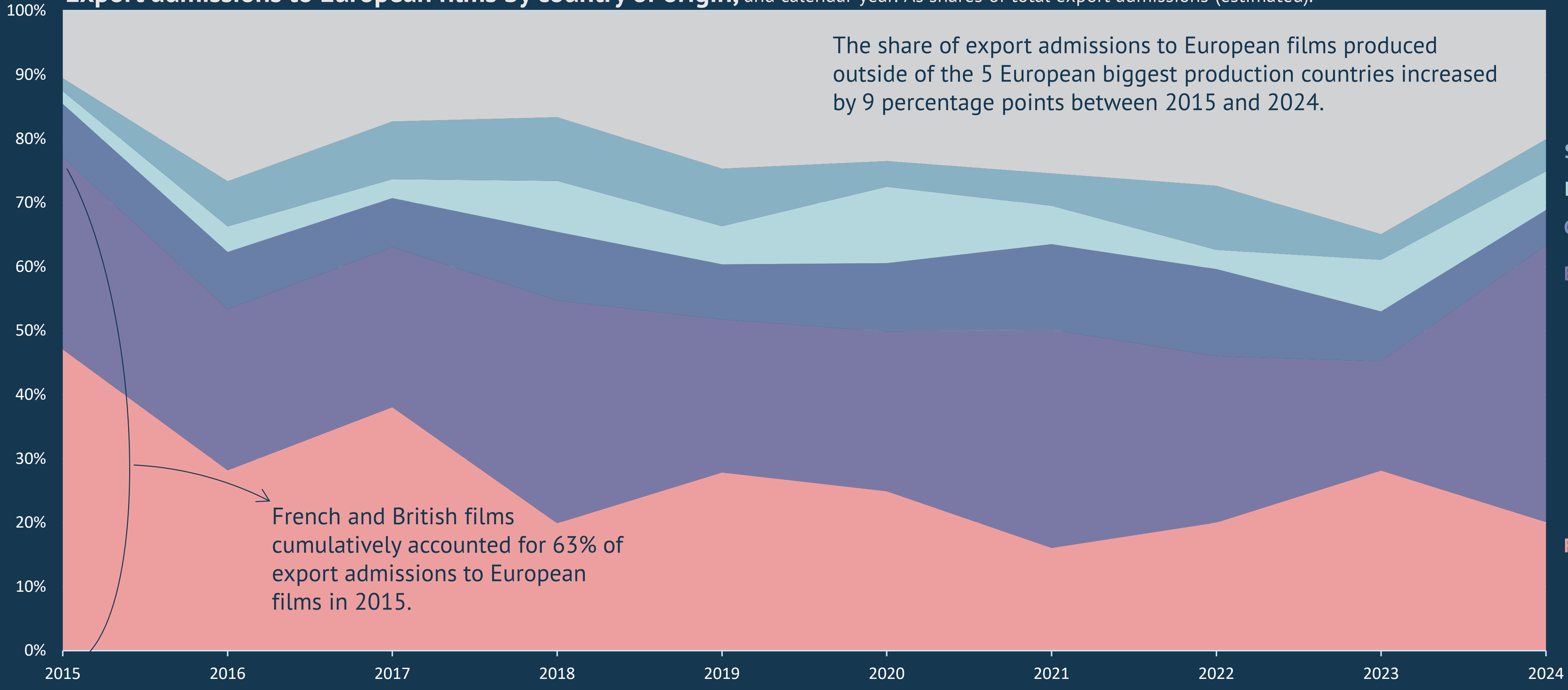
Italian films 10 films

Spanish films 9 films

Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate export admissions were included.
Source: European Audiovisual Observatory.

In 2024, British films reached their highest share of export admissions in ten years, at 43%.

Export admissions to European films by country of origin, and calendar year. As shares of total export admissions (estimated).



2024 – Share of export admissions to European films by country of origin:

Other films 20%

Spanish films 5%

Italian films 6%

German films 5%

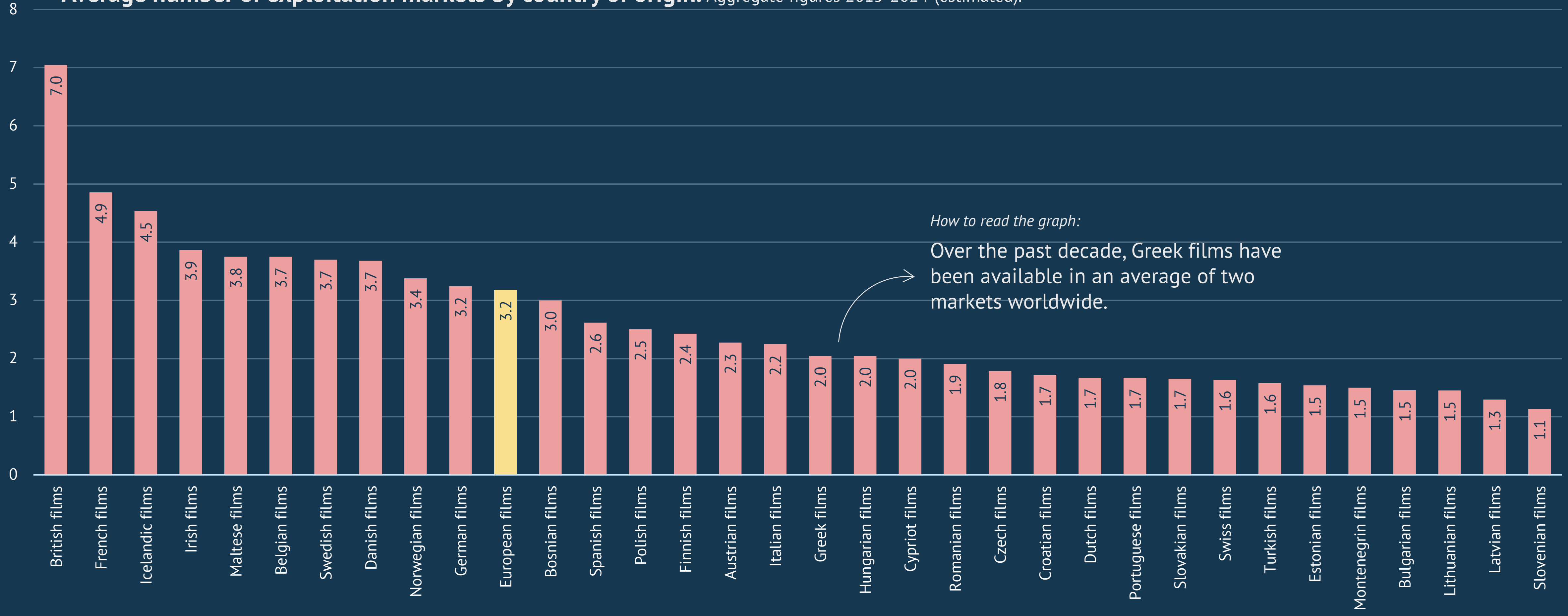
British films 43%

French films 20%

Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

British films are the most widely distributed among European films; they are on commercial release in an average of seven markets over their theatrical run, including their domestic one.

Average number of exploitation markets by country of origin. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. A film is recognised as being distributed in an exploitation market if it reached 1 000 admissions within that market between 2015 and 2024.
Source: European Audiovisual Observatory.

06 Top films and genres

Key 2024 figures

Top European film by total admissions:

Un p’tit truc en plus

FR / 2024 / Artus – 11.6 m admissions worldwide

Top European film by export admissions:

The Substance

GB / 2024 / Coralie Fargeat – 8.7 m admissions worldwide

23%

Share of admissions of the top 10 European films in 2024

+5 percentage points compared to 2023

59%

Share of admissions of the top 100 European films in 2024

+7 percentage points compared to 2023

37%

Share of admissions of the top 10 export European films in 2024

+11 percentage points compared to 2023

75%

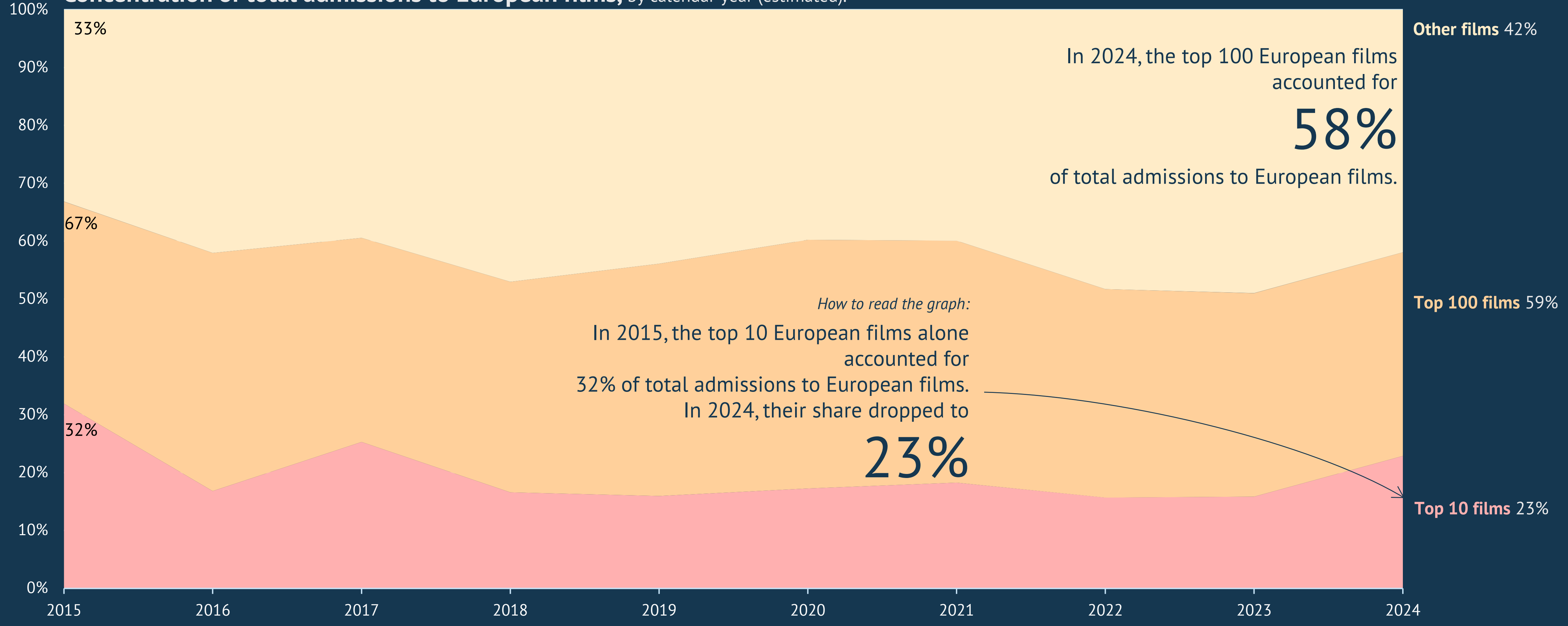
Share of admissions of the top 100 export European films in 2024

+6 percentage points compared to 2023

Figures were retrieved from admissions data for 53 markets worldwide. Source: European Audiovisual Observatory.

In 2024, the concentration of admissions to European films returned to its usual level, with the top 100 accounting for around 60% of all admissions to European films.

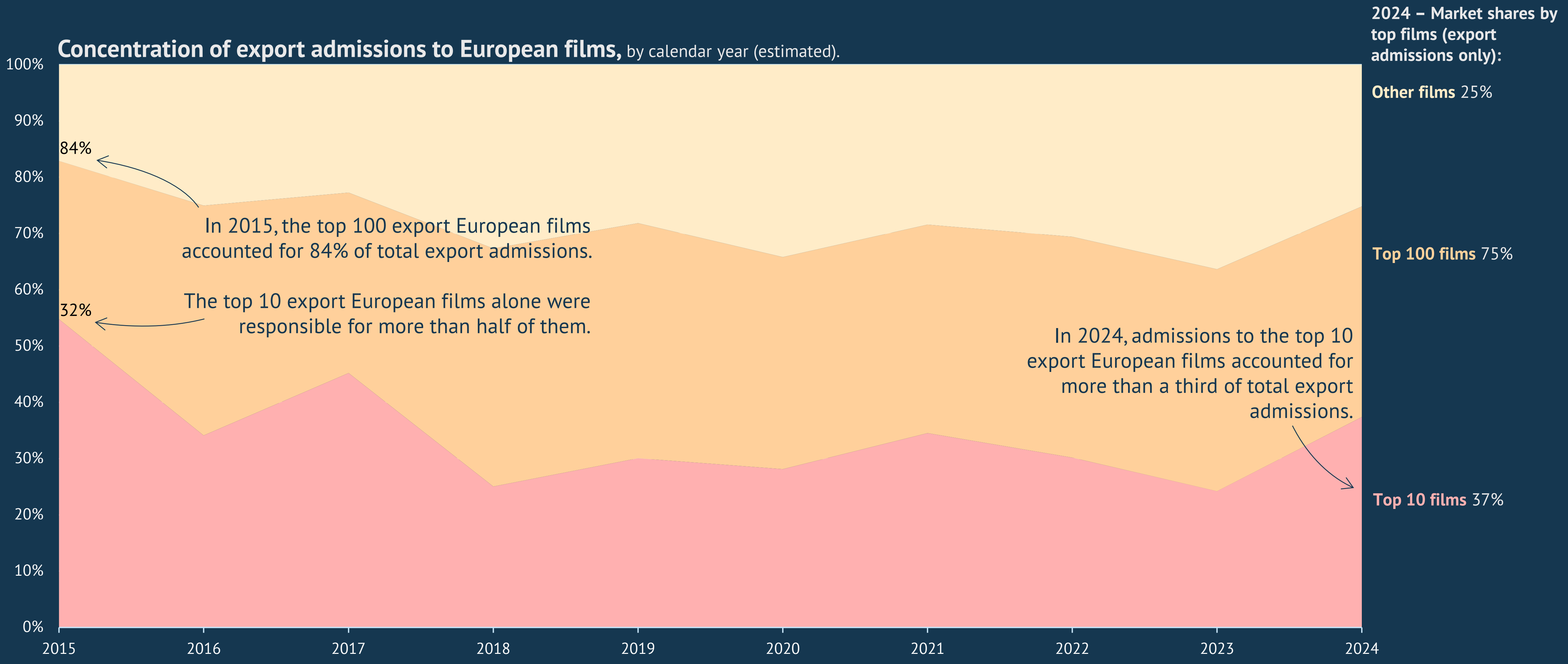
Concentration of total admissions to European films, by calendar year (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

The same trend holds when considering only export admissions, although the concentration is still comparatively higher.

Concentration of export admissions to European films, by calendar year (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. Source: European Audiovisual Observatory.

British and French films stand out among the Top 20 European films in 2024

Top 20 European films in 2024, by total admissions. Ranked by 2024 admissions in 53 markets worldwide (estimated).

1	**Un p'tit truc en plus**	*Artus | 2024*	11.6 m.
2	**Le Comte de Monte-Cristo**	*A. de La Patellière, M. Delaporte | 2024*	11 m.
3	**The Substance**	*C. Fargeat | 2024*	9.2 m.
4	**Back to Black**	*S. Taylor-Johnson | 2024*	6 m.
5	**The Zone of Interest**	*J. Glazer | 2023*	5.9 m.
6	**One Life**	*J. Hawes | 2023*	5.9 m.
7	**Conclave**	*E. Berger | 2024*	5.8 m.
8	**Paddington in Peru**	*D. Wilson | 2024*	5.8 m.
9	**L'amour ouf**	*G. Lellouche | 2024*	5.1 m.
10	**We Live in Time**	*J. Crowley | 2024*	4.9 m.
11	**Anatomie d'une chute**	*J. Triet | 2023*	3.8 m.
12	**Die Schule der magischen Tiere 3**	*S. Unterwaldt Jr. | 2024*	3.3 m.
13	**Le dernier jaguar**	*G. de Maistre | 2024*	3.3 m.
14	**Chantal im Märchenland**	*B. Dagtekin | 2024*	3.2 m.
15	**Wicked Little Letters**	*T. Sharrock | 2023*	3.1 m.
16	**Lee**	*E. Kuras | 2023*	3 m.
17	**Akademia pana Kleksa**	*M. Kawulski | 2023*	2.9 m.
18	**Cocorico**	*J. Hervé | 2024*	2.8 m.
19	**10 Lives**	*C. Jenkins | 2024*	2.8 m.
20	**Rafadan Tayfa 4: Hayrimatör**	*I. Fidan | 2023*	2.6 m.

Local breakout films that achieved 90% of admissions in their own national market.

Festival favorites[1]

Animation films

[1] Festival favorites are defined as European films that had their premiere in a competition section at a major film festival.

Figures were retrieved from admissions data for 53 markets worldwide. Only the first country of origin is disclosed. Source: European Audiovisual Observatory.

Festival favorites and animation films account for half of the top 20 European films by export admissions in 2024

Top 20 European films in 2024, by export admissions. Ranked by 2024 export admissions in 53 markets worldwide (estimated).

1	**The Substance**	*C. Fargeat | 2024*	8.7 m.
2	**The Zone of Interest**	*J. Glazer | 2023*	5.5 m.
3	**Conclave**	*E. Berger | 2024*	5.2 m.
4	**We Live in Time**	*J. Crowley | 2024*	4.8 m.
5	**One Life**	*J. Hawes | 2023*	4.6 m.
6	**Back to Black**	*S. Taylor-Johnson | 2024*	4.5 m.
7	**Anatomie d'une chute**	*J. Triet | 2023*	3.2 m.
8	**10 Lives**	*C. Jenkins | 2024*	2.8 m.
9	**Lee**	*E. Kuras | 2023*	2.5 m.
10	**Le dernier jaguar**	*G. de Maistre | 2024*	2.3 m.
11	**Wicked Little Letters**	*T. Sharrock | 2023*	1.9 m.
12	**Priscilla**	*S. Coppola | 2023*	1.9 m.
13	**The Magic Reindeer: Saving Santa's Sleigh**	*K. Juusonen, J. Lerdam | 2024*	1.8 m.
14	**C'è ancora domani**	*P. Cortellesi | 2023*	1.8 m.
15	**Robot Dreams**	*P. Berger | 2023*	1.7 m.
16	**Paddington in Peru**	*D. Wilson | 2024*	1.7 m.
17	**Le Comte de Monte-Cristo**	*A. de La Patellière, M. Delaporte | 2024*	1.6 m.
18	**The Room Next Door**	*P. Almodóvar | 2024*	1.3 m.
19	**La passion de Dodin Bouffant**	*A. Hung Tran | 2023*	1.2 m.
20	**Les As de la Jungle 2**	*L. Bru, Y. Moulin, B. Somville | 2023*	0.9 m.

The strong presence of **festival favorites** in export admission rankings underscores their significance as a key category in the transnational distribution of European films.

Figures were retrieved from admissions data for 53 markets worldwide. Only the first country of origin is disclosed. Festival favorites are defined as European films that had their premiere in a competition section at a major film festival. Source: European Audiovisual Observatory.

Taken 3, *Valerian* and *Paddington 2* stand out as the three European films having generated the most admissions worldwide

Top 20 European films, by total admissions 2015-2024. Ranked by aggregate 2015-2024 admissions in 47 markets worldwide (estimated).

1	**Taken 3**	*O. Megaton | 2014*	35.4 m.
2	**Valerian and the City of a Thousand Planets**	*L. Besson | 2017*	28.5 m.
3	**Paddington 2**	*P. King | 2017*	27.1 m.
4	**Paddington**	*P. King | 2014*	19.9 m.
5	**The Little Prince**	*M. Osborne | 2015*	16.7 m.
6	**Shaun the Sheep Movie**	*M. Burton, R. Starzak | 2015*	13.4 m.
7	**Ballerina**	*E. Summer, M. Maynard, E. Warin | 2016*	13 m.
8	**Un p'tit truc en plus**	*Artus | 2024*	11.6 m.
9	**Le Comte de Monte-Cristo**	*A. de La Patellière, M. Delaporte | 2024*	11 m.
10	**Qu'est-ce qu'on a encore fait au bon Dieu?**	*P. de Chauveron | 2018*	10.3 m.
11	**Quo vado?**	*G. Nunziante | 2016*	10 m.
12	**The Substance**	*C. Fargeat | 2024*	9.2 m.
13	**Nine Lives**	*B. Sonnenfeld | 2016*	9.2 m.
14	**Fack ju Göhte 2**	*B. Dagtekin | 2015*	9.1 m.
15	**The Transporter Refueled**	*C. Delamarre | 2015*	9 m.
16	**La famille Bélier**	*E. Lartigau | 2014*	8.9 m.
17	**47 Meters Down**	*J. Roberts | 2017*	8.3 m.
18	**Recep Ivedik 5**	*T. Gökbakar | 2017*	8.3 m.
19	**Demain tout commence**	*H. Gélin | 2016*	7.8 m.
20	**Brooklyn**	*J. Crowley | 2015*	7.5 m.

Un p'tit truc en plus and *The Substance* are the only film among the Top *20* to be produced after 2018

Animation films

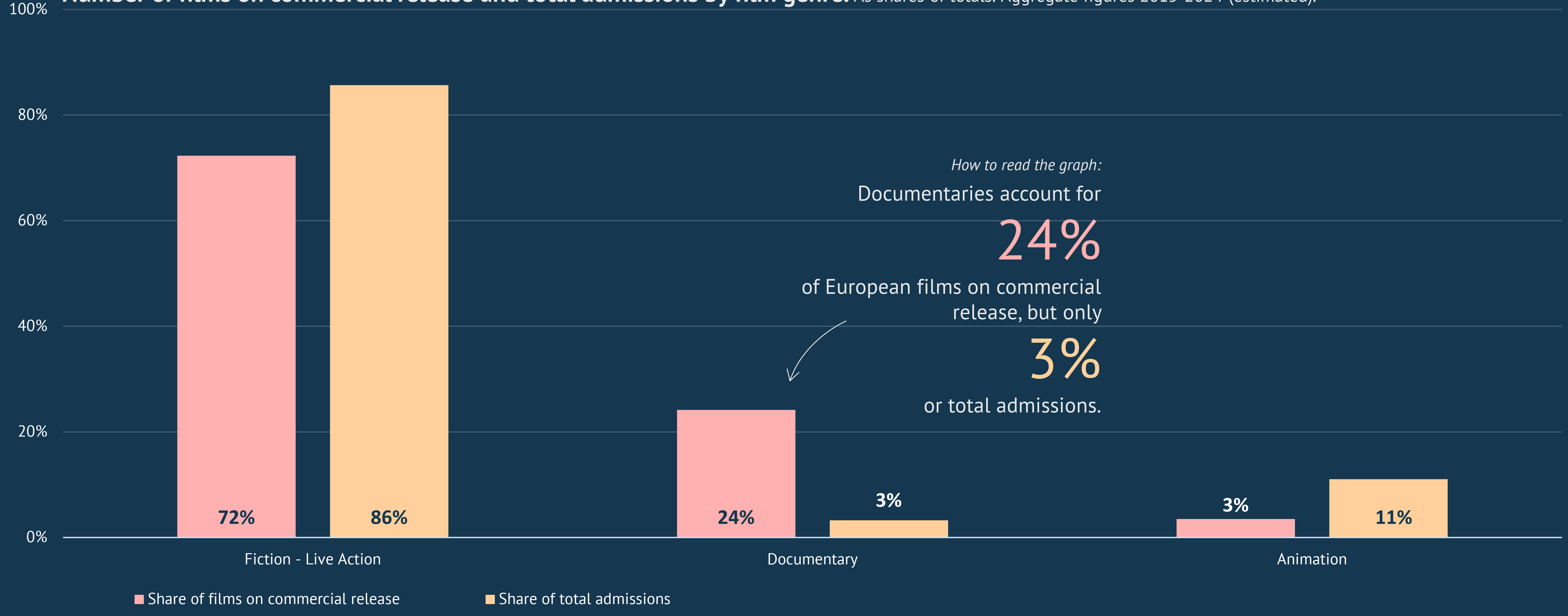
Local breakout films

The Substance is the only Festival Favorite film among the Top 20 of the last ten years

Figures were retrieved from admissions data for 47 markets worldwide. Only the first country of origin is disclosed. Local breakout films are defined as films that achieved at least 90% of admissions in their national market. Source: European Audiovisual Observatory.

Live action fiction films represent the overwhelming majority of European films on commercial release and admissions.

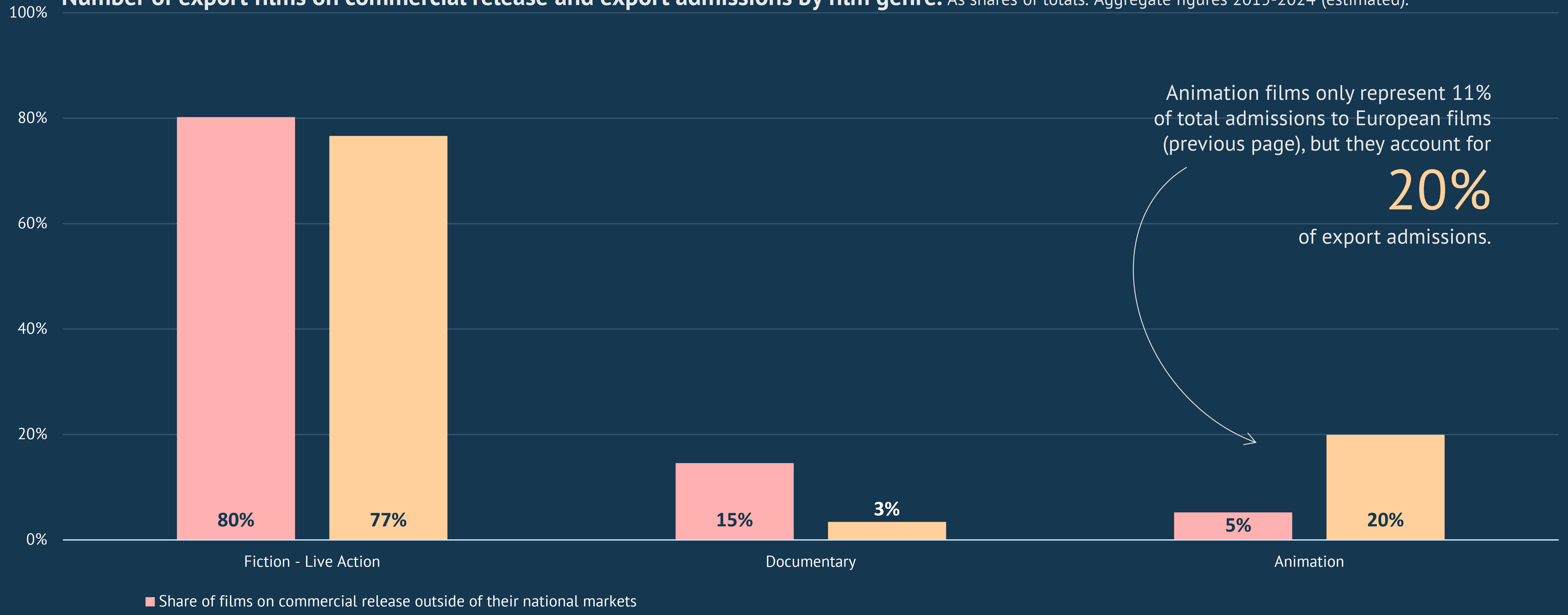
Number of films on commercial release and total admissions by film genre. As shares of totals. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 aggregate admissions were included.
Source: European Audiovisual Observatory.

Animation films travel better than fiction films and documentaries: if only export admissions are considered, their market share almost doubles.

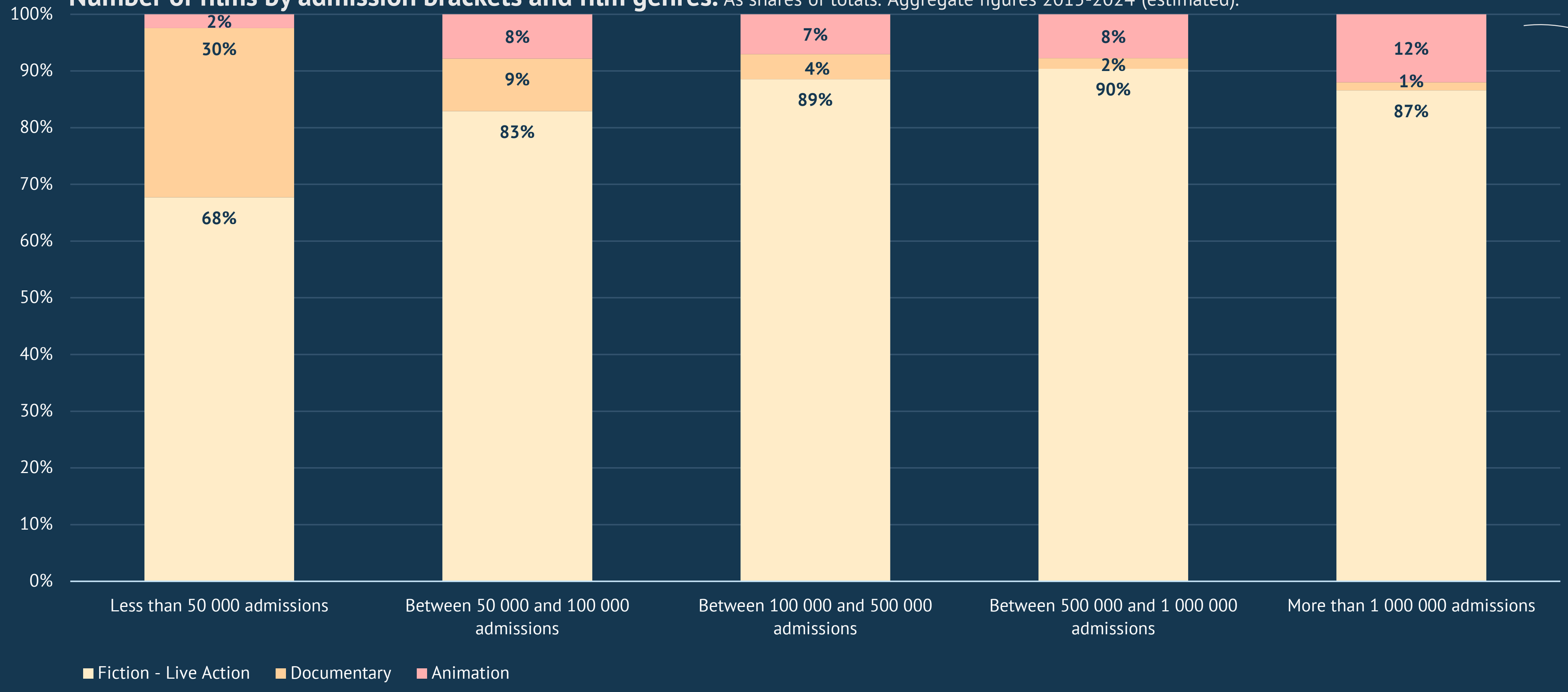
Number of export films on commercial release and export admissions by film genre. As shares of totals. Aggregate figures 2015-2024 (estimated).



Figures were retrieved from admissions data for 47 markets worldwide. For data on the number of films in circulation, only films that achieved at least 1 000 export admissions were included.
Source: European Audiovisual Observatory.

The share of animation films is greater among those achieving over one million admissions, whereas documentaries mostly consist of films grossing less than 50 000 admissions.

Number of films by admission brackets and film genres. As shares of totals. Aggregate figures 2015-2024 (estimated).



12%

of European blockbuster films are animation films.

Figures were retrieved from admissions data for 47 markets worldwide. Only films that achieved at least 1 000 aggregate admissions were included. Source: European Audiovisual Observatory.

Made in Europe
Theatrical distribution of European films across the globe 2015-2024

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Publisher	European Audiovisual Observatory, 76, Allée de la Robertsau, 67000 Strasbourg, France +33 (0)3 90 21 60 00 www.obs.coe.int
Graphic elements	Datawrapper, Germany
Cover layout	ALTRAN, France