



The circulation of European films outside Europe

Key figures 2017

LUMIERE

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Key figures 2017

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Martin Kanzler

Patrizia Simone



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1. EXECUTIVE SUMMARY

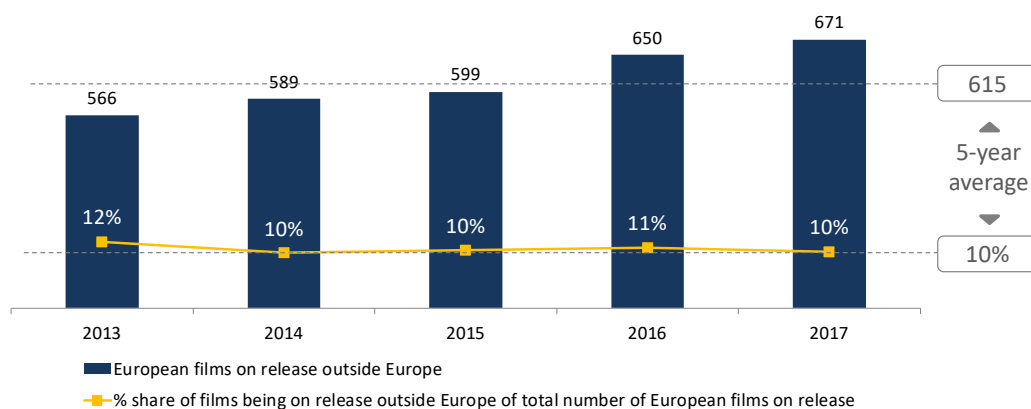
This report focuses on the theatrical exploitation of European films outside Europe. The theatrical window is only one of, broadly speaking, four market segments. TV, Video and VOD markets may also constitute relevant market potential for European films but cannot be quantified due to the intransparency of corresponding consumption data.

Theatrical market volume of European films outside Europe in 2017

An estimated total of 671 European films were on theatrical release in 2017, in at least one of the 12 non-European markets covered in this report. This is the largest number of European films released outside Europe in the past five years and represents about 10% of the total number of European films on release worldwide in 2017 (see Figure 1 below).

Figure 1. European films on release outside Europe (2013-2017)

Estimated; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

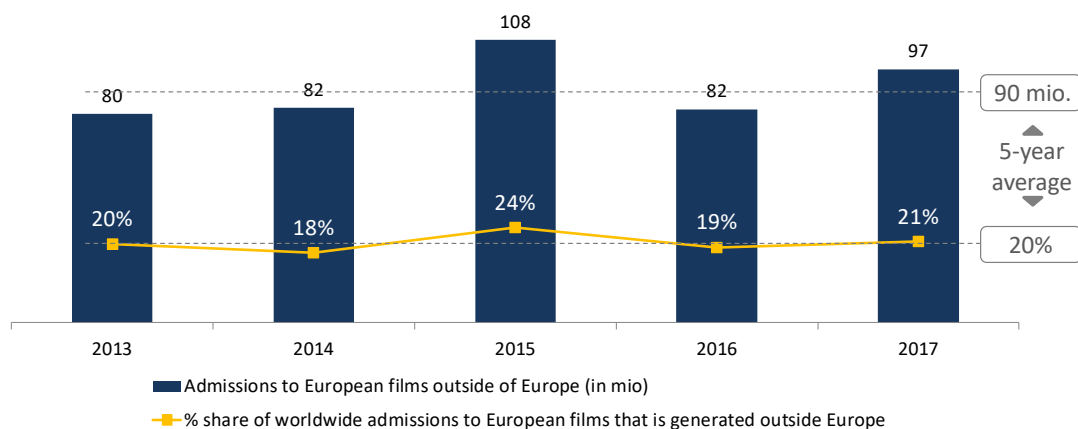
These 671 films cumulatively generated about 97 million admissions outside Europe. This is well above the baseline value of 80 million admissions (see Figure 2), although the year-on-year growth was due entirely to a jump in admissions to European films in the Chinese market.

Applying local average ticket prices, this corresponds to an estimated EUR 528 million in gross box office (GBO) earned by European films outside Europe in 2017. In line with previous years, European films accounted for 19% of the tracked number of films on release and 3% of the admissions generated in the 12 non-European sample markets.



Figure 2. Admissions to European films outside Europe (2013-2017)

In million; As tracked in LUMIERE; Pro-forma estimates for China for 2013



Source: European Audiovisual Observatory / LUMIERE, Comscore

China becomes largest export market for European films in terms of admissions

Due to a 69% increase over 2016, and the ongoing decline of admissions to European films in the North American market, China in 2017 became for the first time the largest export market for European films in terms of admissions. Ticket sales to European films in China grew from 21.2 million in 2016, to 35.8 million in 2017, representing 37% of cumulative admissions to European films outside Europe. This occurred despite the fact that the Chinese market remains accessible only for a highly limited number of European films (fewer than 30 first releases) and does not (yet) offer realistic market potential for the vast majority of European films.

In contrast, admissions to European films continued to decline in the North American market, to 27.1 million or 28% of total international admissions. This was just slightly ahead of Latin America (24%), where admissions to European films increased from 18.6 million (the lowest level in years) in 2016, to 23.7 million. Thanks to comparatively high ticket prices, the US and Canada, however, remained the most significant export market for European films in terms of GBO, accounting for an estimated 41% of total international GBO.

French and UK films continue to dominate European film exports amidst moderate signs of increasing diversification

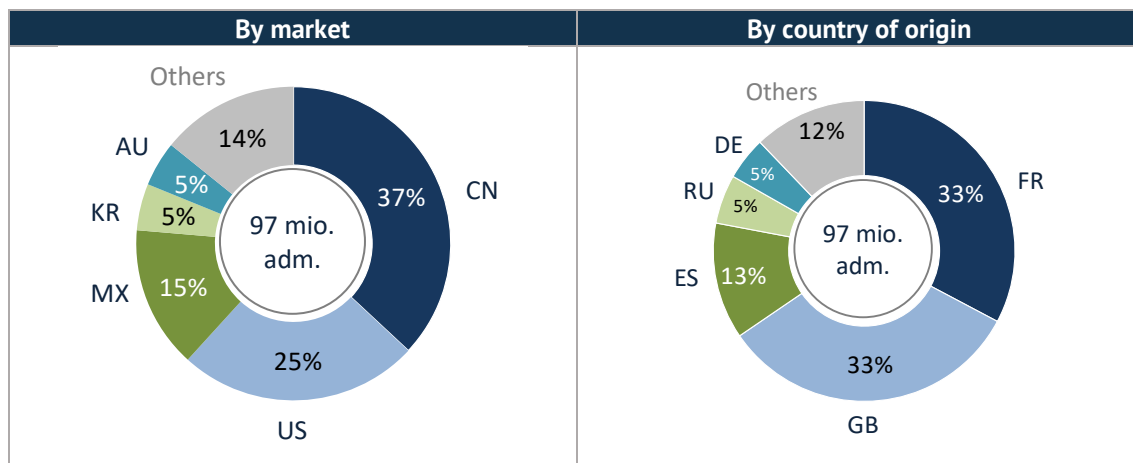
Breaking European film exports down by country of origin, it is evident that French and UK films dominate European film exports outside Europe, cumulatively accounting for one in two export films and 66% of total admissions to European films outside Europe in 2017. UK films sold 31.7 million tickets outside Europe, only just behind France, which generated 31.8 million international admissions. France and the UK thus each accounted for 33% of total admissions to European films outside Europe. They were followed at a distance by Spain whose productions cumulatively generated 12.1 million ticket sales in 2017 (13%), well ahead of Russia (5.1 million), Germany (4.5 million), Belgium (3.4 million) and Poland (3.4 million).



While still high, the share of French and UK films was therefore clearly lower than in 2016 (72%) and 2015 (87%), an indication of a slight increase in the diversification of European film exports in terms of national origin. This is also reflected in the comparatively more diverse composition of the top 20 European films in the context of international admissions. While in 2016 UK films accounted for eight out of the top 10 and 12 out of the top 20 European export films, in 2017 the figures had dropped to only three out of the top 10 and six out of the top 20, respectively.

Figure 3. Admissions to European films outside Europe by market and origin (2017)

Estimated; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Eight out of 10 European film exports were released in only one or two international markets and sold fewer than 50 000 tickets outside Europe in 2017.

A total of 65% (434 films) of the 671 European films on theatrical release outside Europe in 2017 were screened in only a single territory. Another 102 films (15%) were on release in only two markets. This means that eight out of 10 European export films were screened in only one or two of the 12 non-European markets covered in this report. Conversely, only two in 10 European export films were screened in three or more international markets in 2017. In fact, only 38 European films, i.e. 6% of European film export films, were on release in six or more non-European markets, cumulatively capturing 59% of total admissions to European films outside Europe. It would appear, then, that the portfolio of European films on release outside Europe varies to a large extent from one territory to another.

Similarly, eight out of 10 European films (81%) generated fewer than 50 000 admissions outside Europe; one in three European film exports captured fewer than 1 000 admissions; and 17 films sold than a million tickets outside Europe in 2017.

“Valerian and the City of a Thousand Planets” (FR / CN / US / DE / AE) was the most successful European film outside Europe in 2017, selling 19.4 million tickets

Europacorp’s English-language sci-fi adventure *Valerian and the City of a Thousand Planets* was released in all 12 non-European markets tracked and sold 19.4 million tickets outside Europe in 2017, accounting for 20% of total admissions to European films outside Europe. Rendering 2017 an exceptional year, four other European blockbusters sold more than five



million tickets outside Europe: *47 Meters Down* (GB / US / DO) (7.4 million); *Paddington 2* (GB / FR) (6.5 million); *Ballerina* (FR / CA) (6.0 million); and *Contratiempo* (ES) (5.5 million). Cumulatively, the top 10 films accounted for 61% of total international admissions, the top 50 films for 87%, and the top 100 films for 95%.



2. INTRODUCTION & METHODOLOGY

2.1. Introduction

About this report

This report aims to provide a high-level analysis of the theatrical markets for European films outside Europe, based on admissions data provided by Comscore for 12 non-European markets, including the North American market, five Latin American markets, China and South Korea, as well as Australia and New Zealand. The analysis focuses on 2017 data but is complemented by five-year data series for the period 2013 to 2017, for all major indicators.

The report focuses on providing a big-picture overview of the circulation of European films in full, rather than analysing the film exports of individual European countries. The latter could require different, sometimes country-specific, methodological choices / research angles beyond the scope of this report. It is particularly important to note that because of the Observatory's decision to allocate a unique country of origin based on the majority financing share and to exclude films financed with incoming foreign investment, data presented in this report may differ significantly from data published by national sources such as the British Film Institute or CNC / UniFrance. For the analysis of the export of films originating from a specific country, please refer to national sources. See methodological remarks for further details.

The report addresses, in particular, the following research questions:

- How important is non-national exploitation, particularly outside Europe, for European films? How many European films are theatrically released outside Europe? How many admissions and how much GBO do they generate?
- What is their market share in the respective non-European markets?
- What are the most important theatrical markets for European films outside Europe?
- For which European countries is export outside Europe particularly important?
- Which European films performed particularly well outside Europe?

About the European Audiovisual Observatory www.obs.coe.int

The European Audiovisual Observatory (hereafter "Observatory") is a European public service body comprising 41 Member States and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partner and professional organisations from within the audiovisual industries. The mission of the Observatory is to collect, process and publish information about the various audiovisual industries, i.e. primarily film, TV, home entertainment and on-demand industries in Europe.

In these areas, the Observatory systematically collects statistical data and provides market as well as legal analysis distributed in the form, for example, of:



- print or electronic publications, including a statistical Yearbook, as well as newsletters and thematic reports on the Observatory's website;
- free databases on film admissions (LUMIERE), TV & on-demand services (MAVISE), audiovisual law information (IRIS Merlin);
- contributions to conferences.

2.2. Data scope & sources

Data scope

In principle, the data set covers title-by-title admissions data for all feature films on release, i.e. films with at least one commercial theatrical screening in one of the markets covered. This includes holdovers, re-releases, retrospectives, paid festival screenings etc. Alternative content screenings and short film compilations are not taken into account.

This report covers 2017 admissions data for 12 non-European markets and situates them in the context of admissions data for another 34 European countries covered in the LUMIERE database:

| Market region | Countries covered in 2017 |
|---|---|
| North America | Canada (CA) USA (US) |
| Latin America | Argentina (AR) Brasil (BR) Chile (CL) Colombia (CO) Mexico (MX) Venezuela (VE) |
| Oceania | Australia (AU), New Zealand (NZ) |
| Asia | China (CN), South Korea (KR) |
| Europe (covered at least partially) | Austria, Belgium, Bulgaria, Bosnia-Herzegovina, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, UK & Ireland (treated as one market) |

Please note that there are differences in the coverage rate of individual markets which can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films on release: In many European countries, LUMIERE appears to cover a higher number of smaller and repertoire films with very few admissions than Comscore outside Europe. The number of films on release in Europe is thus portrayed as significantly higher than outside Europe. Given the lack of comprehensive and fully comparable data sets, the degree to which these are structural differences, or to which they are simply caused by the more limited data sets for non-European markets, cannot be determined. Also, please note that Comscore data for the US and Canadian market appears



to not comprise full coverage of admissions to French-language films, for example in Québec. Hence, all data in this report drawn from LUMIERE is to be interpreted as estimated minimum figures.

Data sources

Admissions data for the 12 non-European markets covered in this report has been provided by Comscore, and purchased by the European Audiovisual Observatory on behalf of a buying group consisting of several EFARN members. All European admissions data comes from the European Audiovisual Observatory's LUMIERE database which collates annual admissions from a wide variety of sources.



www.Comscore.com

Comscore

Comscore is a global cross-platform measurement company that measures audiences, brands and consumer behaviour across all screens. It completed its merger with Rentrak Corporation in January 2016. The company now offers its clients proprietary digital, TV and movie intelligence with vast demographic details to quantify consumers' multiscreen behaviour at massive scale.



www.lumiere.obs.coe.int

LUMIERE database on film admissions

The Observatory's LUMIERE database is a free database which has been tracking cinema admissions to films in Europe since 1996. Admissions data come from a wide variety of sources, including national film agencies and statistics offices, inter-industry bodies, distributors' and exhibitors' associations, the trade press and a small number of private tracking bodies. This is supplemented and completed by data from the European Union's MEDIA Programme, on the basis of declarations made by distributors to its Automatic Distribution Support scheme.



EFARN

The European Film Agencies Research Network (EFARN) brings together researchers actively involved in the collection, analysis and publication of data on the European film industry. These researchers represent a total of 46 different bodies, principally film agencies but also a number of other organisations active in this domain. The EFARN is an informal network with two main purposes: working towards improving the availability and harmonisation of data on a pan-European level, and launching common research projects.



**Creative
Europe
MEDIA**

https://eacea.ec.europa.eu/creative-europe_en

MEDIA Programme

The MEDIA sub-programme of Creative Europe supports the EU film and audiovisual industries financially in the development, distribution and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audiovisual works including feature films, television drama, documentaries and new media to find markets beyond national and European borders; it funds training and film development schemes.



2.3. Methodology remarks & definitions

How to measure “film market volume”?

Theatrical feature films are commercially exploited across a variety of different distribution windows. However, it is practically impossible to quantify the total market volume for theatrical films across all these windows. This is primarily due to methodological challenges faced as a result of the variety of business models through which theatrical films can be commercially exploited on the one hand, and the intransparency of certain market segments with regard to consumption data on the other.

The approach chosen in this report is to measure market volume in terms of consumer expenditure on film. Methodologically speaking, this approach can be easily applied to measure the market volume of theatrical markets (GBO), physical video retail and rental markets, and transactional VOD markets. Complications arise, though, when it comes to the exploitation of films on TV or SVOD services, where there is generally no direct link between consumer expenditure and the consumption of theatrical films. To overcome this issue, one could for example estimate corresponding retail equivalent values - as done by the British Film Institute for instance.

Overall, though, it is the intransparency of most exploitation markets with regard to consumption data that poses the major obstacle in measuring film market volume across the various windows. The theatrical cinema market is practically the only window for which reliable data is available. While in most countries data is in fact being tracked for the home entertainment (DVD / Blu-ray retail and rental) and TV markets, it is generally not made available to the general public and is sold at prohibitive prices, which makes tracking practically impossible for an organisation like the Observatory. In the case of VOD markets, the situation is even worse, as they remain more or less completely intransparent with regard to consumer expenditure in the vast majority of markets.

Given these difficulties, this report focuses on measuring theatrical market volume for European films in terms of admissions (number of cinema tickets sold) and GBO - estimated by multiplying admissions by annual average ticket prices (converted to Euros using average annual bid rates) within each territory covered in this report.

Why may data presented in this report differ from data published by other sources?

Broadly speaking, data differences may be caused by differences in data sets and / or differing methodological choices. Given the focus of this report on providing a big-picture overview of the circulation of European films in full, rather than analysing the film exports of individual European countries, the Observatory’s methodological decision to allocate a unique country of origin based on the majority financing share, and to exclude films financed with incoming foreign investment, may differ from methodological decisions applied by national sources seeking to analyse the export of films originating from their countries. Data presented in this report may therefore differ significantly from data published by national sources such as the British Film Institute or CNC / UniFrance. For the analysis of the export of films originating from a specific country, please refer to national sources.



What is the definition of “film” in the context of this report?

In principle, the data set covers all feature fiction, documentary and animation films on theatrical release, i.e. films with at least one commercial theatrical screening in one of the markets covered. This includes - from a methodological perspective - holdovers, re-releases, retrospectives, paid festival screenings etc. Alternative content screenings, concert recordings and short film compilations are not taken into account for the purposes of this analysis.

What does the term “film offering” stand for?

In the context of this report, the term “film offering” refers to the number of films on release. It should of course be noted that the number of films on release is the most basic indicator for measuring the theatrical film offering in a country and - in itself - has limited informational value with regard to how many European films were actually accessible to audiences. It does not provide any information about the actual availability of a film - which depends entirely on the number of screens the film is shown on and the frequency of screenings, as well as the number of days / weeks it remains in cinemas. Such data could not be analysed within the scope of this report.

What does “on release” mean?

Any film that has at least one commercial theatrical screening in a territory is considered as a film “on release”. This includes first releases, holdovers, re-releases, retrospectives, paid festival screenings etc. Please note that differences in the coverage rate of individual markets and, in particular, differences between Europe and non-European market regions can limit the direct comparability of the “number of films on release” indicator and can distort any related statistical analysis: In many European countries LUMIERE appears to cover a higher number of smaller and repertoire films with very few admissions than outside-Europe Comscore data does. The number of films on release is thus portrayed as significantly higher in some markets than in others. Given the lack of comprehensive and fully comparable data sets, the degree to which this is due to structural differences, or simply to the more limited data sets for non-European markets, cannot be determined.

What is a “first release”?

A “first release” is defined as a film commercially released for the first time in a specific territory. The concept of “first release” is by definition linked to a specific market, as films can be released in one market in one year and in another in a subsequent year, and will appear as first releases in different years in national statistics in both markets.

It is difficult to identify the number of first releases. On the one hand, there is an issue with regard to data quality: release dates may be missing or may refer to the release date in a particular year rather than the original release date of the film. Hence, some re-releases / holdovers / festival releases may be counted as commercial first releases. All data must therefore be considered estimatory. On the other hand, there is an inherent methodological issue in defining a “first release” on a multi-territory basis, best illustrated by an example: A French film may have been released in France in 2013, in the US in 2014 and in China in 2015. Should this film be counted as a first release outside Europe in 2015?



In answering this question, one can apply two different definitions:

- **Wide definition:** A first release outside Europe refers to films first released in at least one non-European market in a specific year. According to this definition, the above-mentioned film is considered a first release in 2015, as it is counted as such in China.
- **Narrow definition:** A first release outside Europe refers to films first released in at least one non-European market in a specific year and not released in any other non-European market before that. When applying this definition to a region, the region is treated as if it were a single market. According to this definition, the above-mentioned film is considered a first release outside Europe in 2014, and an “other release” in 2015.

What are “admissions”?

Admissions refer to the number of cinema tickets sold for the theatrical screening of a film.

What is “GBO”?

GBO stands for gross box office and refers to consumer expenditure on cinema tickets. As LUMIERE only covers admissions data, GBO figures are estimated by applying the average ticket price in a market to the number of admissions. In some markets, where only GBO figures but no admissions data was available, the same method is used to estimate admissions.

What is the definition of a “European film”?

European films are all films considered to be of European origin, i.e. produced and majority-financed by a European country. In the context of this report, all member states of the Council of Europe are considered European states.

European films produced with incoming investment from US studios such as the Harry Potter or the James Bond franchises (“INC” films as defined below) are in principle not considered European in the context of this sample. Because of their untypically high box office potential they would distort admission and global circulation statistics for ‘typical’ European films. In the context of this report, they are hence generally considered as US films.

However, INC films designated as European films by the European Commission or Europa Cinemas are counted as European films. A list of “EUR INC” films counted as European films in the context of this report can be found in the appendix.

Please note that this exclusion of “INC films” concerns primarily UK films and may therefore result in significant differences compared to publications on film exports by national sources such as the British Film Institute.

What is the definition of “Europe”?

Europe as a region of origin is defined as the 47 member states of the Council of Europe (see <http://www.coe.int/en/web/portal/47-members-states>) and Belarus.



Europe as a market refers to the entirety of the European markets for which at least partial admissions data is available in the Observatory's LUMIERE database (see data scope). This figure ranges between 30 and 34 European markets in any of the years between 2013 and 2017.

What is an "INC" film?

The "INC" marker is a contraction of "incoming investment". An "incoming investment" film is defined as one for which the main producer is a company established in one country but under the ownership and/or control of a company registered in another country (most often a US studio).

Thus, a film categorised as "GB inc / US" is a film produced in the United Kingdom (GB) where the main producer is a United Kingdom-registered company that may be wholly or partially owned or controlled by a US company. A "FR inc / US" film is a work produced in France (FR) where the main producer is a French-registered company wholly or partially owned or controlled by a US company. These films are particularly hard to identify as the Observatory does not have access to detailed production information on films. There may therefore be mistakes in the classification of "INC" films and the Observatory occasionally revises its attribution when further information becomes available. Readers noticing an inaccurate origin allocation for a specific film are invited to contact the Observatory team under lumiere@obs.coe.int.

As mentioned above, EUR INC films are – by default – not considered to be European films in the context of this report. A full list of EUR INC films is however provided in the appendix, for the benefit of those readers who would like to include them in the analysis.

How is the "country of origin" of a film determined?

In order to calculate market shares by country of origin without double counting films, each film is allocated a unique country of origin within the LUMIERE database.

Defining the nationality of a film is a complex task. There are no widely accepted international or even European definitions of the criteria to be used to determine the country of origin of a film. This is both a legal and a statistical problem. Different national records - and the statistics on which they are based - can show the same film as having a whole range of nationalities.

Adopting a pragmatic approach, the Observatory considers as the country of origin of a specific film the country out of which the film is financed. In the case of international co-productions (defined below) the film is assigned to the country that provides the majority share of production financing. The Observatory tries to list all co-producing countries in the order of their financial investment in the film (whether known or assumed), with the country having provided the majority financial investment in the production in first place. For example, a "FR/DE" co-production is considered to be a French film in the context of this report.

Please note that the allocation of a country of origin in the LUMIERE database may differ from the allocation applied by national film agencies or other organisations, and so, consequently, may any statistics based on the country of origin.



What is the definition of “co-production”?

A “co-production” is defined as a film whose production budget is financed by sources stemming from two or more countries. The country providing the majority of the financing, i.e. the majority co-production country, is considered the country of origin. In the case of a parity co-production, for example Germany 40% / France 40% / Spain 20%, the nationality of the director, and subsidiarily the cultural content of the film, determine the country to which the film is allocated on a case by case basis.

Co-productions are indicated in LUMIERE by the allocation of at least two countries of origin. For example, “AT / DE” stands for an Austrian majority and German minority co-production.

This definition of a co-production is not identical with the qualification as an “official co-production” (which is based on satisfaction of the requirements set out in the relevant co-production treaties, or those of the European Convention on Cinematographic Co-production), but also includes co-productions not necessarily registered by the national film agencies. For instance, this can be the case when national broadcasters co-produce feature films with foreign partners.

The Observatory identifies co-productions on the basis of information provided by various sources. When a new film is created, the system will, by default, apply the countries of origin as indicated in IMDB. This data is consequently checked and adjusted through the use of information provided by national film agencies and / or the trade press.

As a consequence, the qualification of a film as a co-production and its allocation to a specific country of origin by the Observatory may differ from co-production listings published by other sources.

As the Observatory does not have access to detailed production information on films, it does not claim to have correctly identified in every case and occasionally revises its attributions when further information becomes available. Readers noticing an inaccurate origin allocation for a specific film are invited to contact the Observatory team under lumiere@obs.coe.int.

What are “national” / “non-national” admissions / markets?

The country of origin is considered to be the “national” market of a film. All other markets are referred to as “non-national” markets. Accordingly, national admissions are defined as admissions in the country of origin of the film, i.e. a 100% national or majority co-producing country. All other markets – including other (minority) co-producing countries – are considered non-national markets. For example, Spain is considered the national market for Planet 51, an ES/UK co-production, while the UK release is counted as a non-national release. Non-national admissions are consequently admissions generated outside of national home market.

What does “worldwide” refer to?

In the context of this report, the term “worldwide” refers to the entirety of the 30 to 34 European and 12 non-European markets covered, at least partially, in this report.



What do “outside Europe” / “non-European” mean?

In the context of this report, the terms “outside Europe” or “non-European” refer to the 12 non-European markets covered in this report.

How is “average” defined?

In the context of this study, an “average” value can be expressed either as the mean or the median value. The mean refers to the arithmetical total of all the values in the array, divided by the number of values. The median is found by arranging the values in order and selecting the middle value. If not otherwise pointed out, average refers to the mean value.

How reliable are the underlying data sets?

The Observatory collects data from what it considers to be the most reliable data sources in each territory. However, there can be significant differences in the coverage rates among individual markets and between years, which may have an impact on the interpretation of the data. The coverage rates of each market for the years 2013 to 2017 are shown in the appendix.

Naturally, the number of films covered has a direct impact on the number of films tracked as on release. However, it barely impacts the other indicators, i.e. the number of first releases, admissions and GBO. Nevertheless, all 2017 data must be considered provisional data.

The Observatory is furthermore in no position to verify the accuracy of the data provided by the various third party data sources. Neither the Observatory nor its third party sources can warrant that the provided data is free of errors, omissions or other inaccuracies.

How were Comscore and OBS film data matched?

The title-by-title admissions lists provided by Comscore were imported into the LUMIERE database via a process of title matching. In cases where Comscore could not provide any admission figures, admissions were estimated by dividing GBO by the average annual ticket price of the market in question.

By integrating the non-European admissions into LUMIERE, the Observatory was in a position to calculate market shares for European films in non-European countries based on the same methodology as for the European markets. Of particular importance in this context is the allocation of a country of origin to any individual film (see above).





Part 1: The big picture analysis



3. THE BIG PICTURE 2017

3.1. Theatrical market volume of European films

Total film market volume is obscure due to intransparent markets

It is practically impossible to quantify the total market volume for theatrical films across their value chain. As explained in the methodological remarks this is partly due to methodological challenges linked to the variety of business models through which theatrical films can be commercially exploited across the different windows. But methodological difficulties aside, it is primarily the intransparency of certain market segments that makes it impossible to quantify corresponding consumer expenditure.

The theatrical cinema market is virtually the only exploitation window for which reliable consumption data is available. In most countries, data for the physical video, transactional VOD, television and subscription VOD markets are either not available at all or are sold at prohibitive prices, which makes tracking these markets practically impossible for an organisation like the Observatory. As a consequence, this report can only analyse the theatrical exploitation of European films. It is, however, important to keep in mind that the theatrical exploitation window is only one out of, broadly speaking, four main market segments, all of which may provide relevant - though not quantifiable in the research context of this report - market potential for European films outside Europe.¹

Theatrical market volume of European films worldwide in 2017: 6 855 films on release

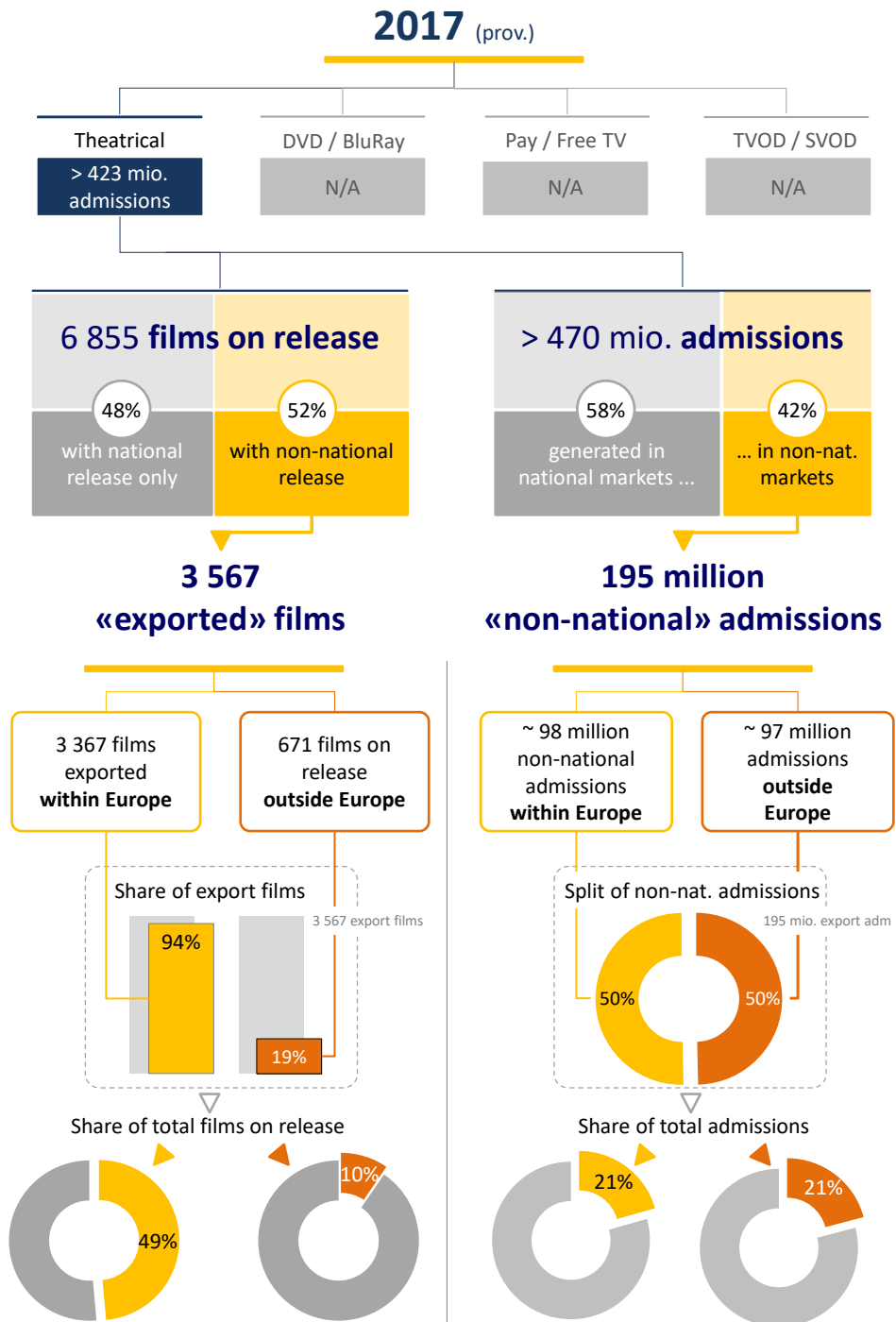
Theatrical market volume can be measured in terms of film offering, i.e. the number of films on release, admissions and GBO. Figure 5 overleaf provides a big-picture overview of the volume and breakdown of worldwide market volume for European films in 2017. As mentioned above, the term worldwide refers to cumulative data for the 34 European and 12 non-European markets covered in this report.² Given this partial coverage, data must be interpreted as minimum values.

¹ In the UK – one of the few countries in which consumer expenditures or retail equivalents were measured for all market segments - the data suggest that theatrical GBO accounted for 27% of total revenues in 2013, representing the third-largest market segment behind TV (38%) and physical video sales and rentals, which in 2013 were still slightly above box office levels. Data for the French market, for instance, suggest that the market share of French films is twice as high in the theatrical market than in the physical video market. Given the lack of data, though, it remains unclear to what extent these results are representative for film exploitation in other European countries.

² See chapter 2 for details on data sources and data scope.



Figure 4. At a glance: Worldwide theatrical market volume of European films (2017)
Provisional estimates



Source: European Audiovisual Observatory / LUMIERE, Comscore



Based on the title-by-title admissions data provided to the Observatory by Comscore as well as national data providers, 6 855 European films were identified as on release. This means that 6 855 European films sold at least one ticket for a theatrical screening in at least one of the markets covered in 2017. This figure is the highest of the last five years for European films tracked as on release (see Table 1). Practically all European films tracked as on release in 2017 were on release in at least one of the European markets (98%), while only 10% of European films were identified as on release outside Europe. This is well in line with percentage shares observed between 2013 and 2017.

Table 1. Number of European films on release by release region (2013-2017)

As tracked in LUMIERE; Data for 2017 provisional; Data for 2013 to 2016 updated estimates

| Films on release | 2013 | 2014 | 2015 | 2016 | 2017 prov. | 5y avg. |
|--------------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Worldwide | 4 973 | 6 261 | 6 297 | 6 719 | 6 855 | 6 221 |
| - In Europe | 4 826 | 6 137 | 6 190 | 6 583 | 6 714 | 6 090 |
| - Outside Europe | 566 | 589 | 599 | 650 | 671 | 615 |
| - % share in Europe | 97% | 98% | 98% | 98% | 98% | 98% |
| - % share outside Europe | 11% | 9% | 10% | 10% | 10% | 10% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 2. Admissions and GBO for European films worldwide (2013-2017)

Pro-forma estimates for China for 2013, otherwise as tracked in LUMIERE; GBO estimated based on average ticket prices and converted to EUR at average annual exchange rates

| Admissions (in mio.) | 2013 | 2014 | 2015 | 2016 | 2017 prov. | 5y avg. |
|--------------------------|------------|------------|------------|------------|------------|------------|
| Worldwide | 397 | 462 | 448 | 425 | 470 | 440 |
| - In Europe | 319 | 380 | 342 | 344 | 374 | 352 |
| - Outside Europe | 80 | 82 | 108 | 82 | 97 | 90 |
| - % share in Europe | 80% | 82% | 76% | 81% | 79% | 80% |
| - % share outside Europe | 20% | 18% | 24% | 19% | 21% | 20% |

| GBO (in MEUR) | 2013 | 2014 | 2015 | 2016 | 2017 prov. | 5y avg. |
|--------------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Worldwide | 2 544 | 2 988 | 2 932 | 2 708 | 3 079 | 2 850 |
| - In Europe | 2 128 | 2 492 | 2 323 | 2 233 | 2 415 | 2 318 |
| - Outside Europe | 416 | 496 | 610 | 475 | 664 | 532 |
| - % share in Europe | 84% | 83% | 79% | 82% | 78% | 81% |
| - % share outside Europe | 16% | 17% | 21% | 18% | 22% | 19% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



European films cumulatively generated about 470 million admissions, i.e. ticket sales, in the 45 worldwide sample markets in 2017. Applying annual average ticket prices, the Observatory estimates that European films earned roughly EUR 3.1 billion in GBO. These results are well below the five-year average values for the time period 2013 to 2017 (see Table 2).

Significance of export outside Europe increases in 2017

As shown in Table 2, 79% of worldwide admissions to European films were generated in European markets, while ticket sales outside Europe accounted for 21%. The latter figure is the second-highest for film exports outside Europe in the past five years. In terms of GBO, the European markets accounted for an estimated 78% of worldwide GBO in 2017, with European films estimated to have generated 22% of their GBO takings outside Europe.

The comparatively strong performance of European films outside Europe can be partly explained by the growth in admissions generated in China and the comparatively high number of European blockbusters, which sold more than five million tickets outside Europe (five films in 2017, compared to three in 2016).

In 2017, the share of European film exports, as well as export admissions, increased

A total of 3 567 European films – 52% of European films identified as on theatrical release in 2017 - were exported, i.e. released in at least one non-national market. This is the highest number in the past five years, even though it only marginally surpassed the 2016 level of 3 532 export films (see Table 3).

More or less all of these export films received a release in a non-national market within Europe, while 671 of them were on release in at least one of the 12 non-European territories covered. Thus, in 2017, about 10% of all European films on release were screened outside Europe. This is well in line with the five-year average.

On a cumulative level, European films generated 58% of their total admissions in their respective national markets, while exports, i.e. non-national admissions, accounted for about 42% of overall admissions.

Breaking non-national admissions down further, the data suggests that about 98 million tickets were sold in non-national European markets, while 87 million tickets were sold in the 12 non-European markets covered. These figures show that, on a cumulative level, theatrical exploitation outside Europe continued to contribute a significant share of the overall theatrical market volume of European films: In 2017 about 21% of estimated worldwide admissions and half of non-national admissions to European films were generated outside Europe.



Table 3. National vs. non-national market volume of European films (2013-2017)

Pro-forma admission estimates for China for 2013, otherwise as tracked in LUMIERE

| Films on release | 2013 | 2014 | 2015 | 2016 | 2017 prov. | 5y avg. |
|-------------------------------------|--------------|--------------|--------------|--------------|-------------------|----------------|
| Worldwide | 4 973 | 6 261 | 6 297 | 6 719 | 6 855 | 6 221 |
| In national market | 2 984 | 4 174 | 4 195 | 4 450 | 4 574 | 4 075 |
| In non-national market | 2 776 | 3 260 | 3 236 | 3 532 | 3 567 | 3 274 |
| <i>% share national</i> | <i>60%</i> | <i>67%</i> | <i>67%</i> | <i>66%</i> | <i>67%</i> | <i>65%</i> |
| <i>% share export films</i> | <i>56%</i> | <i>52%</i> | <i>51%</i> | <i>53%</i> | <i>52%</i> | <i>53%</i> |
| - Non-nat. in Europe | 2 600 | 3 093 | 3 089 | 3 337 | 3 367 | 3 097 |
| - Non-nat. outside Europe | 566 | 589 | 599 | 650 | 671 | 615 |
| <i>% share export within Europe</i> | <i>52%</i> | <i>49%</i> | <i>49%</i> | <i>50%</i> | <i>49%</i> | <i>50%</i> |
| <i>% share outside Europe</i> | <i>11%</i> | <i>9%</i> | <i>10%</i> | <i>10%</i> | <i>10%</i> | <i>10%</i> |

| Admissions (in mio.) | 2013 | 2014 | 2015 | 2016 | 2017 prov. | 5y avg. |
|-------------------------------------|-------------|-------------|-------------|-------------|-------------------|----------------|
| Worldwide | 397 | 462 | 448 | 425 | 470 | 440 |
| In national market | 238 | 277 | 244 | 255 | 275 | 258 |
| In non-national market | 159 | 185 | 203 | 170 | 195 | 182 |
| <i>% share national</i> | <i>60%</i> | <i>60%</i> | <i>55%</i> | <i>60%</i> | <i>58%</i> | <i>59%</i> |
| <i>% share export films</i> | <i>40%</i> | <i>40%</i> | <i>45%</i> | <i>40%</i> | <i>42%</i> | <i>41%</i> |
| - Non-nat. in Europe | 81 | 103 | 97 | 89 | 98 | 94 |
| - Non-nat. outside Europe | 80 | 82 | 108 | 82 | 97 | 90 |
| <i>% share export within Europe</i> | <i>20%</i> | <i>22%</i> | <i>22%</i> | <i>21%</i> | <i>21%</i> | <i>21%</i> |
| <i>% share outside Europe</i> | <i>20%</i> | <i>18%</i> | <i>24%</i> | <i>19%</i> | <i>21%</i> | <i>20%</i> |

Source: European Audiovisual Observatory / LUMIERE, Comscore



4. MARKET VOLUME OUTSIDE EUROPE IN 2017

4.1. European film releases outside Europe

As explained in the methodology section, measuring film releases, particularly across multiple territories, is a difficult exercise, since no clear-cut definitions can be applied, and therefore no individual indicator emerges as the sole reference indicator. Consequently, two complementary indicators are analysed in the context of this report: the number of films on release and the number of first releases.

The **film on release** indicator counts any film that has had at least one commercial theatrical screening (i.e. generated at least one cinema ticket sale) in any sample market tracked.³ This represents the widest possible definition of a film release. This indicator definition also underpins the quantification of admissions and GBO, which are measured for all films on release.

The **first releases** indicator on the other hand only counts films that have received a proper commercial release for the first time in a specific territory or region.⁴ This represents the narrowest possible definition of a film release. Even though representing a comparatively small share of films on release, first releases generally account for the vast majority of admissions.

By analysing both of these two indicators, one can define the maximum and minimum values of the bandwidth within which one can reasonably quantify the number of film releases. Depending on the question to be addressed, readers can pick the most appropriate indicator out of these two, or estimate a reasonable value within the bandwidth.

671 European films were on release outside Europe in 2017

The number of European films on theatrical release outside Europe has been growing consistently since 2012, reaching a record high in 2017 with 671 European films tracked

³ Important note: Given the methodological difficulties linked to classifying films by release type (first release, holdover, re-release, etc.), the number of films on release provides a methodologically consistent figure which allows a comparison over time. It should however be noted that the number of films on release is directly linked to the comScore coverage rate in a specific market and year. Differing coverage rates can introduce a technical bias which can limit the ability to correctly identify trends over time. Given the lack of alternative data, the existence and / or extent of this bias cannot be evaluated by the Observatory. Details on the coverage rates for all markets and years are provided in the appendix.

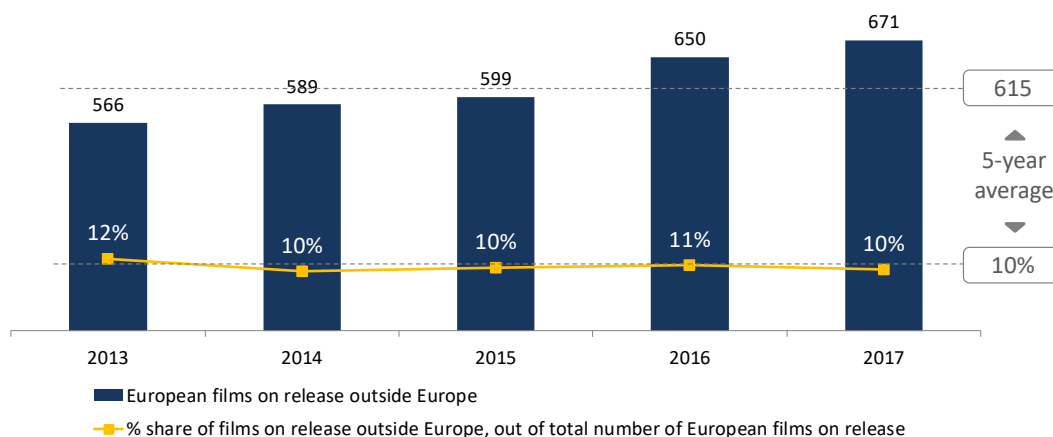
⁴ Important note: Apart from the difficulties linked to defining and identifying a proper commercial release, there are methodological issues when it comes to defining a first release on a multi-territory basis. Two definitions are introduced in Chapter 2: a "wide definition" (films which first released in at least one non-European market in a specific year) and a "narrow definition" (films first released in at least one non-European market in a specific year and not yet released in any other non-European market). Which of the two definitions is more appropriate may differ depending on the research question to be analysed.



by Comscore as on release in cinemas outside Europe. This includes first releases as well as holdovers, re-releases and festival or other screenings in commercial cinemas. These 671 films represent 10% of the 6 855⁵ European films identified as on theatrical release in at least one of the 45 countries covered in this study. In other words, one in 10 European films tracked as on release in 2017 was screened in a cinema outside Europe.

Figure 5. Number of European films on release outside Europe (2013-2017)

Estimates



Note: The fact that data for China is only available from 2014 onwards does not limit the comparability of the number of films on release, due to the low number of European films only on release in China (nine in 2014 / 11 in 2015 / 15 in 2016 / one in 2017).

Source: *European Audiovisual Observatory / LUMIERE, Comscore*

The number of European films on theatrical release outside Europe between 2013 and 2017 is shown in further detail in Table 4 overleaf. The table includes release data for all non-European markets covered in this study. Looking at the entire five-year period from 2013 to 2017, the number of European film releases grew in all international markets with the exception of the North American and South Korean markets.

⁵ The 2016 figures are based on LUMIERE data as of 30/11/2018. Additional admissions data, particularly from declarations to the MEDIA Programme, must still be imported into LUMIERE once they become available. The number of films on release is consequently expected to increase as a result of supplementary data imports.



Table 4. Number of European films on release outside Europe (2013-2017)

As tracked in LUMIERE

| Films on release | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|------------------|------|------|------|------|------|---------|
| Outside Europe | 566 | 589 | 599 | 650 | 671 | 615 |
| US & CA | 273 | 218 | 210 | 193 | 223 | 223 |
| Latin America | 226 | 318 | 376 | 418 | 374 | 342 |
| AU & NZ | 102 | 126 | 127 | 140 | 178 | 135 |
| CN & KR | - | 155 | 128 | 126 | 148 | 139 |
| CA | 133 | 94 | 88 | 88 | 91 | 99 |
| US | 202 | 188 | 174 | 174 | 202 | 188 |
| AR | 58 | 87 | 117 | 117 | 108 | 97 |
| BR | 111 | 144 | 194 | 195 | 183 | 165 |
| CL | 30 | 40 | 58 | 58 | 48 | 47 |
| CO | 63 | 94 | 124 | 125 | 105 | 102 |
| MX | 75 | 130 | 160 | 161 | 134 | 132 |
| VE | 24 | 23 | 5 | 36 | 19 | 21 |
| AU | 75 | 110 | 120 | 120 | 155 | 116 |
| NZ | 70 | 72 | 74 | 74 | 83 | 75 |
| CN | - | 22 | 34 | 37 | 49 | 36 |
| KR | 180 | 142 | 97 | 97 | 114 | 126 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Number of European first releases outside Europe increases in 2017

Applying the **narrow definition** of a first release (treating all non-European sample markets as one single territory), an estimated 435 European films premiered in cinemas outside Europe in 2017. In other words, 65% of the European films on release outside Europe had never been released in cinemas in any of the 12 non-European sample markets before 2017. This means that 35% of the European films on release outside Europe were holdovers and / or re-releases.

As in 2016, but in contrast to preceding years, the growth in the number of European films on release in 2017 stemmed from an increasing number of first releases. Up until 2015, growth had been driven by an increasing number of holdovers and / or re-releases, growing from 169 in 2012, to 300 in 2015 (see Table 5). The increase in the number of holdovers and / or re-releases over this time period cannot be explained with reliable certainty. Nonetheless, one possible explanation could be that digital cinema has increased international demand for limited releases / screenings of holdovers or repertoire films. Another reason could be a shortening in the time lag for the international release of films, i.e. European films released in the past two years were released internationally within one, rather than two, years. Yet another - technical - reason could lie in the improved data coverage of Comscore over the years.

**Table 5. European first releases outside Europe (narrow definition*) (2013-2017)***Estimated*

| | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-------------------------------|------------|------------|------------|------------|------------|------------|
| Films on release | 566 | 589 | 599 | 650 | 671 | 615 |
| First releases (narrow) | 358 | 300 | 299 | 361 | 435 | 351 |
| Other | 208 | 289 | 300 | 289 | 236 | 264 |
| <i>% share first releases</i> | <i>63%</i> | <i>51%</i> | <i>50%</i> | <i>56%</i> | <i>65%</i> | <i>57%</i> |
| <i>% share other</i> | <i>37%</i> | <i>49%</i> | <i>50%</i> | <i>44%</i> | <i>35%</i> | <i>43%</i> |

* The narrow definition of a first release refers to films first released in at least one non-European market in a specific year and not yet released in any other non-European market.

Source: European Audiovisual Observatory / LUMIERE, Comscore

The number of first releases is naturally a bit higher when applying the **wide definition** of a first release, as it includes films first released in one territory but holdovers in another. In this case, an estimated 493 European films premiered in 2017 in at least one of the 12 non-European markets covered in the data sample. This means that 73% of the European films on release outside Europe were released for the first time in at least one of the sample markets in 2017. As illustrated in Table 6, this is the highest level of first releases registered in the past five years, even if 2013 figures are considered not entirely comparable.⁶

Table 6. European first releases outside Europe (wide definition*) (2013-2017)*Estimated*

| | 2013** | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-------------------------------|------------|------------|------------|------------|------------|------------|
| Films on release | 566 | 589 | 599 | 650 | 671 | 615 |
| First releases (wide) | 525 | 429 | 415 | 475 | 493 | 467 |
| Other | 41 | 160 | 184 | 175 | 178 | 148 |
| <i>% share first releases</i> | <i>93%</i> | <i>73%</i> | <i>69%</i> | <i>73%</i> | <i>73%</i> | <i>76%</i> |
| <i>% share other</i> | <i>7%</i> | <i>27%</i> | <i>31%</i> | <i>27%</i> | <i>27%</i> | <i>24%</i> |

* The wide definition of a first release refers to films first released in at least one non-European market in a given year.

** See footnote 6.

Source: European Audiovisual Observatory / LUMIERE, Comscore

⁶ The exceptionally high number of first releases (based on a wide definition) as well as the exceptionally low number of other releases in 2013 is assumed to be, to a certain extent, a "technical result", and not entirely comparable to the rest of the time series with regard to this specific indicator. The 2013 results appear impacted by the comparatively poor coverage of admissions to European films outside Europe in the years leading up to 2013, making it more likely that a previous theatrical release of individual films has been missed, and that such a film has consequently been qualified as a first release.



European films accounted for about 19% of the film offering outside Europe

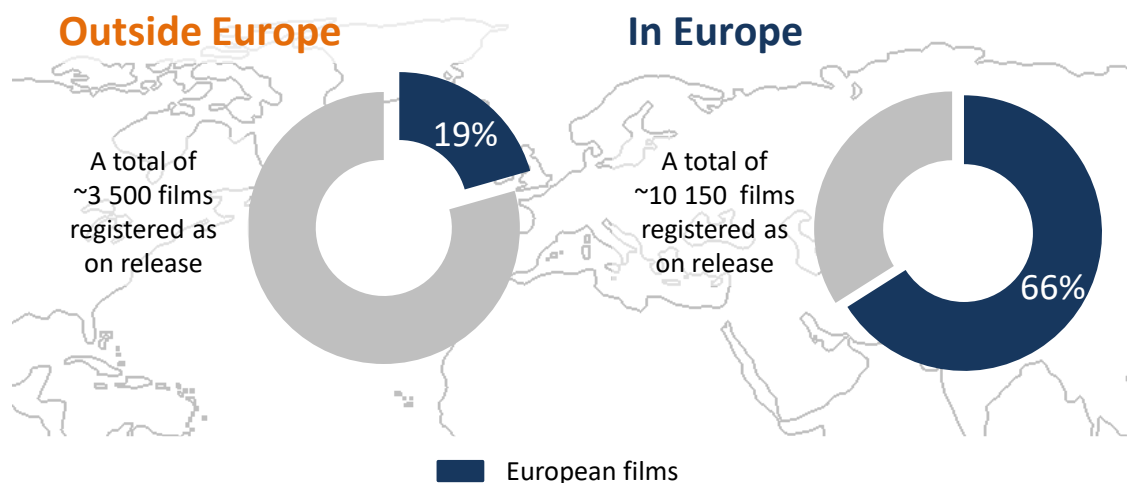
In Europe, European films accounted for 66% of the approximately 10 150 films identified as having been screened at least once in one of the 34 European markets in 2017. Outside Europe, European films accounted for 19% of the approximately 3 500 films identified as having been screened at least once in the 12 non-European markets in 2017. In other words, one out of five films on theatrical release outside Europe was of European origin.

When measured in terms of first releases, European films accounted for 21% of the approximately 2 391 films estimated to have been theatrically released for the first time in at least one⁷ of the 12 non-European markets covered.

As noted in the methodological remarks, the number of films on release is the most basic indicator for measuring the theatrical film offering in a country. It does not provide any information about the actual availability of a film - which depends on the number of screens the film is shown on and the frequency of screenings, as well as the number of days / weeks it remains in cinemas. This data could not be analysed within the scope of this report.

Figure 6. Market share of European films in terms of films on release (2017)

Provisional estimates



Important note: As mentioned in the methodological remarks in Chapter 2, the number of films on release is an indicator directly linked to the coverage rates of individual markets, which can significantly limit the direct comparability of this indicator across different territories or regions. For instance, the magnitude of the difference between European and non-European markets with regard to the number of films identified as on release suggests that this indicator is probably not directly comparable in absolute terms. However, assuming that the proportional share by origin of films identified resembles the proportional distribution of films not identified in certain markets, the percentage share of European films can be considered to be a valid indicator when estimating the share of European films as a portion of the total number of theatrical films on offer.

Source: European Audiovisual Observatory / LUMIERE, Comscore

As shown in Table 7, the share of European films in the tracked 2017 film offering is fairly comparable from region to region, amounting to 25% in Latin America and 24% in Australia

⁷ This figure is based on the wide definition of a first release (see methodological remarks in Chapter 2). Applying the narrow definition, i.e. treating a region as one single market, the percentage share of European first releases drops to 20% (435 European films out of an estimated total of 2 227 first releases outside Europe).



& New Zealand as well as the US and Canada. Only Asia, represented by China and South Korea, stands out with a comparatively low share of European films (11%) due to the low number of European films with a theatrical release in China, where European films accounted for only 5% of the tracked film offering in 2017.

Table 7. Market share of European films in terms of films on release (2013-2017)

Estimates

| | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-----------------------|------------|------------|------------|------------|------------|------------|
| Outside Europe | 19% | 21% | 20% | 19% | 19% | 19% |
| US & CA | 19% | 24% | 23% | 21% | 24% | 22% |
| Latin America | 24% | 24% | 26% | 27% | 25% | 25% |
| AU & NZ | 22% | 22% | 21% | 21% | 24% | 22% |
| CN & KR | - | 16% | 12% | 10% | 11% | 12% |
| CA | 23% | 20% | 17% | 18% | 20% | 19% |
| US | 16% | 23% | 21% | 21% | 24% | 21% |
| AR | 17% | 18% | 23% | 22% | 20% | 20% |
| BR | 27% | 26% | 32% | 30% | 29% | 29% |
| CL | 17% | 16% | 21% | 23% | 20% | 19% |
| CO | 26% | 27% | 33% | 29% | 27% | 29% |
| MX | 20% | 23% | 28% | 28% | 24% | 25% |
| VE | 14% | 12% | 2% | 14% | 10% | 11% |
| AU | 19% | 21% | 21% | 20% | 23% | 21% |
| NZ | 24% | 22% | 21% | 18% | 20% | 21% |
| CN | - | 5% | 5% | 4% | 5% | 5% |
| KR | 25% | 24% | 19% | 20% | 23% | 22% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

4.2. Admissions to European films outside Europe

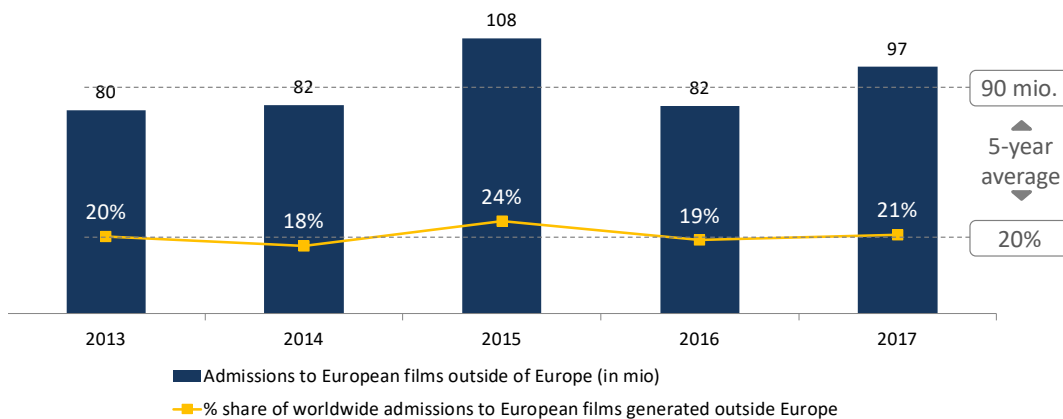
97 million tickets were sold to European films outside Europe in 2017

In 2017, European films generated 97 million ticket sales in the 12 non-European markets covered. This means that at least 21% of total worldwide admissions to European films occurred outside Europe.⁸ This is the second highest result in the past five years, topped only in 2015 when a comparatively large number of European blockbusters boosted admissions to European films outside Europe to well above average levels. The 2016 figures are, however, well in line with results observed in 2013 and 2014.

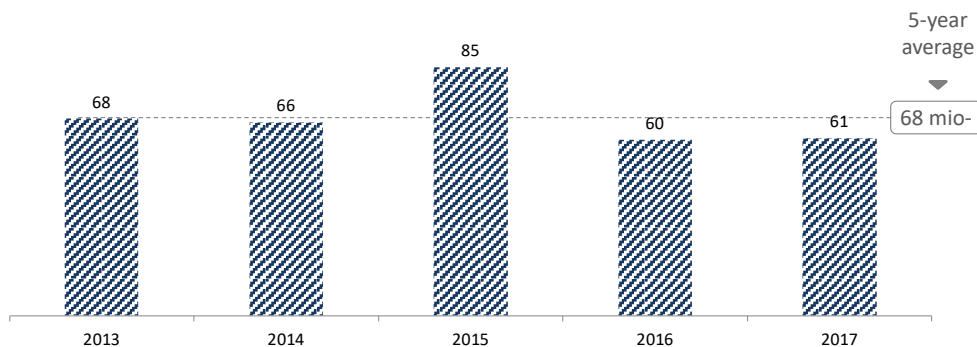
A look at the five-year time series as illustrated in Figure 8 suggests that the baseline market volume for European films outside Europe amounts to around 80 million admissions per year. Higher admission levels appear to be the exception and are linked to an exceptionally high number of European blockbuster releases: In normal years, between one and three European films sell more than five million admissions outside Europe, while in the exceptional years of 2015 and 2017 it was six and five, respectively.

Figure 7. Admissions to European films outside Europe (2013-2017)

Pro-forma admissions estimates for China for 2012 and 2013, otherwise as tracked in LUMIERE



Pro-forma estimates for cumulative admissions in 11 non-European sample markets EXCLUDING CHINA



Source: European Audiovisual Observatory / LUMIERE, Comscore

⁸ Practically all (99%) these admissions were generated by the 493 films considered first releases.



The success of European films in the Chinese market plays an even more decisive role in the evolution of overall admissions to European films outside Europe. As shown in Figure 8, when one takes out China, the baseline market volume for European films drops to 60-67 million admissions. Seen in this light, 2017 results were actually, along with 2016, the lowest in the past five years, due to decreasing admissions in the North American market.

In fact, China became, for the first time, the largest export market for European films in terms of admissions, which rose from 21.2 million in 2016, to 35.8 million in 2017. China's share of cumulative admissions to European films outside Europe had already increased from an estimated 10% in 2012, to 26% in 2016, but reached a record high of 37% in 2017. This occurred despite the fact that the Chinese market remains accessible only for an extremely limited number of European films (fewer than 30 first releases) and does not (yet) offer realistic market potential for the vast majority of European films. In contrast, admissions to European films in the other Asian market tracked in this study, South Korea, remained stable at 4.7 million, the lowest level in the past five years. Together, China and South Korea accounted for 42% of total admissions to European films outside Europe in 2017.

Registering a continued decline in admissions, the North American market became, for the first time, only the second-most significant export market for European films, accounting for 27.1 million admissions, or 28% of total international admissions. This was just slightly ahead of Latin America (24%), where admissions to European films increased from 18.6 million (the lowest level in years) in 2016, to 23.7 million.

Table 8. Admissions to European films on release outside Europe (2013-2017)

Pro-forma admissions estimates for China for 2013, otherwise as tracked in LUMIERE

| | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-----------------------|-------------|-------------|--------------|-------------|-------------|-------------|
| Outside Europe | 80.0 | 82.0 | 108.2 | 81.6 | 96.9 | 89.7 |
| US & CA | 36.6 | 30.7 | 42.1 | 29.8 | 27.1 | 33.3 |
| Latin America | 19.0 | 21.2 | 32.7 | 18.6 | 23.7 | 23.0 |
| AU & NZ | 5.0 | 7.0 | 5.1 | 7.4 | 5.7 | 6.0 |
| CN & KR | 19.3 | 23.1 | 28.2 | 25.8 | 40.5 | 27.4 |
| CA | 3.4 | 3.4 | 4.2 | 3.5 | 3.1 | 3.5 |
| US | 33.3 | 27.4 | 37.9 | 26.2 | 24.0 | 29.8 |
| AR | 2.7 | 1.7 | 2.9 | 2.0 | 1.5 | 2.2 |
| BR | 5.3 | 6.4 | 8.1 | 3.7 | 3.9 | 5.5 |
| CL | 0.7 | 0.6 | 1.1 | 0.6 | 0.7 | 0.7 |
| CO | 2.2 | 2.2 | 3.8 | 1.8 | 3.0 | 2.6 |
| MX | 7.4 | 9.5 | 15.4 | 10.0 | 14.2 | 11.3 |
| VE | 0.7 | 0.7 | 1.4 | 0.4 | 0.4 | 0.7 |
| AU | 4.0 | 5.9 | 4.1 | 5.9 | 4.5 | 4.9 |
| NZ | 1.0 | 1.1 | 1.1 | 1.5 | 1.2 | 1.2 |
| CN est. | 12.2 | 15.5 | 22.7 | 21.2 | 35.8 | 21.5 |
| KR | 7.1 | 7.5 | 5.5 | 4.7 | 4.7 | 5.9 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

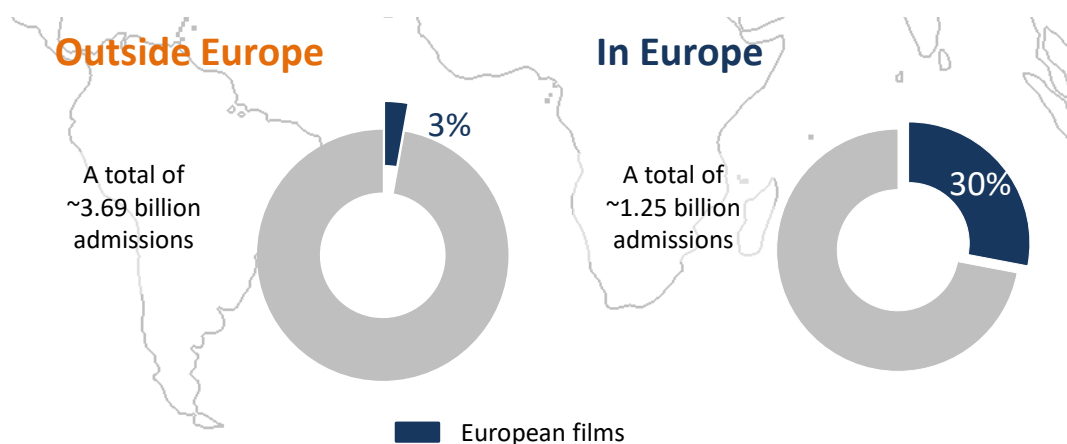


European films take 3% market share in terms of admissions outside Europe

With 97 million admissions generated in 2017, European films accounted for around 3% of the cumulative 3.69 billion admissions generated by all films tracked in the 12 non-European markets covered in this report (see Figure 9). In comparison, European films claimed a market share of 30% in Europe, generating over 374 million admissions in 2017.

Figure 8. Market share of European films in terms of admissions (2017)

Estimates; As tracked in LUMIERE



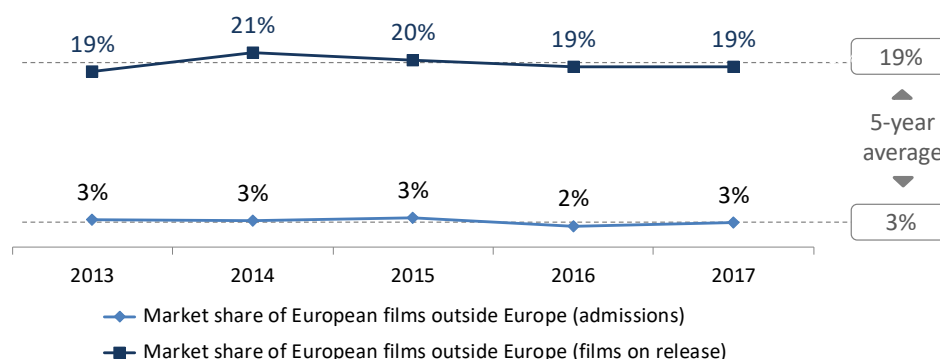
Source: European Audiovisual Observatory / LUMIERE, Comscore

As illustrated in Figure 10, the market share of European films outside Europe has remained fairly stable over the past five years: In terms of the number of films tracked as on release in the 12 non-European markets, European films accounted for 19% in 2019. This corresponds exactly to the average value over the past five years.

In terms of admissions share, European films generally accounted for 3% of the total number of cinema tickets sold in the 12 non-European markets covered. The 2017 market share is thus exactly in line with the five-year average value.

Figure 9. Market share of European films outside Europe (2013-2017)

Estimated percentage share of number of films on release; admissions in 12 markets covered



Source: European Audiovisual Observatory / LUMIERE, Comscore



As in past years, the highest market share of European films was registered in New Zealand (8%), followed by Australia (6%). In contrast, the lowest market shares of European films were observed in Venezuela, Brazil, the US, South Korea and China – in each of which European films captured only 2% of admissions (see Table 9). A breakdown of European market share by films originating from individual European countries is shown in Figure 11 overleaf.

Table 9. Market share of European films in terms of admissions (2013-2017)

Pro-forma estimates for China for 2013, otherwise as tracked in LUMIERE

| | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-----------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| Outside Europe | 3% | 3% | 3% | 2% | 3% | 3% |
| US & CA | 3% | 2% | 3% | 2% | 2% | 3% |
| Latin America | 4% | 4% | 5% | 3% | 4% | 4% |
| AU & NZ | 6% | 8% | 5% | 8% | 6% | 7% |
| CN & KR | 2% | 2% | 2% | 2% | 2% | 2% |
| CA | 3% | 3% | 4% | 3% | 3% | 3% |
| US | 3% | 2% | 3% | 2% | 2% | 3% |
| AR | 6% | 4% | 6% | 4% | 3% | 5% |
| BR | 4% | 4% | 5% | 2% | 2% | 3% |
| CL | 4% | 3% | 4% | 2% | 3% | 3% |
| CO | 5% | 5% | 6% | 3% | 5% | 5% |
| MX | 3% | 4% | 5% | 3% | 4% | 4% |
| VE | 2% | 2% | 5% | 2% | 2% | 3% |
| AU | 5% | 8% | 5% | 7% | 6% | 6% |
| NZ | 10% | 10% | 8% | 10% | 8% | 9% |
| CN est | 2% | 2% | 2% | 2% | 2% | 2% |
| KR | 3% | 4% | 3% | 2% | 2% | 3% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Where did European films generate the highest market share?

Figure 10. Market shares in terms of admissions - by region / country of origin (2017)

Estimated; Markets ranked by market share of European films



Source: European Audiovisual Observatory / LUMIERE, Comscore



4.3. GBO to European films outside Europe

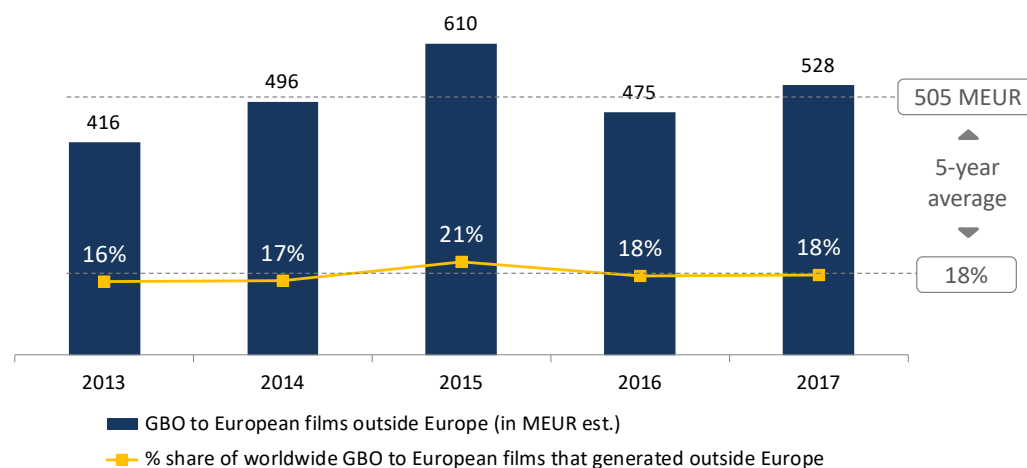
European films generated an estimated GBO of EUR 5285 million outside Europe in 2017

Important note: As mentioned in the methodological remarks in chapter 2, LUMIERE only covers admissions but no GBO data. However, in order to provide a ballpark figure in the context of this report, GBO figures are estimated by multiplying the average ticket price in a specific market with admissions generated in that market. These estimates will naturally deviate from actual GBO takings and should be considered rough estimates.

Applying average ticket prices for the individual markets, European films in 2017 generated an estimated GBO of about EUR 528 million outside Europe (see Figure 12). This is the second highest level observed in the past five years and means that, cumulatively, European films in 2017 earned an estimated 18% of their worldwide GBO outside Europe.

Figure 11. GBO to European films outside Europe (2017)

Estimated cumulative GBO to European films outside Europe in EUR million; Includes pro-forma estimates for China for 2013, otherwise as tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

In terms of international GBO, the North American market still remained the most important export market for European films in 2017, due to higher ticket prices. With an estimated EUR 216 million, the North American market accounted for 41% of total non-European GBO to European films. While still somewhat ahead of China and South Korea, this is the lowest level both in absolute terms as well as in terms of percentage share observed between 2013 and 2017.

Boosted by the 69% increase in Chinese admissions, the share of China and South Korea in total GBO jumped from EUR 125 million (26%) to EUR 192 million (36%). Latin America (EUR 68 million) and Australia & New Zealand (EUR 52 million total) followed at a distance, representing 14% and 11% of total international GBO to European films, respectively.

Table 10 shows the five-year development of GBO in the individual non-European markets and illustrates the pronounced decline of GBO to European films in North America. See chapter 7 for further details on the significance of individual non-European territories.



As GBO has been estimated by applying average local ticket prices to underlying admissions, the estimated market share of European films in terms of GBO corresponds with the estimated market shares in terms of admissions as shown in Table 8 in chapter 4.2.

Table 10. GBO to European films on release outside Europe (2013-2017)

In EUR million; Estimates calculated by applying local average ticket prices to admissions as tracked in LUMIERE, except for pro-forma estimates for China for 2013

| | 2013 | 2014 | 2015 | 2016 | 2017 | 5y avg. |
|-----------------------|------------|------------|------------|------------|------------|------------|
| Outside Europe | 416 | 496 | 610 | 475 | 528 | 505 |
| US & CA | 224 | 222 | 319 | 231 | 216 | 242 |
| Latin America | 62 | 80 | 100 | 53 | 68 | 73 |
| AU & NZ | 41 | 67 | 44 | 65 | 52 | 54 |
| CN & KR | 90 | 126 | 146 | 125 | 192 | 136 |
| CA | 21 | 24 | 32 | 28 | 25 | 26 |
| US | 203 | 197 | 287 | 204 | 192 | 217 |
| AR | 11 | 8 | 12 | 10 | 8 | 10 |
| BR | 21 | 30 | 30 | 14 | 16 | 22 |
| CL | 3 | 3 | 5 | 2 | 3 | 3 |
| CO | 7 | 8 | 10 | 5 | 8 | 8 |
| MX | 20 | 30 | 41 | 22 | 32 | 29 |
| VE | 1 | 1 | 3 | 1 | 1 | 1 |
| AU | 33 | 58 | 36 | 53 | 43 | 45 |
| NZ | 7 | 9 | 8 | 12 | 9 | 9 |
| CN est | 53 | 80 | 115 | 97 | 162 | 102 |
| KR | 37 | 46 | 31 | 28 | 29 | 34 |

Source: European Audiovisual Observatory / LUMIERE, Comscore





5. BREAKING IT DOWN...

5.1. The most significant theatrical markets for European films outside Europe

In terms of number of releases

As first releases cumulatively accounted for 99% of total admissions to European films outside Europe in 2017, it makes sense to analyse non-European markets in terms of European first releases and films on release separately. As can be seen in Table 11 overleaf, the US and Brazil stand out with between 158 and 130 European films released for the first time in 2017, in the two countries, respectively, followed by Australia (103), South Korea (103) and Mexico (101). The strongly regulated Chinese market, as well as Venezuela, featured the lowest number of European first releases with only 26 and 13 European first releases, respectively, tracked in 2017. Given the comparatively low number of holdovers / re-releases / on-demand screenings / festival releases etc. tracked in the data set,⁹ the picture is quite similar in terms of the total number of films on release.

In terms of admissions and GBO

The year 2017 saw a historic change as China became for the first time the largest export market for European films in terms of admissions, ahead of the US. Signalling growth of 69% over 2016, European films sold 35.8 million tickets in China in 2017, representing 37% of total admissions to European films outside Europe. This compares to 24.0 million admissions (25%) in the US, where ticket sales to European films declined systematically over the five-year period tracked in this report. Accounting for 15% (14.2 million), Mexico took rank three, followed, at a clear distance, by South Korea (4.7 million) and Australia (4.5 million).

However, thanks to a comparatively high average ticket price, the US still remained the largest export market for European films in terms of GBO takings. Based on the data available, the Observatory estimates that European films took EUR 192 million at the US box office, accounting for 36% of total non-European GBO takings. But China was close behind, with EUR 162 million, representing 31% of total international GBO takings of European films. In other words, two out of three Euros grossed by European films outside Europe was earned in either the US or Chinese market. Notably further back, and accounting for 8% (EUR 43 million), Australia ranked third in terms of GBO, ahead of Mexico (6%; EUR 32 million) and South Korea (6%; EUR 29 million).

⁹ This can either indicate a lower offer of repertoire films outside Europe and / or less comprehensive coverage of these films with regard to data collection.



Table 11. Number of European film releases outside Europe (2017)

As tracked in LUMIERE; Ranked by number of first releases

| # | Market | First releases (est.) | Other releases ¹⁾ (est.) | Films on release |
|----|-----------------------------|-----------------------|-------------------------------------|------------------|
| 1 | US - USA | 158 | 44 | 202 |
| 2 | BR - Brazil | 130 | 53 | 183 |
| 3 | AU - Australia | 103 | 52 | 155 |
| 4 | KR - South Korea | 103 | 11 | 114 |
| 5 | MX - Mexico | 101 | 33 | 134 |
| 6 | AR - Argentina | 91 | 17 | 108 |
| 7 | CO - Colombia | 83 | 22 | 105 |
| 8 | CA - Canada | 80 | 11 | 91 |
| 9 | NZ - New Zealand | 73 | 10 | 83 |
| 10 | CL - Chile | 46 | 2 | 48 |
| 11 | CN - China | 26 | 23 | 49 |
| 12 | VE - Venezuela | 13 | 6 | 19 |
| | Total Outside Europe | 493 | 178 | 671 |

1) Other releases include holdovers, re-releases, on-demand screenings, festival screenings, etc.

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 12. Admissions & GBO for European films outside Europe (2017)

Ranked by total admissions; Admissions in millions; GBO in EUR million estimated based on average ticket prices

| # | Market | Adm. to first Releases | Adm. to other Releases | Total adm. | % | GBO (in MEUR) | % |
|----|-----------------------|------------------------|------------------------|-------------|-------------|---------------|-------------|
| | US & CA | 25.9 | 1.2 | 27.1 | 28% | 216.3 | 41% |
| | Latin America | 22.6 | 1.0 | 23.7 | 24% | 68.1 | 13% |
| | AU & NZ | 5.4 | 0.3 | 5.7 | 6% | 52.3 | 10% |
| | CN & KR est. | 40.2 | 0.3 | 40.5 | 42% | 191.7 | 36% |
| 1 | CN – China | 35.7 | 0.2 | 35.8 | 37% | 162.3 | 31% |
| 2 | US – USA | 22.9 | 1.1 | 24.0 | 25% | 191.7 | 36% |
| 3 | MX - Mexico | 13.3 | 0.9 | 14.2 | 15% | 31.7 | 6% |
| 4 | KR - South Korea | 4.6 | 0.1 | 4.7 | 5% | 29.4 | 6% |
| 5 | AU - Australia | 4.2 | 0.3 | 4.5 | 5% | 43.2 | 8% |
| 6 | BR - Brazil | 3.7 | 0.1 | 3.9 | 4% | 16.1 | 3% |
| 7 | CA - Canada | 3.0 | 0.1 | 3.1 | 3% | 24.6 | 5% |
| 8 | CO - Colombia | 3.0 | 0.0 | 3.0 | 3% | 7.9 | 1% |
| 9 | AR - Argentina | 1.5 | 0.0 | 1.5 | 2% | 8.1 | 2% |
| 10 | NZ - New Zealand | 1.2 | 0.0 | 1.2 | 1% | 9.1 | 2% |
| 11 | CL - Chile | 0.7 | 0.0 | 0.7 | 1% | 3.0 | 1% |
| 12 | VE - Venezuela | 0.4 | 0.0 | 0.4 | 0% | 1.3 | 0% |
| | Outside Europe | 95.8 | 1.2 | 96.9 | 100% | 528.4 | 100% |

Source: European Audiovisual Observatory, Comscore



5.2. The leading European film export countries

Important note: As specified in the methodological remarks, this report focuses on providing a big-picture overview of the circulation of European films in full, rather than analysing the film exports of individual European countries, which is beyond the scope of this report as it may require different – sometimes country-specific – methodological choices. Please note that, in particular because of the Observatory's choices regarding the allocation of a unique country of origin based on the majority financing share as well as the exclusion of films financed with incoming foreign investment, the country-specific data presented in this report, and in particular in this chapter, may differ significantly from data published by national sources such as the BFI or UniFrance. For a proper analysis of the export of films originating from a specific country, please refer to national sources.

In terms of releases

In 2017, as in past years, France and the UK were the European territories that exported by far the largest number of films to non-European territories. As shown in Table 13 overleaf, France led both in terms of first releases as well as total films on release, with 147 French first releases throughout the year and a total of 201 French films on release in at least one of the 12 non-European markets covered in this report. France was followed by the UK with 103 first releases outside Europe and a total of 147 films on release. On a cumulative basis, French and UK films accounted for 52% of the total number of European films on release outside Europe. In other words, as in past years, one out of two European films screened outside Europe in 2017 was majority-produced in either France or the UK.

As in 2016, Spain ranked third, with 47 first releases and a total of 61 films on release, followed by Germany and Italy with 36 and 34 first releases, respectively, and a total of 45 and 43 films on release, respectively. Only three other countries – Ireland (15 first releases), Russia (14) and Sweden (11) - had more than 10 of their films released for the first time in at least one of the 12 non-European markets covered in this report. Another three countries came close: there were nine first releases of Belgian and Danish films and eight of Portuguese films. On a cumulative level, these 11 top-ranking countries accounted for nine out of 10 (89%) European films on release outside Europe.

In terms of admissions

The picture is even more concentrated when it comes to admissions generated by European films: On a cumulative level, French and UK films accounted for 66% of total admissions to European films outside Europe in 2017. While still high, the share of French and UK films was clearly lower than in 2016 (72%) and 2015 (87%), indicating a slightly increase in the diversification of European film exports. This is also reflected in a comparatively more diverse composition of the top 20 European films in terms of international admissions.¹⁰ While in 2016, UK films accounted for eight out of the top 10 and 12 out of the top 20 European export films, it was only three out of the top 10 and six out of the top 20 in 2017. Cumulatively, UK films sold 31.7 million tickets outside Europe, just behind France, which generated 31.8 million international admissions, largely thanks to Luc Besson's *Valerian and the City of a Thousand Planets*, which sold 19.4 million tickets and became Europe's by-far most successful export film in 2017. France and the UK each accounted for 33% of total admissions to European films outside Europe (see Table 14). They were followed at a

¹⁰ See Table 29 on p.58 for a list of the top 100 European films in terms of admissions generated outside Europe.



distance by Spain whose productions cumulatively generated 12.1 million ticket sales (13%) in 2017, well ahead of Russia (5.1 million), Germany (4.5 million), Belgium (3.4 million) and Poland 3.4 million).



Table 13. Number of European film releases outside Europe by country of origin (2017)

Ranked by total number of films on release outside Europe as tracked in LUMIERE

| Rank | Country of origin | First release (est.) | Other releases (est.) | Films on release outside Europe | % share |
|------|---------------------|----------------------|-----------------------|---------------------------------|-------------|
| 1 | FR - France | 147 | 54 | 201 | 30% |
| 2 | GB - United Kingdom | 103 | 44 | 147 | 22% |
| 3 | ES - Spain | 47 | 14 | 61 | 9% |
| 4 | DE - Germany | 36 | 9 | 45 | 7% |
| 5 | IT - Italy | 34 | 9 | 43 | 6% |
| 6 | RU - Russia | 14 | 8 | 22 | 3% |
| 7 | SE - Sweden | 11 | 10 | 21 | 3% |
| 8 | IE - Ireland | 15 | 3 | 18 | 3% |
| 9 | BE - Belgium | 9 | 6 | 15 | 2% |
| 10 | DK - Denmark | 9 | 4 | 13 | 2% |
| 11 | PT - Portugal | 8 | 5 | 13 | 2% |
| 12 | NO - Norway | 6 | 2 | 8 | 1% |
| 13 | FI - Finland | 7 | 1 | 8 | 1% |
| 14 | PL - Poland | 5 | 2 | 7 | 1% |
| 15 | CH - Switzerland | 6 | | 6 | 1% |
| 16 | CZ - Czech Republic | 3 | 2 | 5 | 1% |
| 17 | NL - Netherlands | 4 | | 4 | 1% |
| 18 | AT - Austria | 3 | 1 | 4 | 1% |
| 19 | IS - Iceland | 3 | 1 | 4 | 1% |
| 20 | TR - Turkey | 4 | | 4 | 1% |
| 21 | AM - Armenia | 3 | | 3 | 0% |
| 22 | BG - Bulgaria | 3 | | 3 | 0% |
| 23 | GR - Greece | 3 | | 3 | 0% |
| 24 | HU - Hungary | 3 | | 3 | 0% |
| 25 | RO - Romania | 2 | | 2 | 0% |
| 26 | GE - Georgia | 1 | | 1 | 0% |
| 27 | LT - Lithuania | 1 | | 1 | 0% |
| 28 | EE - Estonia | | 1 | 1 | 0% |
| 29 | SU - Soviet Union | | 1 | 1 | 0% |
| 30 | HR - Croatia | | 1 | 1 | 0% |
| 31 | UA - Ukraine | 1 | | 1 | 0% |
| 32 | RS - Serbia | 1 | | 1 | 0% |
| 33 | LU - Luxembourg | 1 | | 1 | 0% |
| | Total Europe | 493 | 178 | 671 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 14. Admissions to European films outside Europe by country of origin (2017)

Ranked by total admissions outside Europe as tracked in LUMIERE

| Rank | Country of origin | Adm. to first releases (est.) | Adm. to other releases (est.) | Adm. outside Europe | % share |
|------|---------------------|-------------------------------|-------------------------------|---------------------|-------------|
| 1 | FR - France | 31 549 939 | 206 339 | 31 756 278 | 33% |
| 2 | GB - United Kingdom | 31 618 744 | 63 641 | 31 682 385 | 33% |
| 3 | ES - Spain | 11 993 490 | 143 557 | 12 137 047 | 13% |
| 4 | RU - Russia | 4 614 956 | 491 785 | 5 106 741 | 5% |
| 5 | DE - Germany | 4 445 571 | 31 322 | 4 476 893 | 5% |
| 6 | BE - Belgium | 3 349 214 | 6 447 | 3 355 661 | 3% |
| 7 | PL - Poland | 3 349 792 | 3 238 | 3 353 030 | 3% |
| 8 | IE - Ireland | 1 472 260 | 227 | 1 472 487 | 2% |
| 9 | IT - Italy | 862 233 | 12 395 | 874 628 | 1% |
| 10 | SE - Sweden | 457 782 | 4 496 | 462 278 | 0% |
| 11 | TR - Turkey | 376 628 | | 376 628 | 0% |
| 12 | AT - Austria | 318 955 | 17 252 | 336 207 | 0% |
| 13 | CH - Switzerland | 317 129 | | 317 129 | 0% |
| 14 | DK - Denmark | 171 994 | 1 779 | 173 773 | 0% |
| 15 | NL - Netherlands | 136 856 | | 136 856 | 0% |
| 16 | FI - Finland | 135 585 | 958 | 136 543 | 0% |
| 17 | HR - Croatia | | 127 692 | 127 692 | 0% |
| 18 | BG - Bulgaria | 102 488 | | 102 488 | 0% |
| 19 | NO - Norway | 92 155 | 3 337 | 95 492 | 0% |
| 20 | RO - Romania | 85 523 | | 85 523 | 0% |
| 21 | UA - Ukraine | 78 771 | | 78 771 | 0% |
| 22 | CZ - Czech Republic | 60 042 | 1 564 | 61 606 | 0% |
| 23 | HU - Hungary | 45 782 | | 45 782 | 0% |
| 24 | GR - Greece | 42 984 | | 42 984 | 0% |
| 25 | AM - Armenia | 35 151 | | 35 151 | 0% |
| 26 | SU - Soviet Union | | 29 955 | 29 955 | 0% |
| 27 | PT - Portugal | 22 089 | 4 470 | 26 559 | 0% |
| 28 | RS - Serbia | 17 445 | | 17 445 | 0% |
| 29 | IS - Iceland | 14 214 | 44 | 14 258 | 0% |
| 30 | LT - Lithuania | 2 235 | | 2 235 | 0% |
| 31 | LU - Luxembourg | 2 195 | | 2 195 | 0% |
| 32 | GE - Georgia | 338 | | 338 | 0% |
| 33 | EE - Estonia | | 156 | 156 | 0% |
| | Total Europe | 95 772 540 | 1 150 654 | 96 923 194 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



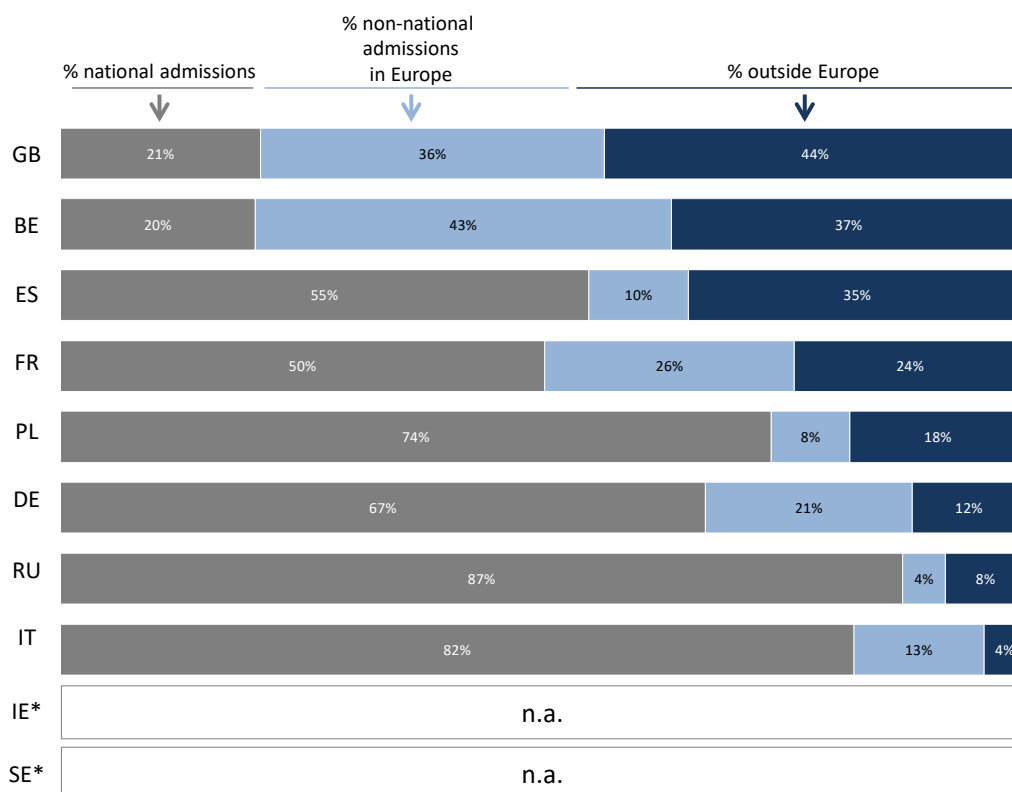
In terms of significance of non-European markets

How significant are admissions outside Europe for the various European countries? Figure 13 shows the percentage shares of admissions in national, non-national European and non-European markets for each of the top 10 European film-exporting countries in terms of admissions outside Europe as identified in Table 14 on the previous page. The complete breakdown for all European countries can be found in Table 15 overleaf.

In contrast to 2016, three rather than two out of the top 10 European film-exporting countries generated more than a third of their estimated 2017 worldwide theatrical admissions in the 12 non-European markets covered in this report. With 44% of its worldwide ticket sales outside Europe, the UK had the highest exposure to non-European markets, followed by Belgium, whose film productions - largely thanks to the animation *The Son of Bigfoot* (BE/FR), which became Europe's eight most successful export film outside Europe in 2016 (3.1 million admissions - generated 37% of their worldwide admissions outside Europe and Spain (35%), which had five out of the top 20 export films in 2017. Export admissions outside Europe were also quite significant for French films (24%), Poland (18%) and Germany (12%). The share of international admissions could not be estimated for Ireland and Sweden due to the lack of sufficient admissions data on their respective home markets.

Figure 12. Breakdown of worldwide admissions to the top 10 European film exporting countries by origin of admissions generation (2017)

Ranked by est. share of admissions outside Europe



* The breakdown for Irish films could not be estimated due to the fact that the Irish and UK markets are treated as one market in the LUMIERE database. National and non-national admissions can hence not be calculated in a reliable manner. In the case of Sweden, LUMIERE coverage is insufficient due to the lack of data.

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 15. Admissions breakdown for European films: National vs. non-national (2017)

Estimated; Ranked alphabetically; As tracked in LUMIERE

| Country of origin | | % Share – National adm. | % Share - Non-nat. adm | % Share – Non-nat. adm. in Europe | % Share – Non-nat. adm. outside Europe |
|---------------------|---------------------|-------------------------|------------------------|-----------------------------------|--|
| AT | AT - Austria | 28% | 72% | 58% | 14% |
| BE | BE - Belgium | 20% | 80% | 43% | 37% |
| BG | BG - Bulgaria | 71% | 29% | 15% | 14% |
| CH | CH - Switzerland | 42% | 58% | 43% | 15% |
| CY | CY - Cyprus | 98% | 2% | 2% | 0% |
| CZ | CZ - Czech Republic | 85% | 15% | 14% | 2% |
| DE | DE - Germany | 67% | 33% | 21% | 12% |
| DK | DK - Denmark | 73% | 27% | 22% | 5% |
| EE | EE - Estonia | 93% | 7% | 7% | 0% |
| ES | ES - Spain | 55% | 45% | 10% | 35% |
| FI | FI - Finland | 68% | 32% | 29% | 4% |
| FR | FR - France | 50% | 50% | 26% | 24% |
| GB | GB - UK | 21% | 79% | 36% | 44% |
| GR | GR - Greece | 89% | 11% | 7% | 4% |
| HR | HR - Croatia | 29% | 71% | 35% | 36% |
| HU | HU - Hungary | 78% | 22% | 20% | 3% |
| IS | IS - Iceland | 59% | 41% | 34% | 7% |
| IT | IT - Italy | 82% | 18% | 13% | 4% |
| LT | LT - Lithuania | 97% | 3% | 3% | 0% |
| LU | LU - Luxembourg | 44% | 56% | 53% | 4% |
| LV | LV - Latvia | 51% | 49% | 49% | 0% |
| NL | NL - Netherlands | 71% | 29% | 27% | 2% |
| NO | NO - Norway | 70% | 30% | 27% | 3% |
| PL | PL - Poland | 74% | 26% | 8% | 18% |
| PT | PT - Portugal | 76% | 24% | 18% | 6% |
| RO | RO - Romania | 57% | 43% | 27% | 16% |
| RU | RU - Russia | 87% | 13% | 4% | 8% |
| SI | SI - Slovenia | 100% | 0% | 0% | 0% |
| SK | SK - Slovak Rep. | 70% | 30% | 30% | 0% |
| TR | TR - Turkey | 95% | 5% | 4% | 1% |
| Total Europe | | 58% | 42% | 21% | 21% |

Note: This breakdown cannot be provided for the following countries due to a lack of (sufficient) 2017 admissions data in their respective home markets in the LUMIERE database: Azerbaijan (AZ); Bosnia-Herzegovina (BA); Belarus (BY); Georgia (GE); Ireland (IE); FYROM (MK); Serbia (RS); Sweden (SE); Ukraine (UA).

Source: European Audiovisual Observatory / LUMIERE, Comscore

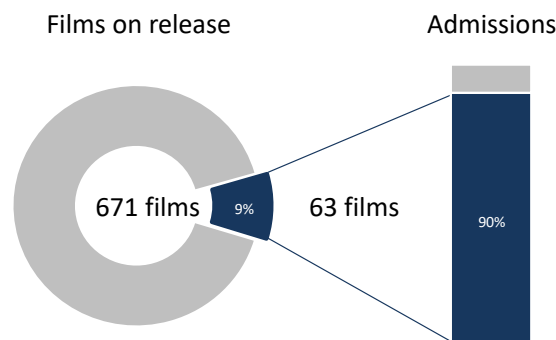
5.3. Concentration of admissions outside Europe

Naturally, the cumulative figures for European films do not offer any information about how many European films actually generated a significant number of admissions outside Europe. This chapter takes a closer look at the concentration of admissions among European films. It reveals that the number of European films generating large amounts of ticket sales is actually quite small.

As shown in Figure 14, 63 films, i.e. only 9% of the 671 films on release, accounted for 90% of total admissions generated by European films outside Europe in 2016. In other words, nine out of 10 tickets sold for European films outside Europe were sold for a screening of one of only 63 European films, which cumulatively generated 86.9 million ticket sales. The remaining 608 European films on release (91% of the total number of European films on release outside Europe) cumulatively generated only 10 million admissions.

Figure 13. Concentration of admissions to European films outside Europe (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

81% of European films sold fewer than 50 000 tickets outside Europe in 2017

Yet another way to look at the concentration of admissions among the various European films is to count the number of films by admissions brackets. As can be seen in Table 16 overleaf, eight out of 10 European films (81%) generated fewer than 50 000 admissions outside Europe, and one in three European film exports (30%) sold even fewer than 1 000 tickets outside Europe in 2017.

Compared to 2016, the number of European blockbuster films that managed to sell more than five million tickets outside Europe increased from three to five films. The time series depicted in Table 17 suggests that the years 2015 and 2017, with six and five such European blockbusters, respectively, constituted exceptions - in an average year, the number ranges between one and three. Another 12 European films sold between one and five million tickets in 2017, slightly above the five-year average, while the number of films selling between 500 000 and a million tickets (12) was slightly below the five-year average. At the same time, though, 2017 featured an exceptionally high number of European films (65) selling between 100 000 and 500 000 admissions.



Table 16. Number and admissions of European films by admission brackets (2017)

As tracked in LUMIERE; Figures may not sum up to totals due to rounding

| Admission bracket | Number of films | % Share | Cumulative admissions outside Europe (in million) | % Share | Average admissions within bracket |
|-------------------|-----------------|-------------|---|-------------|-----------------------------------|
| [5 mio. - [| 5 | 1% | 44.8 | 46% | 9.0 mio. |
| [1 mio - 5 mio.[| 12 | 2% | 22.9 | 24% | 1.9 mio. |
| [500' - 1 mio.[| 12 | 2% | 8.3 | 9% | 692 000 |
| [100' - 500'[| 65 | 10% | 15.2 | 16% | 234 000 |
| [50' - 100'[| 31 | 5% | 2.2 | 2% | 70 000 |
| [10' - 50'[| 116 | 17% | 2.6 | 3% | 23 000 |
| [1' - 10'[| 229 | 34% | 0.9 | 1% | 4 000 |
| [1 - 1'[| 201 | 30% | 0.1 | 0% | 270 |
| Total | 671 | 100% | 96.9 | 100% | 144 000 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 17. Number of European films by „admissions brackets“ (2013-2017)

As tracked in LUMIERE; Does not include data for CN 2013 (not available)

| Admission bracket | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|-------------------|------------|------------|------------|------------|------------|----------------|
| [5 mio. - [| 3 | 1 | 6 | 3 | 5 | 4 |
| [1 mio. - 5 mio.[| 9 | 12 | 8 | 16 | 12 | 11 |
| [500' - 1 mio.[| 8 | 13 | 13 | 18 | 12 | 13 |
| [100' - 500'[| 36 | 49 | 41 | 44 | 65 | 47 |
| [50' - 100'[| 34 | 29 | 40 | 33 | 31 | 33 |
| [10' - 50'[| 110 | 113 | 113 | 112 | 116 | 113 |
| [1' - 10'[| 206 | 210 | 191 | 220 | 229 | 211 |
| [1 - 1'[| 160 | 162 | 187 | 204 | 201 | 183 |
| Total | 566 | 589 | 599 | 650 | 671 | 615 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 18. Admissions to European films by admission brackets (2013-2017)***In million; As tracked in LUMIERE; Does not include data for CN 2013 (not available)*

| Admission bracket | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|-------------------|-------------|-------------|--------------|-------------|-------------|----------------|
| [5 mio. - [| 23.0 | 31.9 | 66.8 | 19.2 | 44.8 | 37.1 |
| [1 mio. - 5 mio.[| 25.3 | 24.6 | 15.6 | 34.5 | 22.9 | 24.6 |
| [500' - 1 mio.[| 5.7 | 8.8 | 8.9 | 11.8 | 8.3 | 8.7 |
| [100' - 500'[| 7.9 | 11.2 | 10.5 | 10.4 | 15.2 | 11.1 |
| [50' - 100'[| 2.3 | 2.1 | 2.8 | 2.4 | 2.2 | 2.4 |
| [10' - 50'[| 2.6 | 2.6 | 2.6 | 2.4 | 2.6 | 2.6 |
| [1' - 10'[| 0.8 | 0.8 | 0.7 | 0.9 | 0.9 | 0.8 |
| [1 - 1'[| 0.1 | 0.1 | 0.1 | 0.1 | 0.1 | 0.1 |
| Total | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |

*Source: European Audiovisual Observatory / LUMIERE, Comscore***Table 19. Share of admissions to European films by admission brackets (2013-2017)***In percentage of annual total; As tracked in LUMIERE; Does not include data for CN in 2013 (not available)*

| Admissions bracket | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|------------------------|-------------|-------------|--------------|-------------|-------------|----------------|
| [5 mio. - [| 34% | 39% | 62% | 24% | 46% | 41% |
| [1 mio. - 5 mio.[| 37% | 30% | 14% | 42% | 24% | 30% |
| [500' - 1 mio.[| 8% | 11% | 8% | 14% | 9% | 10% |
| [100' - 500'[| 12% | 14% | 10% | 13% | 16% | 13% |
| [50' - 100'[| 3% | 3% | 3% | 3% | 2% | 3% |
| [10' - 50'[| 4% | 3% | 2% | 3% | 3% | 3% |
| [1' - 10'[| 1% | 1% | 1% | 1% | 1% | 1% |
| [1 - 1'[| 0% | 0% | 0% | 0% | 0% | 0% |
| Total (in mio.) | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Top 10 films accounted for 61% of total international admissions to European films

Another way to measure admission concentration levels is shown in Table 20, which measures cumulative market share for various top brackets: With 19.42 million admissions, *Valerian and the City of a Thousand Planets*, the most successful European film outside Europe in 2017, accounted, alone, for 20% of cumulative admissions to European films in the 12 non-European markets covered. The top 10 films (2% of the European films on release outside Europe) cumulatively accounted for 61% of total international admissions, the top 50 films for 87% and the top 100 films for 95%.

Table 20. Number and admissions to European films by top brackets (2017)

In millions; As tracked in LUMIERE; Cumulative admissions indicated in millions

| Top bracket | Number of films | % Share | Cumulative admissions outside Europe (in mio.) | % share | Average admissions within bracket |
|---------------|-----------------|-------------|--|-------------|-----------------------------------|
| Top 1 film | 1 | 0% | 19.4 | 20% | 19.4 mio |
| Top 10 films | 10 | 2% | 58.7 | 61% | 5.9 mio |
| Top 50 films | 50 | 8% | 83.9 | 87% | 1.7 mio |
| Top 100 films | 100 | 15% | 91.7 | 95% | 917 000 |
| Other | 571 | 85% | 5.2 | 5% | 9 000 |
| Total | 671 | 100% | 96.9 | 100% | 144 000 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 21. Admissions to European films by top brackets (2013-2017)

In millions; As tracked in LUMIERE; Does not include data for CN in 2013 (not available)

| Top bracket | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|---------------|-------------|-------------|--------------|-------------|-------------|----------------|
| Top 1 film | 9.6 | 31.9 | 25.6 | 7.2 | 19.4 | 18.8 |
| Top 10 films | 45.6 | 53.1 | 76.9 | 41.2 | 58.7 | 55.1 |
| Top 50 films | 61.3 | 72.7 | 99.1 | 70.6 | 83.9 | 77.5 |
| Top 100 films | 64.7 | 78.4 | 104.3 | 77.5 | 91.7 | 83.3 |
| Other | 3.1 | 3.7 | 3.8 | 4.1 | 5.2 | 4.0 |
| Total | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



As shown in Table 22 these concentration levels are well above 2016 levels, which featured an exceptionally low concentration of admissions, particularly among the top 10 films. At the same time, the Table 22 concentration levels are still slightly below the five-year average. The year 2017 saw a comparatively more diversified distribution of international admissions among European export films compared to the years leading up to 2015.

Given the comparatively low number of European films on release outside Europe, the concentration level is nevertheless naturally significantly higher compared to the European market, where the top 100 films accounted for an estimated 59% of total European admissions in 2017. The two can therefore not be directly compared.

Table 22. Share of admissions to European films by top brackets (2013-2017)

In percentage of annual total; As tracked in LUMIERE; Does not include data for CN in 2013 (not available)

| Top bracket | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|------------------------|-------------|-------------|--------------|-------------|-------------|----------------|
| Top 1 | 14% | 39% | 24% | 9% | 20% | 21% |
| Top 10 | 67% | 65% | 71% | 50% | 61% | 63% |
| Top 50 | 90% | 89% | 92% | 87% | 87% | 89% |
| Top 100 | 95% | 96% | 96% | 95% | 95% | 95% |
| Other | 5% | 4% | 4% | 5% | 5% | 5% |
| Total (in mio.) | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

5.4. Diversity of European film offering outside Europe

Important note: Assessing diversity in a more qualitative sense is a complex task beyond the scope of this report. As specified in the methodological remarks, the term film offering refers to the number of films on release, which is the most basic indicator for measuring the theatrical film offering in a country and - in itself - has limited informational value with regard to how many European films were really accessible to audiences. There are, however, a few aspects that can be addressed by an analysis of the data sample, such as whether the portfolio of European films differed significantly from one international market to another, or whether more or less the same films were shown across non-European markets. This chapter furthermore provides a breakdown by country of origin and age of productions.

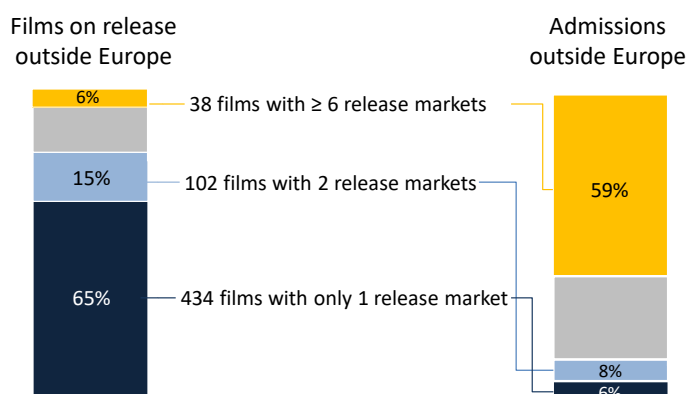
European film portfolio varies significantly from one market to the next

As illustrated in Figure 15 and Table 23 overleaf, 65% (434 films) of the 671 European films on theatrical release outside Europe in 2017 were screened in only a single territory. Another 102 films (15%) were on release only in two markets. This means that eight out of nine European export films were screened in only one or two of the 12 non-European markets covered in this report. Conversely, only two in 10 European export films were screened in three or more international markets in 2017. In fact, only 38 European films, i.e. 6% of European export films, were on release in six or more non-European markets, cumulatively capturing 59% of total admissions to European films outside Europe.

While the number of European films released in six or more international markets in 2017 was well in line with the five-year average (see Table 24 overleaf), the share of admissions generated by those European films released in three to six international markets was well above the five-year average, possibly indicating a modest diversification trend among admissions to European films. Having said this, the big-picture view underscores the fact that only a very small number (despite consistent, albeit modest growth) of European films are released in a large number of non-European territories while the vast majority of export films are released in only one or two markets. This means that the portfolio of European films on release outside Europe varies, to a large extent, from one territory to another.

Figure 14. Share of European films with only 1 or 2 non-European release markets (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 23. Concentration of European films outside Europe by number of release markets (2017)

As tracked in LUMIERE; Cumulative admissions in millions

| Nr. of non-European release markets | European films | % Share | Cumulative admissions | % Share | Average admissions |
|-------------------------------------|----------------|-------------|-----------------------|-------------|--------------------|
| 1 | 434 | 65% | 5.4 | 6% | 12 000 |
| 2 | 102 | 15% | 7.3 | 8% | 72 000 |
| 3 | 48 | 7% | 10.6 | 11% | 221 000 |
| 4 | 25 | 4% | 10.3 | 11% | 412 000 |
| 5 | 24 | 4% | 6.5 | 7% | 271 000 |
| 6 | 13 | 2% | 7.1 | 7% | 547 000 |
| 7 | 10 | 1% | 1.7 | 2% | 170 000 |
| 8 | 3 | 0% | 7.9 | 8% | 2 630 000 |
| 9 | 7 | 1% | 12.6 | 13% | 1 801 000 |
| 10 | 3 | 0% | 2.1 | 2% | 704 000 |
| 11 | - | - | - | - | - |
| 12 | 2 | 0% | 25.4 | 26% | 12 698 000 |
| Total | 671 | 100% | 96.9 | 100% | 144 000 |
| 6 or more | 38 | 6% | 5.4 | 59% | 1 495 000 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 24. European film releases outside Europe by number of release markets (2013-2017)

As tracked in LUMIERE; Does not include data for CN in 2013 (not available)

| Nr. of non-European release markets | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|-------------------------------------|------------|------------|------------|------------|------------|----------------|
| 1 | 366 | 368 | 365 | 427 | 434 | 392 |
| 2 | 105 | 98 | 97 | 89 | 102 | 98 |
| 3 | 38 | 47 | 46 | 53 | 48 | 46 |
| 4 | 17 | 29 | 26 | 21 | 25 | 24 |
| 5 | 16 | 11 | 20 | 20 | 24 | 18 |
| 6 | 7 | 14 | 10 | 8 | 13 | 10 |
| 7 | 4 | 7 | 10 | 8 | 10 | 8 |
| 8 | 7 | 6 | 7 | 5 | 3 | 6 |
| 9 | 3 | 4 | 8 | 7 | 7 | 6 |
| 10 | 3 | 3 | 3 | 6 | 3 | 4 |
| 11 | 0 | 1 | 3 | 5 | | 2 |
| 12 | ~ | 1 | 4 | 1 | 2 | 2 |
| Total | 566 | 589 | 599 | 650 | 671 | 615 |
| 6 or more | 24 | 36 | 45 | 40 | 38 | 37 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 25. Admissions to European films outside Europe by number of release markets (2013-2017)

In millions; As tracked in LUMIERE; Does not include data for CN in 2013 (not available)

| Nr. of non-European release markets | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year average |
|-------------------------------------|-------------|-------------|--------------|-------------|-------------|----------------|
| 1 | 3.9 | 4.9 | 4.7 | 10.3 | 5.4 | 5.8 |
| 2 | 3.8 | 5.0 | 8.0 | 5.4 | 7.3 | 5.9 |
| 3 | 2.7 | 7.6 | 3.0 | 4.5 | 10.6 | 5.7 |
| 4 | 4.2 | 5.6 | 1.5 | 9.3 | 10.3 | 6.2 |
| 5 | 9.5 | 3.5 | 3.5 | 1.9 | 6.5 | 5.0 |
| 6 | 3.1 | 2.3 | 2.5 | 5.5 | 7.1 | 4.1 |
| 7 | 10.3 | 3.0 | 12.9 | 1.8 | 1.7 | 5.9 |
| 8 | 15.6 | 4.2 | 3.9 | 3.3 | 7.9 | 7.0 |
| 9 | 2.9 | 6.5 | 9.7 | 12.8 | 12.6 | 8.9 |
| 10 | 11.7 | 3.7 | 8.4 | 7.0 | 2.1 | 6.6 |
| 11 | 0.0 | 3.7 | 4.2 | 16.5 | 0.0 | 4.9 |
| 12 | ~ | 31.9 | 45.9 | 3.3 | 25.4 | 26.6 |
| Total | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |
| 6 or more | 43.6 | 55.4 | 87.5 | 50.1 | 56.8 | 58.7 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 26. Share of int. admissions to European films by number of release markets (2013-2017)

In %; As tracked in LUMIERE; Does not include data for CN in 2013 (not available)

| Nr. of non-European release markets | 2013 | 2014 | 2015 | 2016 | 2017 | 5-year median |
|-------------------------------------|-------------|-------------|--------------|-------------|-------------|---------------|
| 1 | 6% | 6% | 4% | 13% | 6% | 7% |
| 2 | 6% | 6% | 7% | 7% | 8% | 7% |
| 3 | 4% | 9% | 3% | 6% | 11% | 7% |
| 4 | 6% | 7% | 1% | 11% | 11% | 7% |
| 5 | 14% | 4% | 3% | 2% | 7% | 6% |
| 6 | 5% | 3% | 2% | 7% | 7% | 5% |
| 7 | 15% | 4% | 12% | 2% | 2% | 7% |
| 8 | 23% | 5% | 4% | 4% | 8% | 9% |
| 9 | 4% | 8% | 9% | 16% | 13% | 10% |
| 10 | 17% | 5% | 8% | 9% | 2% | 8% |
| 11 | 0% | 5% | 4% | 20% | 0% | 6% |
| 12 | ~ | 39% | 42% | 4% | 26% | 28% |
| Total | 67.7 | 82.0 | 108.2 | 81.6 | 96.9 | 87.3 |
| 6 or more | 64% | 68% | 81% | 61% | 59% | 67% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

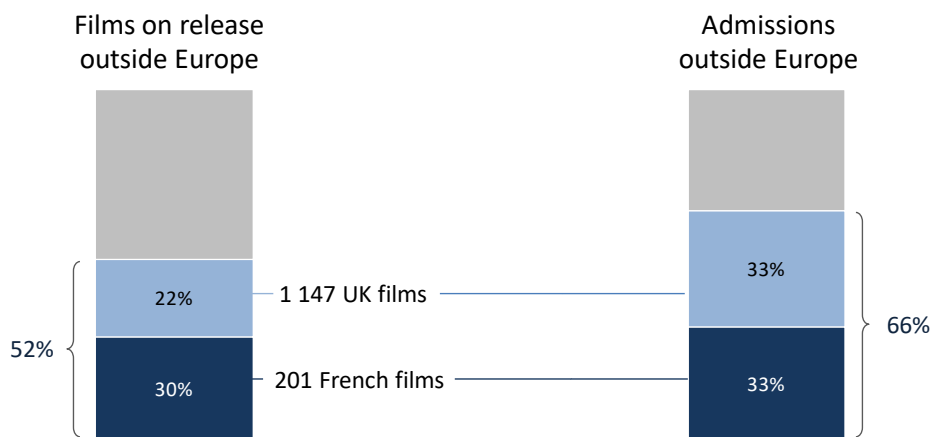
French and UK films represent majority of European film exports outside Europe

The breakdown of the number of European films on release, as well as admissions to them by country of origin, has already been commented on in Chapter 5.2. With regard to the diversity of the European theatrical film offering outside Europe, it can be noted that, as in past years, France and the UK exported by far the largest number of films among the European countries and cumulatively accounted for every second European film (52%) screened outside Europe in 2017, as illustrated in Figure 16.

In terms of admissions, UK and French films cumulatively accounted for 66% of total admissions to European films outside Europe in 2017. In other words, seven in 10 tickets sold for European films were for UK or French films. While still high, the share of French and UK films was thus clearly lower than in 2016 (72%) and 2015 (87%), indicating a slight increase in the diversification of European film exports.

Figure 15. Share of French and UK films in non-European markets (2017)

Estimated; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Recent productions account for 97% of admissions

How diverse is the European film offering in terms of the age of the films? Are only recent productions released outside Europe or is there demand for older productions?

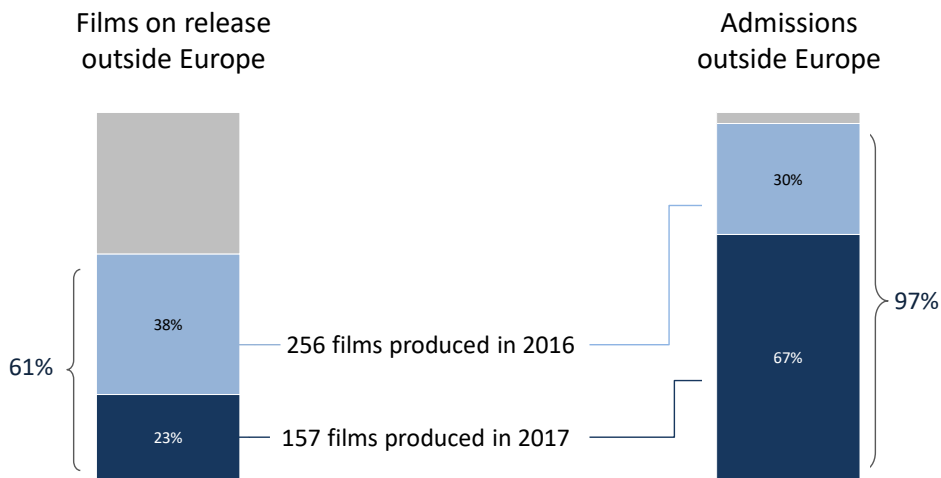
As illustrated in Figure 17 and Table 27, recent productions, i.e. films produced in 2016 or 2017, accounted for only 61% of the European films on release but 97% of total admissions in 2017. While three- to five-year-old productions accounted for another 26% (173 films) of European films on release, they cumulatively captured only about 2% of total admissions. Another 85 (13%) European films on release outside Europe in 2017, cumulatively accounting for only 1% of admission, were produced before, or in, 2012.

These figures suggest that while the commercially relevant market is practically dominated by the export of recent productions, there appears to be a certain demand for screening a limited number of older European films - which do not, however, generate large numbers of admissions. The figures also show a time lag: a significant number of European films are released outside Europe one or two years after their production year.



Figure 16. Share of recent European films in non-European release markets (2017)

Estimated; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 27. Concentration of European films outside Europe by production year (2017)

Estimated; As tracked in LUMIERE

| Production year | Films on release | % Share | Cumulative % share | Admissions | % Share | Cumulative % share |
|-----------------|------------------|-------------|--------------------|-------------------|-------------|--------------------|
| 2017 | 157 | 23% | 23% | 64 876 783 | 67% | 67% |
| 2016 | 256 | 38% | 62% | 29 046 537 | 30% | 97% |
| 2015 | 132 | 20% | 81% | 2 037 559 | 2% | 99% |
| 2014 | 27 | 4% | 85% | 218 720 | 0% | 99% |
| 2013 | 14 | 2% | 87% | 14 209 | 0% | 99% |
| [2001-2012] | 31 | 4% | 92% | 373 096 | 0% | 100% |
| [1991-2000] | 6 | 1% | 93% | 236 440 | 0% | 100% |
| [1900-1990] | 48 | 7% | 100% | 119 850 | 0% | 100% |
| TOTAL | 671 | 100% | | 96 923 194 | 100% | |

Source: European Audiovisual Observatory / LUMIERE, Comscore



5.5. Top 100 European films outside Europe

Table 28. Short profiles of top 5 European films outside Europe (2017)

Admissions refer to cumulative admissions up until Dec 2017. Int. stands for 12 non-European markets covered in this report.

| | | |
|---|---|---|
| <p>1</p>  | <p>Valerian and the City of a Thousand Planets (2017) Country of origin: FR / CN / US / DE / AE</p> <p>Director: Luc Besson</p> <p>European admissions: 11.5 mio.</p> <p>Int. admissions: 19.4 mio.</p> <p>Int. release markets: 12</p> | <p>Genre: Action, Fantasy, Adventure</p> <p>Language: English</p> <p>Plot: A dark force threatens Alpha, a vast metropolis and home to species from a thousand planets. Special operatives Valerian and Laureline must race to identify the marauding menace and safeguard not just Alpha, but the future of the universe. Stuffy businessman finds himself trapped inside the body of his family's cat.</p> <p>Remark: Europacorp production</p> |
| <p>2</p>  | <p>47 Meters Down (2017) Country of origin: GB / US / DO</p> <p>Director: Johannes Roberts</p> <p>European admissions: 0.8 mio.</p> <p>Int. admissions: 7.4 mio.</p> <p>Int. release markets: 8</p> | <p>Genre: Adventure, Horror, Drama</p> <p>Language: English</p> <p>Plot: Two sisters vacationing in Mexico are trapped in a shark cage at the bottom of the ocean. With less than an hour of oxygen left and great white sharks circling nearby, they must fight to survive.</p> |
| <p>3</p>  | <p>Paddington 2 (2017) Country of origin: GB / FR</p> <p>Director: Paul King</p> <p>European admissions: 9.5 mio.</p> <p>Int. admissions: 6.5 mio.</p> <p>Int. release markets: 3</p> <p>Note: Released in several international markets only in 2018</p> | <p>Genre: Family, Comedy, Adventure</p> <p>Language: English</p> <p>Plot: Paddington, now happily settled with the Brown family and a popular member of the local community, picks up a series of odd jobs to buy the perfect present for his Aunt Lucy's 100th birthday, only for the gift to be stolen.</p> |
| <p>4</p>  | <p>Ballerina aka Leap (2016) Country of origin: FR / CA</p> <p>Directors: Eric Summer, Eric Warin, Mimi Maynard, Paulette Victor-Lifton</p> <p>European admissions: 5.5 mio.</p> <p>Int. admissions: 6.0 mio.</p> <p>Int. release markets: 12</p> | <p>Genre: Animation, Comedy, Adventure</p> <p>Language: English</p> <p>Plot: An orphan girl dreams of becoming a ballerina and flees her rural Brittany for Paris, where she passes for someone else and accedes to the position of pupil at the Grand Opera house.</p> |
| <p>5</p>  | <p>Contratiempo (2016) Country of origin: ES</p> <p>Directors: Oriol Paulo</p> <p>European admissions: 0.6 mio.</p> <p>Int. admissions: 5.5 mio.</p> <p>Int. release markets: 4</p> | <p>Genre: Crime, Mystery, Thriller</p> <p>Language: Spanish</p> <p>Plot: While the clock is ticking, with the aid of a witness preparation expert, a successful entrepreneur accused of murder has less than three hours to come up with an impenetrable defence.</p> |

Source: European Audiovisual Observatory / LUMIERE, Comscore, IMDB



Table 29. Top 100 European films in terms of admissions generated outside Europe 2017 (est.)

| N° | Film | Countries of origin | Prod. year | # of release markets | Adm. 2016 outside Europe | Adm. 2016 US/CA | Adm. 2016 Latin America | Adm. 2016 AU/NZ | Adm. 2016 CN/KR |
|----|------------------------------------|-----------------------|------------|----------------------|--------------------------|-----------------|-------------------------|-----------------|-----------------|
| 1 | Valerian and the City of a ... | FR / CN / US / DE ... | 2017 | 12 | 19 443 234 | 4 548 243 | 2 773 564 | 265 888 | 11 855 539 |
| 2 | 47 Meters Down | GB / US / DO | 2017 | 8 | 7 411 574 | 4 978 234 | 476 513 | 49 260 | 1 907 567 |
| 3 | Paddington 2 | GB / FR | 2017 | 3 | 6 471 138 | | | 155 607 | 6 315 531 |
| 4 | Ballerina | FR / CA | 2016 | 12 | 5 951 993 | 2 852 135 | 1 304 938 | 403 059 | 1 391 861 |
| 5 | Contratiempo | ES | 2016 | 4 | 5 501 522 | | 141 908 | | 5 359 614 |
| 6 | Victoria & Abdul | GB / US | 2017 | 9 | 3 511 600 | 2 496 607 | 212 892 | 793 020 | 9 081 |
| 7 | Loving Vincent | PL / GB / CH / NL | 2017 | 9 | 3 302 954 | 622 150 | 270 706 | 71 159 | 2 338 939 |
| 8 | The Son of Bigfoot | BE / FR | 2017 | 9 | 3 118 764 | | 754 802 | 69 341 | 2 294 621 |
| 9 | Happy Family | DE | 2017 | 6 | 2 084 512 | | 1 808 776 | | 275 736 |
| 10 | The Healer | ES / US / CA | 2017 | 2 | 1 909 198 | | 1 909 198 | | |
| 11 | A Monster Calls | ES / US | 2016 | 10 | 1 696 681 | 410 037 | 721 518 | 12 238 | 552 888 |
| 12 | Nevesta | RU | 2017 | 5 | 1 381 027 | | 1 381 027 | | |
| 13 | Earth: One Amazing Day | GB | 2017 | 2 | 1 375 128 | 9 139 | | | 1 365 989 |
| 14 | Zashchitniki | RU | 2017 | 5 | 1 339 083 | | 737 864 | | 601 219 |
| 15 | A Stork's Journey | DE / BE / NO / US ... | 2017 | 9 | 1 160 846 | | 1 001 552 | 2 721 | 156 573 |
| 16 | The Promise | ES / US | 2016 | 6 | 1 025 314 | 924 076 | 63 419 | 37 819 | |
| 17 | T2 Trainspotting | GB | 2017 | 9 | 1 000 281 | 269 887 | 470 846 | 259 548 | |
| 18 | The Snowman | GB INC / US | 2017 | 6 | 981 102 | 752 812 | 111 973 | 115 446 | 871 |
| 19 | Deep | ES / BE / CH / US ... | 2017 | 3 | 921 804 | | 694 042 | | 227 762 |
| 20 | I Am Not Your Negro | FR / US / DE / CH ... | 2016 | 6 | 845 887 | 800 440 | 34 242 | 11 205 | |
| 21 | Maudie | IE / CA | 2016 | 6 | 777 808 | 402 685 | 31 | 41 112 | 333 980 |
| 22 | Thomas & Friends: The Great ... | GB | 2016 | 2 | 714 527 | | | | 714 527 |
| 23 | The Man Who Invented Christmas | GB / IE / CA / US | 2017 | 4 | 671 593 | 618 939 | | 52 654 | |
| 24 | Their Finest | GB / SE | 2016 | 4 | 660 905 | 404 885 | | 256 020 | |
| 25 | Don't Knock Twice | GB | 2016 | 5 | 611 969 | | 611 969 | | |
| 26 | A United Kingdom | GB / US / CZ | 2016 | 4 | 557 886 | 438 447 | | 119 439 | |
| 27 | Eye in the Sky | GB | 2015 | 1 | 527 872 | | | | 527 872 |
| 28 | Churchill | GB | 2017 | 7 | 516 050 | 143 121 | 212 450 | 160 479 | |
| 29 | Collide | GB / DE / US / CN | 2016 | 5 | 510 896 | 256 180 | 230 991 | | 23 725 |
| 30 | My Cousin Rachel | GB INC / US | 2017 | 4 | 497 155 | 305 209 | | 191 946 | |
| 31 | Genius | GB INC / US | 2016 | 2 | 488 135 | | | | 488 135 |
| 32 | Viking | RU | 2016 | 1 | 469 041 | | | | 469 041 |
| 33 | Call Me by Your Name | IT / FR / BR / US | 2017 | 4 | 455 607 | 439 186 | | 16 421 | |
| 34 | Friend Request | DE | 2016 | 3 | 445 510 | 422 368 | | | 23 142 |
| 35 | Snezhnaya koroleva 3. Ogon i led | RU | 2016 | 2 | 426 425 | | 131 059 | | 295 366 |
| 36 | Viceroy's House | GB / IN / SE | 2017 | 4 | 418 827 | 114 383 | | 304 444 | |
| 37 | Verónica | ES | 2017 | 3 | 410 779 | | 410 779 | | |
| 38 | Urfin Dzhyus i ego derevyannye ... | RU | 2017 | 3 | 386 235 | | 23 699 | | 362 536 |
| 39 | Savva. Serdtse voina | RU | 2015 | 1 | 364 902 | | | | 364 902 |
| 40 | Goodbye Christopher Robin | GB INC / US | 2017 | 5 | 363 379 | 194 971 | 27 390 | 141 018 | |
| 41 | Demain tout commence | FR / GB | 2016 | 7 | 353 400 | 111 524 | 234 646 | | 7 230 |
| 42 | Overdrive | FR / BE / US | 2017 | 4 | 351 428 | 875 | 349 229 | | 1 324 |
| 43 | Kedi | TR / US | 2016 | 6 | 348 230 | 279 944 | 17 354 | 45 314 | 5 618 |
| 44 | Tulip Fever | GB INC / US | 2017 | 5 | 342 201 | 272 546 | | 19 032 | 50 623 |
| 45 | Un profil pour deux | AT / FR / BE / DE | 2017 | 5 | 317 308 | | 317 308 | | |
| 46 | A Quiet Passion | GB INC / US | 2016 | 6 | 313 061 | 209 594 | 44 742 | 55 751 | 2 974 |
| 47 | Elle | FR / DE / BE | 2016 | 9 | 304 540 | 154 341 | 113 856 | 2 327 | 34 016 |
| 48 | The Killing of a Sacred Deer | IE / GB / US | 2017 | 4 | 300 576 | 257 516 | | 43 060 | |
| 49 | Grave | FR / BE | 2016 | 5 | 298 202 | 57 850 | 231 474 | 7 696 | 1 182 |
| 50 | I.T. | IE / FR / US | 2016 | 2 | 292 062 | | 290 846 | | 1 216 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 29 contd.

| N° | Film | Countries of origin | Prod. year | # of release markets | Adm. 2016 outside Europe | Adm. 2016 US/CA | Adm. 2016 Latin America | Adm. 2016 AU/NZ | Adm. 2016 CN/KR |
|-----|-----------------------------------|---------------------|------------|----------------------|--------------------------|-----------------|-------------------------|-----------------|-----------------|
| 51 | Prityazhenie | RU | 2003 | 1 | 278 449 | | 278 449 | | |
| 52 | Hampstead | GB / BE | 2017 | 2 | 273 480 | | | 273 480 | |
| 53 | Personal Shopper | FR / DE / CZ | 2016 | 8 | 257 364 | 145 599 | 82 664 | 17 086 | 12 015 |
| 54 | Don't Hang Up | GB | 2016 | 1 | 230 054 | | 230 054 | | |
| 55 | Lady Macbeth | GB | 2016 | 6 | 229 806 | 126 899 | 38 921 | 42 154 | 21 832 |
| 56 | The Sense of an Ending | GB | 2017 | 5 | 227 909 | 143 192 | | 44 436 | 40 281 |
| 57 | Hetian Jade Legend | CH | 2017 | 1 | 224 260 | | | | 224 260 |
| 58 | I, Daniel Blake | GB / FR / BE | 2016 | 8 | 219 574 | 35 403 | 147 895 | 8 097 | 28 179 |
| 59 | Toni Erdmann | DE / AT / CH | 2016 | 10 | 215 362 | 151 909 | 31 247 | 19 703 | 12 503 |
| 60 | Frantz | FR / DE | 2016 | 9 | 209 045 | 98 504 | 65 061 | 32 710 | 12 770 |
| 61 | Free Fire | GB | 2016 | 3 | 204 688 | 202 171 | | 2 517 | |
| 62 | Breathe | GB | 2017 | 10 | 199 544 | 55 060 | 133 658 | 10 826 | |
| 63 | The Trip to Spain | GB | 2017 | 4 | 188 940 | 118 117 | | 70 823 | |
| 64 | Paris pieds nus | FR / BE | 2016 | 6 | 188 688 | 77 706 | 86 267 | | 24 715 |
| 65 | Perfetti sconosciuti | IT | 2016 | 3 | 188 344 | | 107 184 | 81 160 | |
| 66 | En man som heter Ove | SE / NO | 2015 | 7 | 177 998 | 24 513 | 110 968 | 42 517 | |
| 67 | Tadeo Jones 2: El secreto del ... | ES | 2017 | 2 | 175 329 | 660 | 174 669 | | |
| 68 | The Square | SE / DE / FR / DK | 2017 | 5 | 170 334 | 134 978 | 35 356 | | |
| 69 | Snezhnaya koroleva 2. Snezhnyy.. | RU | 2014 | 2 | 166 438 | | 338 | | 166 100 |
| 70 | Raid dingue | FR / BE | 2016 | 1 | 153 633 | | | | 153 633 |
| 71 | Santa & Cie | FR / BE | 2017 | 1 | 152 465 | | | | 152 465 |
| 72 | Un sac de billes | FR / CA / CZ | 2017 | 4 | 151 313 | | 149 649 | 1 664 | |
| 73 | Under sandet | DK / DE | 2015 | 5 | 151 110 | 48 035 | 63 473 | 28 489 | 11 113 |
| 74 | Unlocked | GB INC / US | 2017 | 3 | 148 860 | 5 074 | | | 143 786 |
| 75 | Les as de la jungle | FR | 2017 | 1 | 148 307 | | 148 307 | | |
| 76 | Miss Sloane | FR / US | 2016 | 7 | 145 126 | | 82 841 | 15 948 | 46 337 |
| 77 | The Eagle Huntress | GB / MN / US | 2016 | 5 | 144 714 | 92 481 | 2 325 | 49 908 | |
| 78 | Julieta | ES | 2016 | 6 | 141 181 | 139 899 | 354 | 496 | 432 |
| 79 | La tortue rouge | FR / BE / JP | 2016 | 5 | 138 015 | 100 862 | 36 651 | | 502 |
| 80 | Peppa Pig: My First Cinema ... | GB | 2017 | 1 | 137 841 | | | 137 841 | |
| 81 | The Post | GB / US | 2017 | 1 | 134 723 | 134 723 | | | |
| 82 | Sage femme | FR | 2017 | 7 | 130 186 | 67 817 | 34 421 | 27 948 | |
| 83 | Marsal | HR | 1999 | 3 | 127 692 | 90 689 | | 37 003 | |
| 84 | HHhH | FR / GB / BE / US | 2017 | 1 | 123 058 | | | | 123 058 |
| 85 | Florence Foster Jenkins | GB | 2016 | 3 | 117 436 | | 117 436 | | |
| 86 | Les innocentes | FR / PL | 2016 | 5 | 117 421 | | 80 351 | 27 555 | 9 515 |
| 87 | Vier gegen die Bank | DE | 2016 | 1 | 116 513 | | | | 116 513 |
| 88 | The Curse of Robert the Doll | GB | 2016 | 1 | 111 794 | | 111 794 | | |
| 89 | Denial | GB INC / US | 2016 | 4 | 111 485 | | 17 259 | 64 100 | 30 126 |
| 90 | Le cinquième élément | FR | 1997 | 4 | 107 738 | 98 267 | | 9 471 | |
| 91 | La fille inconnue | BE / FR | 2016 | 7 | 107 719 | 15 424 | 69 298 | | 22 997 |
| 92 | A Street Cat Named Bob | GB | 2016 | 3 | 105 004 | | | 86 424 | 18 580 |
| 93 | L'avenir | FR / DE | 2016 | 5 | 100 409 | 13 346 | 50 037 | 37 026 | |
| 94 | Robinson Crusoe | BE / FR / US | 2016 | 6 | 100 176 | | 99 921 | | 255 |
| 95 | The Little Vampire 3D | NL / DE / DK / GB | 2017 | 2 | 96 245 | | 96 245 | | |
| 96 | L'odyssée | FR | 2016 | 2 | 95 682 | | 95 682 | | |
| 97 | À fond | FR / MK | 2016 | 3 | 95 557 | | 95 557 | | |
| 98 | Mr & Mme Adelman | FR / BE | 2017 | 1 | 91 179 | | 91 179 | | |
| 99 | Radin ! | FR | 2016 | 2 | 89 575 | | 83 132 | | 6 443 |
| 100 | Acts of Vengeance | BG | 2017 | 1 | 87 298 | | 87 298 | | |

Source: European Audiovisual Observatory / LUMIERE, Comscore





Part 2: Market profiles



6. OVERVIEW INTERNATIONAL MARKETS 2017

Table 30. Inhabitants and screens by market (2017)

Ranked in alphabetical order

| Market | | Inhabitants in millions | Screens | Screens per million inhabitants | Admissions per screen |
|--------------|-------------|----------------------------|----------------|------------------------------------|--------------------------|
| AR | Argentina | 44.1 | 963 | 22 | 51 298 |
| AU | Australia | 24.8 | 2 210 | 89 | 38 462 |
| BR | Brazil | 207.7 | 3 220 | 16 | 56 304 |
| CA | Canada | 36.7 | 3 107 | 85 | 31 304 |
| CL | Chile | 18.4 | 411 | 22 | 67 153 |
| CN | China | 1 390.1 | 50 776 | 37 | 31 905 |
| CO | Colombia | 49.3 | 1 082 | 22 | 57 856 |
| KR | South Korea | 51.5 | 2 575 | 50 | 85 398 |
| MX | Mexico | 123.5 | 6 633 | 54 | 50 957 |
| NZ | New Zealand | 4.8 | 421 | 87 | 37 530 |
| US | USA | 325.9 | 43 500 | 133 | 27 971 |
| VE | Venezuela | 30.5 | 427 | 14 | 52 693 |
| TOTAL | | 2 307.1 | 115 325 | 50 | 34 131 |

Source: National data sources, European Audiovisual Observatory / LUMIERE

Table 31. Admissions and GBO by market (2017)

Ranked in alphabetical order

| Market | | Admissions in millions | GBO in MEUR | Avg. ticket price in EUR | Admissions per capita |
|--------------|-------------|---------------------------|-----------------|-----------------------------|--------------------------|
| AR | Argentina | 49.4 | 259.4 | 5.3 | 1 120 639 |
| AU | Australia | 85.0 | 817.1 | 9.6 | 3 431 432 |
| BR | Brazil | 181.3 | 755.9 | 4.2 | 872 982 |
| CA | Canada | 108.7 | 858.0 | 7.9 | 2 964 932 |
| CL | Chile | 27.6 | 121.5 | 4.4 | 1 501 387 |
| CN | China | 1 620.0 | 7 339.7 | 4.5 | 1 165 401 |
| CO | Colombia | 62.6 | 163.5 | 2.6 | 1 269 983 |
| KR | South Korea | 219.9 | 1 387.7 | 6.3 | 4 273 720 |
| MX | Mexico | 338.0 | 756.9 | 2.2 | 2 736 443 |
| NZ | New Zealand | 15.8 | 119.6 | 7.6 | 3 261 767 |
| US | USA | 1 216.8 | 9 335.3 | 7.7 | 3 733 668 |
| VE | Venezuela | 22.5 | 79.9 | 3.5 | 737 923 |
| TOTAL | | 3 947.5 | 21 994.3 | 5.6 | 1 711 010 |

Source: National data sources, European Audiovisual Observatory



Table 32. Film releases by market (2017)

Ranked in alphabetical order; As tracked in LUMIERE

| Market | | First releases | Other releases | Films on release | Avg. admissions per release |
|--------------|-------------|----------------|----------------|------------------|-----------------------------|
| AR | Argentina | 449 | 88 | 537 | 91 993 |
| AU | Australia | 529 | 156 | 685 | 124 088 |
| BR | Brazil | 458 | 165 | 623 | 291 011 |
| CA | Canada | 393 | 66 | 459 | 236 788 |
| CL | Chile | 216 | 28 | 244 | 113 115 |
| CN | China | 381 | 557 | 938 | 1 727 079 |
| CO | Colombia | 312 | 70 | 382 | 163 874 |
| KR | South Korea | 452 | 48 | 500 | 439 800 |
| MX | Mexico | 413 | 150 | 563 | 600 355 |
| NZ | New Zealand | 391 | 34 | 425 | 37 176 |
| US | USA | 665 | 174 | 839 | 1 450 238 |
| VE | Venezuela | 119 | 63 | 182 | 123 626 |
| TOTAL | | 2 391 | 1 115 | 3 506 | 1 125 937 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 33. European films by market (2017)

Ranked in alphabetical order; As tracked in LUMIERE

| Market | | European films on release | Market share of European films | Admissions to European films | Market share of European films |
|--------------|-------------|---------------------------|--------------------------------|------------------------------|--------------------------------|
| AR | Argentina | 108 | 20% | 1.5 | 3% |
| AU | Australia | 155 | 23% | 4.5 | 6% |
| BR | Brazil | 183 | 29% | 3.9 | 2% |
| CA | Canada | 91 | 20% | 3.1 | 3% |
| CL | Chile | 48 | 20% | 0.7 | 3% |
| CN | China | 49 | 5% | 35.8 | 2% |
| CO | Colombia | 105 | 27% | 3.0 | 5% |
| KR | South Korea | 114 | 23% | 4.7 | 2% |
| MX | Mexico | 134 | 24% | 14.2 | 4% |
| NZ | New Zealand | 83 | 20% | 1.2 | 8% |
| US | USA | 202 | 24% | 24.0 | 2% |
| VE | Venezuela | 19 | 10% | 0.4 | 2% |
| TOTAL | | 671 | 19% | 96.9 | 3% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



7. Market profile: Argentina

7.1. AR - 2017 at a glance

Table 34. AR - Cinema market at a glance (2017)

| | | | |
|--|--------|--|-------|
| Population (in millions) | 44.1 | Theatrical feature films produced | 220 |
| GDP per capita (in EUR) | 12 472 | Theatrical first releases in market | 449 |
| Screens | 963 | Gross box office (in M EUR) | 259.4 |
| Digital screens | 913 | Admissions (in millions) | 49.4 |
| Screens per million inhabitants | 22 | Avg. ticket price (in EUR) | 5.3 |

Source: IMF, OIA / INCAA, European Audiovisual Observatory / LUMIERE, Comscore

Table 35. AR – Benchmarking (2017)

| | CA | PL | AR | ES | CO |
|--------------------------------------|-------------|-------------|---------------|-------------|-------------|
| Population in mio | 36.7 | 38.0 | 44.1 | 46.5 | 49.3 |
| Screens | 3 107 | 1 338 | 963 | 3 618 | 1 082 |
| Screens per million inhabitants | 85 | 35 | 22 | 78 | 22 |
| Admissions in millions | 108.7 | 56.6 | 49.4 | 99.8 | 62.6 |
| Admissions per capita | 3.0 | 1.5 | 1.1 | 2.1 | 1.3 |
| Admissions per screen | 34 981 | 42 302 | 51 298 | 27 585 | 57 856 |
| GBO in MEUR | 858.0 | 251.7 | 259.4 | 591.3 | 163.5 |
| Average ticket price in EUR | 7.9 | 4.4 | 5.3 | 5.9 | 2.6 |
| Film releases ¹⁾ | 459 | 500 | 537 | 1 848 | 382 |
| Admissions per release ¹⁾ | 236 660 | 112 697 | 87 344 | 58 462 | 159 250 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

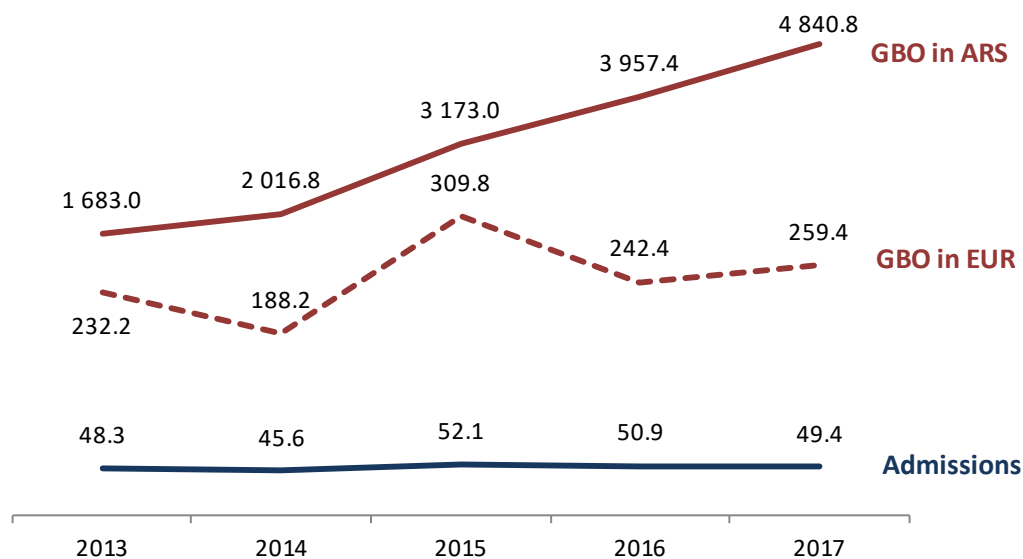


7.2. AR - General market characteristics

7.2.1. AR - Market trends

Figure 17. AR - Box office trends (2013-2017)

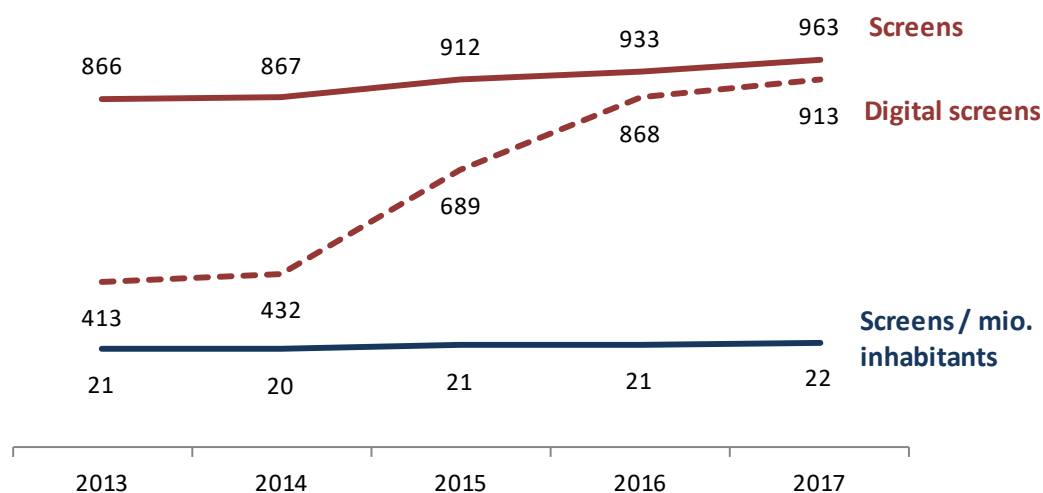
In millions; GBO in EUR converted at average annual bid rate



Source: OIA / INCAA

Figure 18. AR - Screen development (2013-2017)

Screens in units; Inhabitants in millions

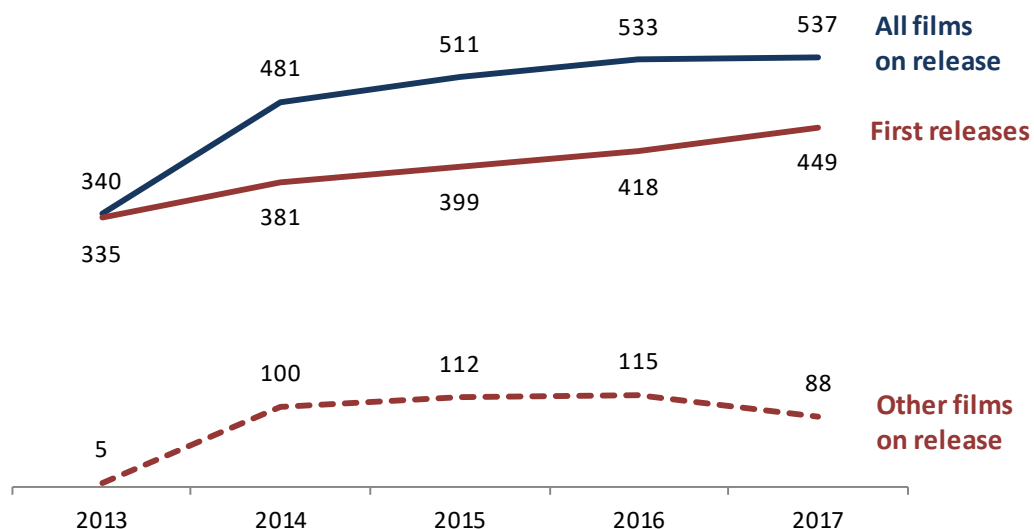


Source: OIA / INCAA



Figure 19. AR - Development of film releases (2013-2017)

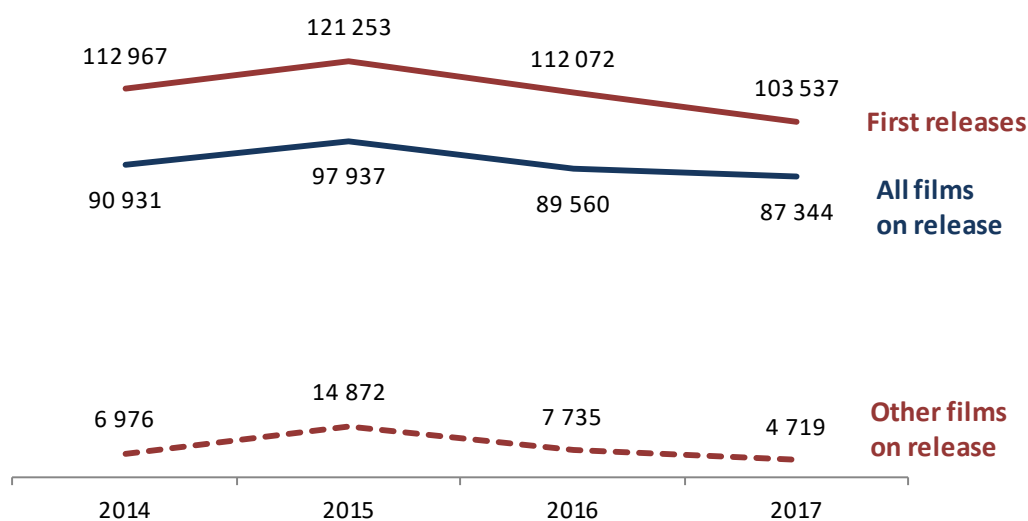
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 20. AR - Average admissions per film (2014-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



7.2.2. AR - Market concentration in 2017

Table 36. AR - Concentration of admissions and prints (2017)

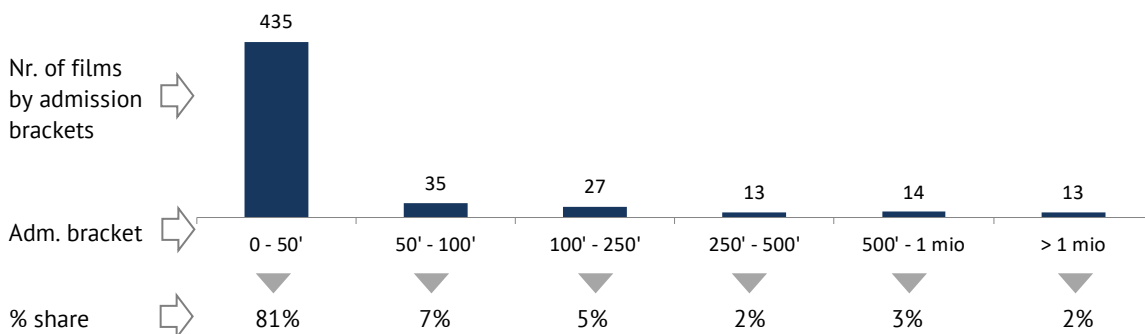
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 18 858 946 | 40% | 4 178 | 13% |
| Top 20 | 27 823 734 | 59% | 7 853 | 25% |
| Top 30 | 33 474 804 | 71% | 10 787 | 34% |
| Top 50 | 39 216 543 | 84% | 15 279 | 48% |
| Top 100 | 43 975 732 | 94% | 22 829 | 72% |
| Other 437 films | 2 927 875 | 6% | 8 686 | 28% |
| All films on release | 46 903 607 | 100% | 31 515 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 21. AR - Number of films on release by admission brackets (2017)

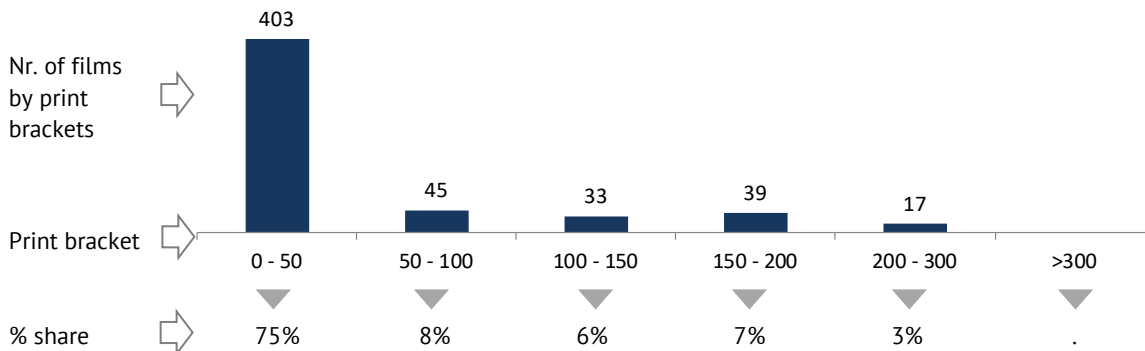
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 22. AR - Number of films on release by print brackets (2017)

Print brackets in units

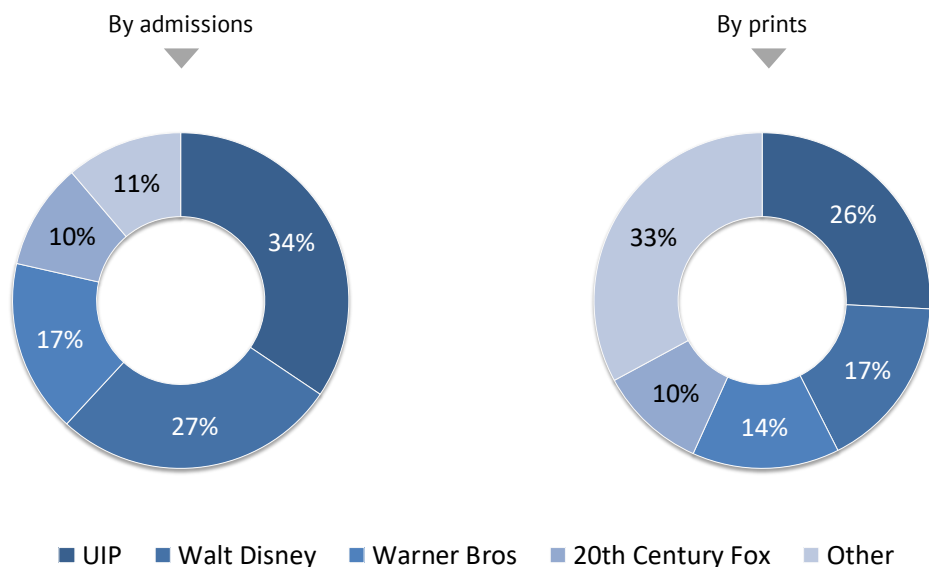


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 23. AR - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 37. AR - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

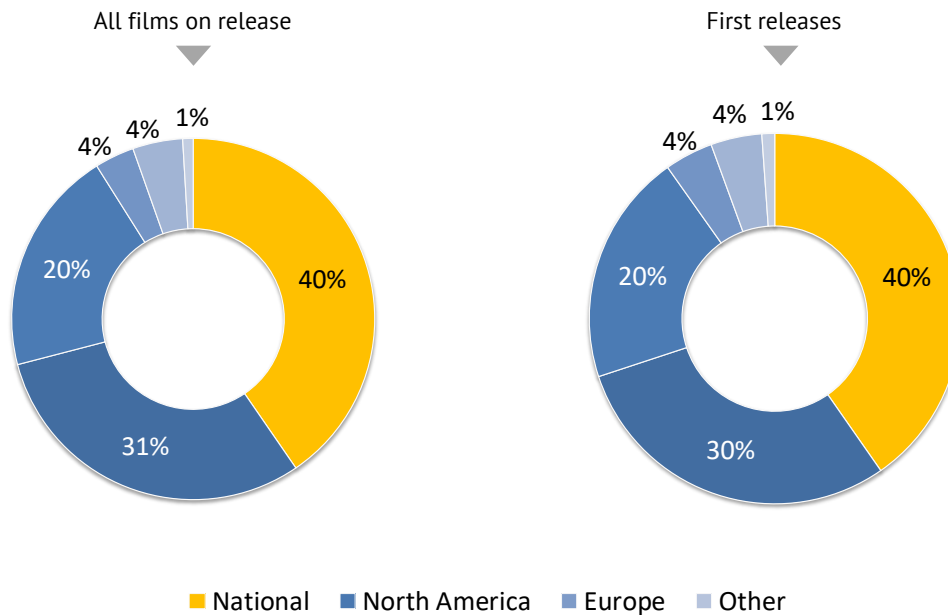
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | UIP | 16 150 126 | 34% | 351 090 | 46 | 9% | 8 129 | 13% |
| 2 | Walt Disney | 12 862 945 | 27% | 476 405 | 27 | 5% | 5286 | 12% |
| 3 | Warner Bros | 7 828 042 | 17% | 372 764 | 21 | 4% | 4465 | 13% |
| 4 | 20th Century Fox | 4 804 723 | 10% | 228 796 | 21 | 4% | 3270 | 11% |
| 5 | BF + Paris Films | 1 409 841 | 3% | 70 492 | 20 | 4% | 1787 | 9% |
| 6 | Diamond | 1 171 804 | 2% | 50 948 | 23 | 4% | 2179 | 9% |
| 7 | Energia Entusiasta | 564 690 | 1% | 35 293 | 16 | 3% | 1439 | 7% |
| 8 | Alfa | 488 158 | 1% | 162 719 | 3 | 1% | 239 | 7% |
| 9 | Distribution Company | 295 396 | 1% | 11 361 | 26 | 5% | 925 | 5% |
| 10 | Digicine | 218 041 | 0% | 31 149 | 7 | 1% | 644 | 3% |
| | Other distributors | 1 109 841 | 2% | 3 394 | 327 | 61% | 3152 | 11% |
| | Total distributors | 46 903 607 | 100% | 87 344 | 537 | 100% | 31 515 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

7.2.3. AR - Market share by origin

Figure 24. AR - Film releases by region of origin (2017)

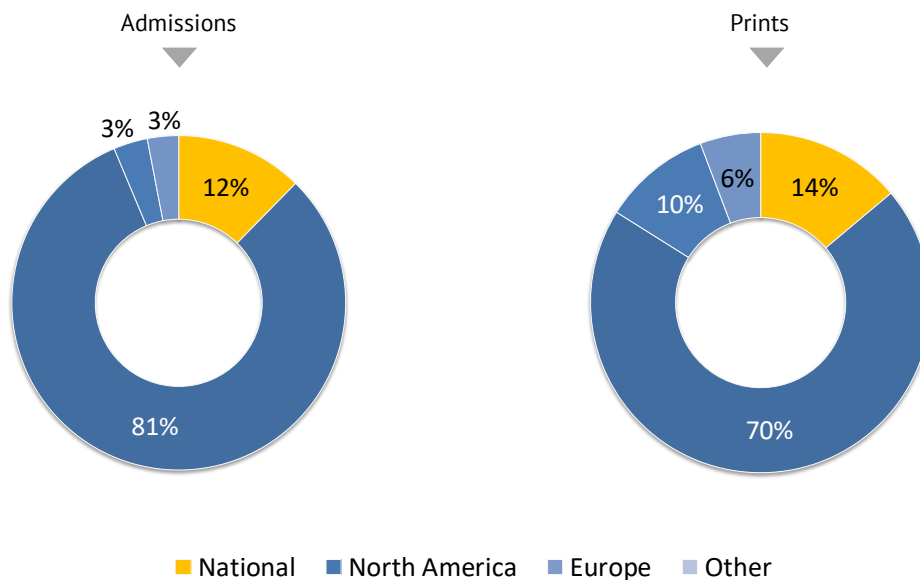
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 25. AR - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



7.2.4. AR - Top films 2017

Table 38. AR - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|------------------|------------|--------|
| 1 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | UIP | 3 839 207 | 530 |
| 2 | The Fate of the Furious | 2017 | US / CN / ... | F. Gary Gray | UIP | 2 730 524 | 535 |
| 3 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 2 042 492 | 461 |
| 4 | It | 2017 | US / CA | Andy Muschietti | Warner Bros | 1 879 925 | 497 |
| 5 | Mamá se fue de viaje | 2017 | AR | Ariel Winograd | Walt Disney | 1 665 317 | 263 |
| 6 | Moana | 2016 | US | Ron Clements, ... | Walt Disney | 1 483 049 | 364 |
| 7 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 1 402 018 | 279 |
| 8 | Pirates of the Caribbean ... | 2017 | US | J. Rønning, ... | Walt Disney | 1 337 130 | 440 |
| 9 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 1 284 781 | 396 |
| 10 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros | 1 194 503 | 413 |
| 11 | Spider-Man: Homecoming | 2017 | US | Jon Watts | UIP | 1 124 642 | 373 |
| 12 | El Fútbol o yo | 2017 | AR | Marcos Carnevale | Walt Disney | 1 048 914 | 369 |
| 13 | Sing | 2016 | US / JP | Garth Jennings, ... | UIP | 1 023 734 | 331 |
| 14 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 962 690 | 455 |
| 15 | Justice League | 2017 | US | Zack Snyder | Warner Bros | 937 704 | 484 |
| 16 | Logan | 2017 | US | James Mangold | 20th Century Fox | 831 199 | 273 |
| 17 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | UIP | 817 428 | 359 |
| 18 | The Emoji Movie | 2017 | US | Tony Leondis | UIP | 773 482 | 312 |
| 19 | Fifty Shades Darker | 2017 | US / CN | James Foley | UIP | 739 711 | 325 |
| 20 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 705 284 | 394 |
| 21 | Nieve negra | 2017 | AR / ES | Martin Hodara | Walt Disney | 688 400 | 295 |
| 22 | The Mummy | 2017 | US / CN | Alex Kurtzman | UIP | 677 961 | 356 |
| 23 | La Cordillera | 2017 | AR / FR / ... | Santiago Mitre | Warner Bros | 638 678 | 378 |
| 24 | Wonder Woman | 2017 | US / CN / ... | Patty Jenkins | Warner Bros | 579 791 | 296 |
| 25 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros | 578 062 | 250 |
| 26 | Star Wars: Episode VIII ... | 2017 | US | Rian Johnson | Walt Disney | 557 648 | 502 |
| 27 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 552 160 | 345 |
| 28 | Split | 2016 | US / JP | M. Night Shyamalan | UIP | 481 720 | 173 |
| 29 | Os Dez Mandamentos: O Filme | 2016 | BR | Alexandre Avancini | Alfa | 470 375 | 198 |
| 30 | La La Land | 2016 | US | Damien Chazelle | BF + Paris Films | 426 275 | 141 |
| 31 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | UIP | 404 290 | 307 |
| 32 | Los Padedicientes | 2017 | AR | Nicolás Tuozzo | 20th Century Fox | 398 137 | 268 |
| 33 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros | 396 727 | 251 |
| 34 | Geostorm | 2017 | US | Dean Devlin | Warner Bros | 394 299 | 279 |
| 35 | Rings | 2017 | US | F. Javier Gutiérrez | UIP | 380 945 | 228 |
| 36 | Assassin's Creed | 2016 | US / FR / ... | Justin Kurzel | 20th Century Fox | 380 470 | 209 |
| 37 | Dunkirk | 2017 | GB INC / US / ... | Christopher Nolan | Warner Bros | 374 439 | 245 |
| 38 | Murder on the Orient Express | 2017 | US / MT | Kenneth Branagh | 20th Century Fox | 332 426 | 182 |
| 39 | Los que aman odian | 2017 | AR | Alejandro Maci | Walt Disney | 331 331 | 276 |
| 40 | Resident Evil: The Final ... | 2016 | US / FR / ... | Paul W.S. Anderson | UIP | 286 588 | 201 |
| 41 | The Great Wall | 2016 | CN / US | Yimou Zhang | UIP | 249 975 | 195 |
| 42 | King Arthur: Legend of ... | 2017 | US | Guy Ritchie | Warner Bros | 236 096 | 278 |
| 43 | Daddy's Home 2 | 2017 | US | Sean Anders | UIP | 226 923 | 222 |
| 44 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | UIP | 208 107 | 114 |
| 45 | xXx: Return of Xander Cage | 2017 | US / CN / ... | D.J. Caruso | UIP | 201 643 | 195 |
| 46 | Passengers | 2016 | US | Morten Tyldum | UIP | 196 964 | 295 |
| 47 | Happy Death Day | 2017 | US | Christopher Landon | UIP | 195 409 | 194 |
| 48 | Collateral Beauty | 2016 | US | David Frankel | Warner Bros | 184 145 | 147 |
| 49 | Why Him? | 2016 | US | John Hamburg | 20th Century Fox | 182 091 | 142 |
| 50 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 180 734 | 264 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

7.3. AR - Market potential for European films

7.3.1. AR - Market volume for European films

Table 39. AR - Overview market volume for European films (2017)

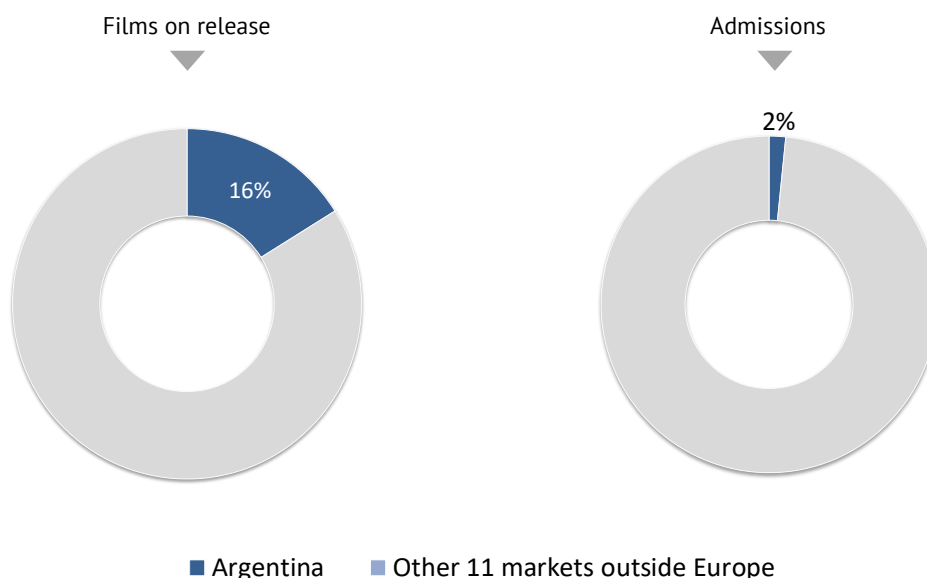
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-----------|-------------------|--------------|
| Admissions | 1 546 514 | 3% | 46 903 607 |
| GBO (in EUR) | 8 119 543 | 3% | 246 254 383 |
| Films on release | 108 | 20% | 537 |
| - First releases | 91 | 20% | 449 |
| - Other | 17 | 19% | 88 |
| Prints | 3 252 | 10% | 31 515 |
| Average admissions per first release | 16 815 | - | 103 537 |
| Average prints per first release | 35 | - | 68 |
| Average admissions per other release | 963 | - | 4 719 |
| Average prints per other release | 4 | - | 10 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 26. AR - Weight of Argentina as an export market for European films (2017)

As tracked in LUMIERE.



Source: European Audiovisual Observatory / LUMIERE, Comscore



7.3.2. AR - Concentration among European films

Table 40. AR - Concentration of admissions and prints for European films (2017)

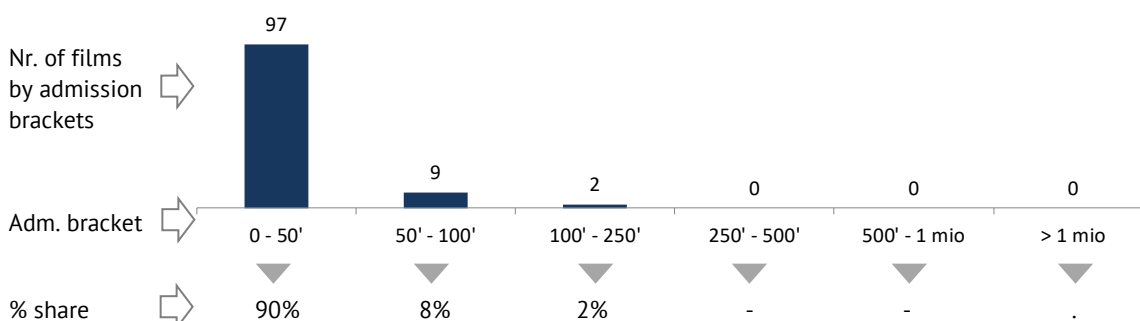
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 770 355 | 48% | 1 339 | 39% |
| Top 20 | 1 173 644 | 73% | 2 085 | 61% |
| Top 30 | 1 358 726 | 84% | 2 415 | 71% |
| Top 50 | 1 518 198 | 94% | 2 824 | 83% |
| Top 100 | 1 614 917 | 100% | 3 383 | 100% |
| Other 8 films | 584 | 0% | 11 | 0% |
| All films on release | 1 615 501 | 100% | 3 394 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 27. AR - Number of European films on release by admission brackets (2017)

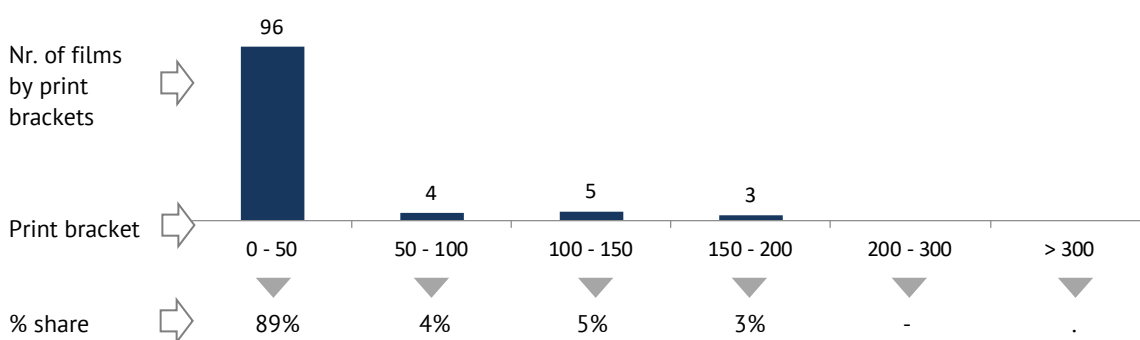
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 28. AR - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



7.3.3. AR - European films by country of origin

Table 41. AR - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|------------------|---|-----------------------------------|
| 1 | FR France | 390 810 | 25% | 5% |
| 2 | GB United Kingdom | 310 334 | 20% | 2% |
| 3 | ES Spain | 211 443 | 14% | 3% |
| 4 | DE Germany | 182 875 | 12% | 1% |
| 5 | IT Italy | 146 519 | 9% | 2% |
| 6 | BE Belgium | 59 559 | 4% | 1% |
| 7 | NL Netherlands | 57 375 | 4% | 0% |
| 8 | PL Poland | 49 854 | 3% | 0% |
| 9 | RU Russia | 41 910 | 3% | 0% |
| 10 | FI Finland | 38 564 | 2% | 1% |
| 11 | RO Romania | 17 314 | 1% | 0% |
| 12 | SE Sweden | 15 314 | 1% | 1% |
| 13 | CZ Czech Republic | 8 860 | 1% | 0% |
| 14 | BG Bulgaria | 4 532 | 0% | 0% |
| 15 | NO Norway | 3 307 | 0% | 0% |
| 16 | AT Austria | 3 128 | 0% | 0% |
| 17 | PT Portugal | 1 710 | 0% | 0% |
| 18 | TR Turkey | 1 252 | 0% | 0% |
| 19 | IE Ireland | 1 000 | 0% | 0% |
| 20 | DK Denmark | 546 | 0% | 0% |
| 21 | AM Armenia | 308 | 0% | 0% |
| Total | | 1 546 514 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 42. AR - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|-----------|-------------------|------------------|----------------------------------|----------------------|
| 1 | FR France | 2 051 840 | 25% | 1% |
| 2 | GB United Kingdom | 1 629 323 | 20% | 1% |
| 3 | ES Spain | 1 110 123 | 14% | 0% |
| 4 | DE Germany | 960 134 | 12% | 0% |
| 5 | IT Italy | 769 257 | 9% | 0% |
| 6 | BE Belgium | 312 698 | 4% | 0% |
| 7 | NL Netherlands | 301 232 | 4% | 0% |
| 8 | PL Poland | 261 745 | 3% | 0% |
| 9 | RU Russia | 220 037 | 3% | 0% |
| 10 | FI Finland | 202 470 | 2% | 0% |
| 11 | RO Romania | 90 902 | 1% | 0% |
| 12 | SE Sweden | 80 402 | 1% | 0% |
| 13 | CZ Czech Republic | 46 517 | 1% | 0% |
| 14 | BG Bulgaria | 23 794 | 0% | 0% |
| 15 | NO Norway | 17 362 | 0% | 0% |
| 16 | AT Austria | 16 423 | 0% | 0% |
| 17 | PT Portugal | 8 978 | 0% | 0% |
| 18 | TR Turkey | 6 573 | 0% | 0% |
| 19 | IE Ireland | 5 250 | 0% | 0% |
| 20 | DK Denmark | 2 867 | 0% | 0% |
| 21 | AM Armenia | 1 617 | 0% | 0% |
| 21 | Total | 8 119 543 | 100% | 3% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 43. AR - European films on release by country of origin (2017)

As tracked in LUMIERE.

| Rank | Country | Films on release | % share of European films on release | % share of total films on release | |
|-----------|--------------|------------------|--------------------------------------|-----------------------------------|----|
| 1 | FR | France | 28 | 26% | 5% |
| 2 | ES | Spain | 14 | 13% | 3% |
| 3 | GB | United Kingdom | 13 | 12% | 2% |
| 4 | IT | Italy | 12 | 11% | 2% |
| 5 | SE | Sweden | 7 | 6% | 1% |
| 6 | DE | Germany | 7 | 6% | 1% |
| 7 | BE | Belgium | 6 | 6% | 1% |
| 8 | FI | Finland | 3 | 3% | 1% |
| 9 | RU | Russia | 2 | 2% | 0% |
| 10 | RO | Romania | 2 | 2% | 0% |
| 11 | AM | Armenia | 2 | 2% | 0% |
| 12 | AT | Austria | 2 | 2% | 0% |
| 13 | IE | Ireland | 2 | 2% | 0% |
| 14 | TR | Turkey | 1 | 1% | 0% |
| 15 | BG | Bulgaria | 1 | 1% | 0% |
| 16 | DK | Denmark | 1 | 1% | 0% |
| 17 | NO | Norway | 1 | 1% | 0% |
| 18 | CZ | Czech Republic | 1 | 1% | 0% |
| 19 | PL | Poland | 1 | 1% | 0% |
| 20 | NL | Netherlands | 1 | 1% | 0% |
| 21 | PT | Portugal | 1 | 1% | 0% |
| 21 | Total | 108 | 100% | 20% | |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 44. AR - European first releases by country of origin (2017)

As tracked in LUMIERE.

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 25 | 27% | 6% |
| 2 | ES | Spain | 14 | 15% | 3% |
| 3 | GB | United Kingdom | 11 | 12% | 2% |
| 4 | IT | Italy | 10 | 11% | 2% |
| 5 | DE | Germany | 7 | 8% | 2% |
| 6 | SE | Sweden | 3 | 3% | 1% |
| 7 | BE | Belgium | 3 | 3% | 1% |
| 8 | FI | Finland | 3 | 3% | 1% |
| 9 | AT | Austria | 2 | 2% | 0% |
| 10 | RO | Romania | 2 | 2% | 0% |
| 11 | RU | Russia | 2 | 2% | 0% |
| 12 | AM | Armenia | 2 | 2% | 0% |
| 13 | IE | Ireland | 2 | 2% | 0% |
| 14 | NL | Netherlands | 1 | 1% | 0% |
| 15 | PL | Poland | 1 | 1% | 0% |
| 16 | TR | Turkey | 1 | 1% | 0% |
| 17 | BG | Bulgaria | 1 | 1% | 0% |
| 18 | CZ | Czech Republic | 1 | 1% | 0% |
| | Total | | 91 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 45. AR - Prints of European films by country of origin (2017)**

As tracked in LUMIERE.

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|-----------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 852 | 26% | 3% |
| 2 | GB | United Kingdom | 550 | 17% | 2% |
| 3 | ES | Spain | 436 | 13% | 1% |
| 4 | DE | Germany | 390 | 12% | 1% |
| 5 | BE | Belgium | 254 | 8% | 1% |
| 6 | IT | Italy | 237 | 7% | 1% |
| 7 | NL | Netherlands | 189 | 6% | 1% |
| 8 | SE | Sweden | 85 | 3% | 0% |
| 9 | RU | Russia | 56 | 2% | 0% |
| 10 | FI | Finland | 43 | 1% | 0% |
| 11 | RO | Romania | 37 | 1% | 0% |
| 12 | TR | Turkey | 30 | 1% | 0% |
| 13 | PL | Poland | 25 | 1% | 0% |
| 14 | CZ | Czech Republic | 18 | 1% | 0% |
| 15 | BG | Bulgaria | 14 | 0% | 0% |
| 16 | NO | Norway | 13 | 0% | 0% |
| 17 | AT | Austria | 9 | 0% | 0% |
| 18 | IE | Ireland | 6 | 0% | 0% |
| 19 | PT | Portugal | 4 | 0% | 0% |
| 20 | AM | Armenia | 2 | 0% | 0% |
| 21 | DK | Denmark | 2 | 0% | 0% |
| 21 | Total | | 3 252 | 100% | 10% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



7.3.4. AR - Top European films 2013-2017

Table 46. AR - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------------|------------|-------------------|--------------------------|----------------------|------------|--------|
| 1 | Séptimo | 2013 | ES / AR | Patxi Amézcuca | 20th Century Fox | 961 716 | n.a. |
| 2 | Lo imposible | 2012 | ES / US | Juan Antonio Bayona | Alfa | 347 976 | n.a. |
| 3 | Les Misérables | 2012 | GB / US | Tom Hooper | UIP | 205 536 | n.a. |
| 4 | Sammy's avonturen 2 | 2012 | BE / FR / ... | Vincent Kesteloot ,... | Energia Entusiasta | 146 354 | n.a. |
| 5 | Cloud Atlas | 2012 | DE / US | Tom Tykwer, ... | Energia Entusiasta | 125 106 | n.a. |
| 6 | About Time | 2013 | GB | Richard Curtis | UIP | 91 255 | n.a. |
| 7 | Las aventuras de Tadeo Jones | 2012 | ES | Enrique Gato | Alfa | 87 339 | n.a. |
| 8 | Quartet | 2012 | GB | Dustin Hoffman | Diamond | 79 893 | n.a. |
| 9 | Los amantes pasajeros | 2013 | ES | Pedro Almodóvar | Diamond | 61 232 | n.a. |
| 10 | Anna Karenina | 2012 | GB | Joe Wright | UIP | 44 601 | n.a. |
| 11 | Manuale d'am3re | 2011 | IT / FR | Giovanni Veronesi | CDI Filmes | 44 158 | n.a. |
| 12 | Amour | 2012 | FR / DE / ... | Michael Haneke | CDI Filmes | 43 914 | n.a. |
| 13 | Una pistola en cada mano | 2012 | ES | Cesc Gay | CDI Filmes | 41 409 | n.a. |
| 14 | Le prénom | 2012 | FR / BE | A. de La Patellière, ... | Impacto Cine | 41 013 | n.a. |
| 15 | Rush | 2013 | GB INC / ... | Ron Howard | Distribution Company | 39 943 | n.a. |
| 16 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Alfa | 31 254 | n.a. |
| 17 | Las brujas de Zugarramurdi | 2013 | ES / FR | Álex de la Iglesia | Alfa | 25 274 | n.a. |
| 18 | Diana | 2013 | GB / FR / ... | Oliver Hirschbiegel | Energia Entusiasta | 25 153 | n.a. |
| 19 | Et si on vivait tous ensemble? | 2011 | FR / DE | Stéphane Robelin | IFA | 19 452 | n.a. |
| 20 | Tabu | 2012 | PT / DE / ... | Miguel Gomes | Zeta Filmes | 18 945 | n.a. |
| 21 | Comme un chef | 2012 | FR / ES | Daniel Cohen | Distribution Company | 18 344 | n.a. |
| 22 | Barbara | 2012 | DE | Christian Petzold | Zeta Filmes | 17 503 | n.a. |
| 23 | Renoir | 2012 | FR | Gilles Bourdos | Impacto Cine | 16 569 | n.a. |
| 24 | Jagten | 2012 | DK / SE | Thomas Vinterberg | Impacto Cine | 16 499 | n.a. |
| 25 | Solo para dos | 2013 | ES / AR | Roberto Santiago | Walt Disney | 15 618 | n.a. |
| 26 | Le Skylab | 2011 | FR | Julie Delpy | Alfa | 15 379 | n.a. |
| 27 | Quelques heures de printemps | 2011 | FR | Stéphane Brizé | CDI Filmes | 14 159 | n.a. |
| 28 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | IFA | 10 329 | n.a. |
| 29 | Cesare deve morire | 2012 | IT | Vittorio Taviani | Zeta Filmes | 9 370 | n.a. |
| 30 | Elena | 2011 | RU | Andrei Zvyagintsev | Zeta Filmes | 8 407 | n.a. |
| 31 | Le fils de l'autre | 2012 | FR | Lorraine Levy | Mirada Distribution | 7 914 | n.a. |
| 32 | Song for Marion | 2012 | GB / DE | P.A. Williams | Diamond | 7 546 | n.a. |
| 33 | Reality | 2012 | IT / FR | Matteo Garrone | Zeta Filmes | 7 455 | n.a. |
| 34 | Posti in piedi in paradiso | 2012 | IT | Carlo Verdone | CDI Filmes | 6 898 | n.a. |
| 35 | Ginger & Rosa | 2012 | GB / DK / ... | Sally Potter | Alfa | 6 774 | n.a. |
| 36 | Kon-Tiki | 2012 | NO / GB / ... | Espen Sandberg | Distribution Company | 6 076 | n.a. |
| 37 | Au galop | 2011 | FR | L. De Lencquesaing | CDI Filmes | 5 866 | n.a. |
| 38 | Mariage à Mendoza | 2011 | FR / DE | Edouard Deluc | Aura Films | 5 840 | n.a. |
| 39 | La belle endormie | 2012 | IT / FR | Marco Bellocchio | CDI Filmes | 5 829 | n.a. |
| 40 | On the Road | 2012 | FR / GB / ... | Walter Salles | Distribution Company | 4 200 | n.a. |
| 41 | 3 | 2010 | DE | Tom Tykwer | Mirada Distribution | 4 140 | n.a. |
| 42 | La chispa de la vida | 2011 | ES / FR / ... | Álex de la Iglesia | Distribution Company | 3 992 | n.a. |
| 43 | Io sono Li | 2011 | IT / FR | Andrea Segre | IFA | 3 159 | n.a. |
| 44 | Carne de neón | 2010 | ES / AR / ... | Paco Cabezas | Aura Films | 2 494 | n.a. |
| 45 | Paul McCartney and the Wings ... | 2013 | GB | Paul McCartney | Nai | 2 436 | n.a. |
| 46 | Smoorverliefd | 2010 | BE | Hilde Van Mieghem | IFA | 2 436 | n.a. |
| 47 | La guerre est déclarée | 2011 | FR | Valérie Donzelli | Mirada Distribution | 2 391 | n.a. |
| 48 | L'enfant d'en haut | 2012 | FR / CH | Ursula Meier | IFA | 2 240 | n.a. |
| 49 | L'amour dure trois ans | 2011 | FR / BE | Frédéric Beigbeder | IFA | 1 899 | n.a. |
| 50 | Pecados | 2011 | ES | Diego Yaker | Primer Plano | 1 811 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 47. AR - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------|----------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | UIP | 252 790 | n.a. |
| 2 | Tarzan | 2013 | DE | Reinhard Klooss | Energia Entusiasta | 155 666 | n.a. |
| 3 | Violetta. La emoción del ... | 2014 | GB / AR | Matthew Amos | Walt Disney | 117 287 | n.a. |
| 4 | The Quiet Ones | 2014 | GB INC / ... | John Pogue | Alfa | 103 549 | n.a. |
| 5 | La grande bellezza | 2013 | IT / FR | Paolo Sorrentino | Zeta Films | 95 749 | n.a. |
| 6 | Paddington | 2014 | GB / FR | Paul King | Diamond | 90 754 | n.a. |
| 7 | Philomena | 2013 | GB / US / ... | Stephen Frears | Alfa | 78 847 | n.a. |
| 8 | La migliore offerta | 2013 | IT | Giuseppe Tornatore | Alfa | 62 843 | n.a. |
| 9 | The Family | 2013 | FR / US | Luc Besson | Distribution Company | 56 280 | n.a. |
| 10 | Torrente 5. Operación ... | 2014 | ES | Santiago Segura | Walt Disney | 49 571 | n.a. |
| 11 | [REC] 4: Apocalipsis | 2014 | ES | Jaume Balagueró | CDI Filmes | 43 312 | n.a. |
| 12 | A Most Wanted Man | 2014 | GB / US / ... | Anton Corbijn | Diamond | 41 804 | n.a. |
| 13 | Casse-tête chinois | 2013 | FR / BE | Cédric Klapisch | Alfa | 40 992 | n.a. |
| 14 | Escobar: Paradise Lost | 2014 | FR / ES | Andrea Di Stefano | Alfa | 34 368 | n.a. |
| 15 | Minuscule - La vallée ... | 2013 | FR / BE | Hélène Giraud, ... | Distribution Company | 34 331 | n.a. |
| 16 | La vie d'Adèle | 2013 | FR / BE / ... | A. Kechiche | Distribution Company | 27 895 | n.a. |
| 17 | Mary's Land | 2013 | ES | J. M. Cotelo | Energia Entusiasta | 27 800 | n.a. |
| 18 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Impacto Cine | 26 750 | n.a. |
| 19 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | Distribution Company | 26 015 | n.a. |
| 20 | Avant l'hiver | 2013 | FR / LU | Philippe Claudel | CDI Filmes | 22 288 | n.a. |
| 21 | Ida | 2013 | PL / DK | P. Pawlikowski | CDI Filmes | 17 910 | n.a. |
| 22 | Viva la libertà | 2013 | IT | Roberto Andò | CDI Filmes | 16 659 | n.a. |
| 23 | Calvary | 2014 | IE / GB | J. M. McDonagh | 20th Century Fox | 16 606 | n.a. |
| 24 | Lore | 2012 | DE / AU / ... | Cate Shortland | Mirada Distribution | 16 044 | n.a. |
| 25 | Ismael | 2013 | ES | Marcelo Piñeyro | Distribution Company | 14 126 | n.a. |
| 26 | Turist | 2014 | SE / DK / ... | Ruben Östlund | n.a. | 14 047 | n.a. |
| 27 | Pozitia copilului | 2013 | RO | Calin Peter Netzer | Alfa | 13 630 | n.a. |
| 28 | Sexo fácil, películas tristes | 2014 | ES / AR | Alejo Flah | Walt Disney | 12 677 | n.a. |
| 29 | Le temps de l'aventure | 2013 | FR / BE / ... | Jérôme Bonnell | CDI Filmes | 12 228 | n.a. |
| 30 | Les grandes ondes ... | 2013 | CH / FR / ... | Lionel Baier | Zeta Films | 10 985 | n.a. |
| 31 | Nannerl, la soeur de ... | 2010 | FR | René Féret | Mirada Distribution | 10 824 | n.a. |
| 32 | Elle s'en va | 2013 | FR | E. Bercot | CDI Filmes | 10 534 | n.a. |
| 33 | Dans la maison | 2012 | FR | François Ozon | IFA | 10 365 | n.a. |
| 34 | Violette | 2013 | FR / BE | Martin Provost | CDI Filmes | 9 938 | n.a. |
| 35 | Le passé | 2013 | FR / IT | Asgar Farhadi | CDI Filmes | 9 872 | n.a. |
| 36 | Les garçons et Guillaume ... | 2013 | FR / BE | G. Gallienne | Alfa | 9 186 | n.a. |
| 37 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | Sandra Nettelbeck | IFA | 9 021 | n.a. |
| 38 | Când se lasa seara peste ... | 2013 | RO / FR | C. Porumboiu | Zeta Films | 8 928 | n.a. |
| 39 | Zwei Leben | 2012 | DE / NO | Georg Maas | CDI Filmes | 8 707 | n.a. |
| 40 | Une Estonienne à Paris | 2012 | FR / EE / ... | Ilmar Raag | Mirada Distribution | 8 205 | n.a. |
| 41 | Che strano chiamarsi ... | 2013 | IT | Ettore Scola | Zeta Films | 6 943 | n.a. |
| 42 | Adieu au langage | 2014 | CH / FR | Jean-Luc Godard | Zeta Films | 6 916 | n.a. |
| 43 | Le fils de l'autre | 2012 | FR | Lorraine Levy | Mirada Distribution | 6 584 | n.a. |
| 44 | Tutti i santi giorni | 2012 | IT | Paolo Virzì | Mirada Distribution | 5 667 | n.a. |
| 45 | Nuovo Cinema Paradiso | 1988 | IT / FR | G. Tornatore | n.a. | 4 709 | n.a. |
| 46 | A Clockwork Orange | 1971 | GB / US | Stanley Kubrick | n.a. | 4 436 | n.a. |
| 47 | Paradis: Amour | 2012 | AT / DE / ... | Ulrich Seidl | n.a. | 3 923 | n.a. |
| 48 | Romeo and Juliet | 2013 | GB / IT / ... | Carlo Carlei | Walt Disney | 3 809 | n.a. |
| 49 | About Time | 2013 | GB | Richard Curtis | UIP | 2 583 | n.a. |
| 50 | L'inconnu du lac | 2013 | FR | Alain Guiraudie | n.a. | 2 577 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 48. AR - Top 50 European films by admissions (2015)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|-------------------------|----------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 796 155 | n.a. |
| 2 | Truman | 2015 | ES / AR | Cesc Gay | Walt Disney | 380 173 | n.a. |
| 3 | The Little Prince | 2015 | FR / US | Mark Osborne | Alfa | 270 935 | n.a. |
| 4 | The Woman in Black 2 ... | 2014 | GB INC / US | Tom Harper | Diamond | 116 423 | n.a. |
| 5 | Qu'est-ce qu'on a fait au ... | 2014 | FR | P. de Chauveron | CDI Filmes | 95 063 | n.a. |
| 6 | The Theory of Everything | 2014 | GB INC / US | James Marsh | UIP | 70 771 | n.a. |
| 7 | The House of Magic | 2013 | BE | J. Degruson, ... | Impacto Cine | 57 863 | n.a. |
| 8 | The Transporter Refueled | 2015 | FR / CN / ... | Camille Delamarre | Distribution Company | 51 610 | n.a. |
| 9 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | UIP | 50 739 | n.a. |
| 10 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Distribution Company | 49 337 | n.a. |
| 11 | The Hollow | 2015 | GB / US / ... | Corin Hardy | n.a. | 49 009 | n.a. |
| 12 | Phoenix | 2014 | DE / PL | Christian Petzold | Alfa | 48 055 | n.a. |
| 13 | Love, Rosie | 2014 | DE / GB | Christian Ditter | Energia Entusiasta | 45 358 | n.a. |
| 14 | Der 7bte Zwerg | 2014 | DE | Boris Aljinovic, ... | Alfa | 44 760 | n.a. |
| 15 | Le Week-End | 2013 | GB / FR | Roger Michell | CDI Filmes | 43 502 | n.a. |
| 16 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Distribution Company | 41 235 | n.a. |
| 17 | Francisco - El Padre Jorge | 2015 | ES / AR / ... | B. Docampo Feijóo | Walt Disney | 40 611 | n.a. |
| 18 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Alfa | 33 835 | n.a. |
| 19 | La chambre bleue | 2014 | FR | Mathieu Amalric | Impacto Cine | 32 164 | n.a. |
| 20 | Mia madre | 2015 | IT / FR | Nanni Moretti | Impacto Cine | 31 544 | n.a. |
| 21 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | Toby Genkel, ... | Alfa | 25 747 | n.a. |
| 22 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Alfa | 24 588 | n.a. |
| 23 | Ida | 2013 | PL / DK | Pawel Pawlikowski | CDI Filmes | 22 610 | n.a. |
| 24 | La belle et la bête | 2014 | FR / DE | Christophe Gans | CDI Filmes | 19 012 | n.a. |
| 25 | Un château en Italie | 2013 | FR | V. Bruni Tedeschi | CDI Filmes | 18 937 | n.a. |
| 26 | Macbeth | 2015 | GB / FR | Justin Kurzel | Diamond | 18 465 | n.a. |
| 27 | Escobar: Paradise Lost | 2014 | FR / ES | Andrea Di Stefano | Alfa | 17 784 | n.a. |
| 28 | Il capitale umano | 2013 | IT / FR | Paolo Virzi | IFA | 17 689 | n.a. |
| 29 | Ghoul | 2015 | CZ / UA | Petr Jákł | Alfa | 17 583 | n.a. |
| 30 | Clouds of Sils Maria | 2014 | FR / DE / ... | Olivier Assayas | Alfa | 17 564 | n.a. |
| 31 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | Daniel Alfredson | Energia Entusiasta | 15 231 | n.a. |
| 32 | Deux jours, une nuit | 2014 | BE / FR / ... | L. Dardenne, ... | Distribution Company | 14 928 | n.a. |
| 33 | Im Labyrinth des Schweigens | 2014 | DE | Giulio Ricciarelli | CDI Filmes | 14 718 | n.a. |
| 34 | Marguerite | 2015 | FR / CZ / ... | Xavier Giannoli | n.a. | 14 382 | n.a. |
| 35 | 3 coeurs | 2014 | FR / DE / ... | Benoît Jacquot | CDI Filmes | 13 753 | n.a. |
| 36 | Les beaux jours | 2013 | FR | Marion Vernoux | Mirada Distribution | 11 695 | n.a. |
| 37 | Maya the Bee Movie | 2014 | DE / AU | Alexs Stadermann | | 11 469 | n.a. |
| 38 | The Two Faces of January | 2014 | GB / FR / ... | Hossein Amini | Energia Entusiasta | 11 378 | n.a. |
| 39 | La Vénus à la fourrure | 2013 | FR / PL | Roman Polanski | Distribution Company | 11 146 | n.a. |
| 40 | Leviafan | 2014 | RU | Andrei Zvyagintsev | IFA | 10 784 | n.a. |
| 41 | Dans la cour | 2014 | FR | Pierre Salvadori | IFA | 10 245 | n.a. |
| 42 | We Are Your Friends | 2015 | GB / FR / ... | Max Joseph | Diamond | 9 383 | n.a. |
| 43 | Jeune & jolie | 2013 | FR | François Ozon | Distribution Company | 9 017 | n.a. |
| 44 | Barbecue | 2014 | FR | Eric Lavaine | Distribution Company | 8 385 | n.a. |
| 45 | Zulu | 2013 | FR / ZA | Jérôme Salle | Impacto Cine | 8 255 | n.a. |
| 46 | The Salt of the Earth | 2014 | FR / BR / ... | J. Ribeiro Salgado, ... | n.a. | 8 070 | n.a. |
| 47 | Roger Waters the Wall | 2014 | GB | S. Evans, R. Waters | n.a. | 6 866 | n.a. |
| 48 | Hector and the Search for ... | 2014 | DE / CA / ... | Peter Chelsom | Walt Disney | 6 501 | n.a. |
| 49 | Kis Uykusu | 2014 | TR / FR / ... | Nuri Bilge Ceylan | Zeta Films | 6 475 | n.a. |
| 50 | Trois souvenirs de ma ... | 2015 | FR | Arnaud Desplechin | Zeta Films | 6 344 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 49. AR - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|---------------------|----------------------|------------|--------|
| 1 | Cien años de perdón | 2016 | ES / FR / ... | Daniel Calparsoro | 20th Century Fox | 346 378 | 167 |
| 2 | Nine Lives | 2016 | FR / CN / ... | Barry Sonnenfeld | Diamond | 135 091 | 133 |
| 3 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Energia Entusiasta | 122 633 | 66 |
| 4 | Julieta | 2016 | ES | Pedro Almodóvar | UIP | 117 454 | 46 |
| 5 | Tini: El gran cambio de ... | 2016 | ES / IT / ... | J. P. Buscarini | Walt Disney | 112 069 | 183 |
| 6 | Bridget Jones's Baby | 2016 | GB / US / ... | Sharon Maguire | UIP | 107 845 | 236 |
| 7 | Atrapa la bandera | 2015 | ES | Enrique Gato | UIP | 98 674 | 189 |
| 8 | Robinson Crusoe | 2016 | BE / FR / ... | V. Kesteloot, ... | Energia Entusiasta | 67 887 | 134 |
| 9 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | UIP | 65 825 | 45 |
| 10 | Brooklyn | 2015 | GB / IE / ... | John Crowley | Energia Entusiasta | 51 965 | 27 |
| 11 | Carol | 2015 | GB / US / ... | Todd Haynes | Alfa | 49 385 | 38 |
| 12 | Quo vado? | 2016 | IT | Gennaro Nunziante | Diamond | 46 517 | 41 |
| 13 | Francofonia | 2015 | FR / DE / ... | Aleksandr Sokurov | CDI Filmes | 33 126 | 19 |
| 14 | Heidi | 2015 | DE / CH | Alain Gsponer | Impacto Cine | 29 224 | 130 |
| 15 | Médecin de campagne | 2016 | FR | Thomas Lilti | Alfa | 28 214 | 13 |
| 16 | 45 Years | 2015 | GB | Andrew Haigh | Mirada Distribution | 27 777 | 17 |
| 17 | Bastille Day | 2016 | GB INC / ... | James Watkins | Distribution Company | 24 382 | 67 |
| 18 | Mandariinid | 2013 | EE / GE | Zaza Urushadze | Mirada Distribution | 23 302 | 13 |
| 19 | Bølgen | 2015 | NO | Roar Uthaug | Impacto Cine | 20 755 | 29 |
| 20 | Se Dio vuole | 2015 | IT | E. M. Falcone | CDI Filmes | 20 746 | 21 |
| 21 | Ich seh, Ich seh | 2014 | AT | S. Fiala, V. Franz | n.a. | 20 692 | 51 |
| 22 | Sangre en la boca | 2016 | IT / AR | Hernán Belón | Distribution Company | 17 548 | 63 |
| 23 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | Walt Disney | 17 448 | 19 |
| 24 | Les innocentes | 2016 | FR / PL | Anne Fontaine | CDI Filmes | 17 123 | 20 |
| 25 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | Diamond | 17 022 | 38 |
| 26 | Ocho apellidos catalanes | 2015 | ES | E. Martínez Lázaro | Distribution Company | 16 775 | 32 |
| 27 | La loi du marché | 2015 | FR | Stéphane Brizé | MontBlanc | 15 687 | 32 |
| 28 | Mustang | 2015 | FR / DE / ... | D. Gamze Ergüven | CDI Filmes | 14 535 | 19 |
| 29 | Viaggio sola | 2013 | IT | Maria Sole Tognazzi | Mirada Distribution | 14 149 | 8 |
| 30 | Nos femmes | 2015 | FR | Richard Berry | Distribution Company | 13 873 | 20 |
| 31 | Eye in the Sky | 2015 | GB | Gavin Hood | Alfa | 13 723 | 25 |
| 32 | L'économie du couple | 2016 | FR / BE | Joachim Lafosse | CDI Filmes | 12 785 | 23 |
| 33 | Mon roi | 2015 | FR | Maiwenn | CDI Filmes | 11 413 | 11 |
| 34 | Eddie the Eagle | 2016 | GB INC / US | Dexter Fletcher | 20th Century Fox | 11 130 | 63 |
| 35 | From the Dark | 2014 | IE | Conor McMahon | Transeuropa / SBP | 11 127 | 59 |
| 36 | Zvizdan | 2015 | HR / CS / ... | Dalibor Matanic | CDI Filmes | 10 954 | 11 |
| 37 | Nessuno si salva da solo | 2015 | IT | Sergio Castellitto | CDI Filmes | 10 227 | 16 |
| 38 | Ma Loute | 2016 | DE / FR | Bruno Dumont | Alfa | 9 648 | 33 |
| 39 | La pazza gioia | 2016 | IT / FR | Paolo Virzi | CDI Filmes | 9 602 | 23 |
| 40 | Little Men | 2016 | GR / BR / ... | Ira Sachs | Distribution Company | 9 552 | 35 |
| 41 | Sangue del mio sangue | 2015 | IT / FR / ... | Marco Bellocchio | Mirada Distribution | 9 459 | 16 |
| 42 | Un homme idéal | 2015 | FR | Yann Gozlan | Mirada Distribution | 8 617 | 13 |
| 43 | Hardcore Henry | 2015 | RU / US | Ilya Naishuller | Diamond | 8 583 | 50 |
| 44 | Lolo | 2015 | FR | Julie Delpy | Energia Entusiasta | 8 226 | 36 |
| 45 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | CDI Filmes | 8 215 | 28 |
| 46 | Dancing Arabs | 2014 | DE / FR / ... | Eran Riklis | Mirada Distribution | 8 187 | 8 |
| 47 | L'ombre des femmes | 2015 | FR / CH | Philippe Garrel | CDI Filmes | 7 827 | 16 |
| 48 | Sorgenfri | 2015 | DK | Bo Mikkelsen | CDI Filmes | 7 508 | 46 |
| 49 | The Canal | 2014 | IE | Ivan Kavanagh | Alfa | 7 507 | 40 |
| 50 | De Surprise | 2015 | NL / BE / ... | Mike van Diem | Distribution Company | 7 435 | 23 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 50. AR - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|-----------------------|----------------------|------------|--------|
| 1 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Diamond | 112 763 | 281 |
| 2 | Happy Family | 2017 | GB / DE | Holger Tappe | BF + Paris Films | 108 457 | 193 |
| 3 | Perfetti sconosciuti | 2016 | IT | Paolo Genovese | Diamond | 87 450 | 49 |
| 4 | Don't Knock Twice | 2016 | GB | Caradog W. James | BF + Paris Films | 69 459 | 71 |
| 5 | The Snowman | 2017 | GB INC / US | Tomas Alfredson | UIP | 67 603 | 112 |
| 6 | A Stork's Journey | 2017 | DE / BE / ... | Toby Genkel, ... | Energia Entusiasta | 66 936 | 141 |
| 7 | T2 Trainspotting | 2017 | GB | Danny Boyle | UIP | 65 933 | 122 |
| 8 | El faro de las orcas | 2016 | ES / AR | Gerardo Olivares | Walt Disney | 65 392 | 39 |
| 9 | The Little Vampire 3D | 2017 | NL / DE / ... | Richard Claus, ... | Energia Entusiasta | 57 375 | 189 |
| 10 | El bar | 2017 | ES / AR | Álex de la Iglesia | Walt Disney | 56 823 | 39 |
| 11 | Ballerina | 2016 | FR / CA | Eric Summer, ... | BF + Paris Films | 55 954 | 147 |
| 12 | Loving Vincent | 2017 | PL / GB / ... | Dorota Kobiela, ... | Impacto Cine | 49 854 | 25 |
| 13 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Digicine | 46 846 | 209 |
| 14 | Nevesta | 2017 | RU | S. Podgaevskiy | BF + Paris Films | 38 233 | 41 |
| 15 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | UIP | 37 765 | 64 |
| 16 | Elle | 2016 | FR / DE / ... | Paul Verhoeven | UIP | 32 483 | 39 |
| 17 | Verónica | 2017 | ES | Paco Plaza | Energia Entusiasta | 30 759 | 132 |
| 18 | Frantz | 2016 | FR / DE | François Ozon | Distribution Company | 28 922 | 33 |
| 19 | Un beau soleil intérieur | 2017 | FR / BE | Claire Denis | CDI Filmes | 25 650 | 17 |
| 20 | L'avenir | 2016 | FR / DE | Mia Hansen-Løve | Zeta Films | 24 875 | 15 |
| 21 | Toivon tuolla puolen | 2017 | FI / DE | Aki Kaurismäki | Mirada Distribution | 22 486 | 17 |
| 22 | The Promise | 2016 | ES / US | Terry George | Diamond | 21 392 | 36 |
| 23 | Fai bei sogni | 2016 | IT / FR | Marco Bellocchio | Mirada Distribution | 20 812 | 34 |
| 24 | A Quiet Passion | 2016 | GB INC / US | Terence Davies | IFA | 20 793 | 16 |
| 25 | I, Daniel Blake | 2016 | GB / FR / ... | Ken Loach | MontBlanc | 19 681 | 36 |
| 26 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Diamond | 19 466 | 97 |
| 27 | Sage femme | 2017 | FR | Martin Provost | CDI Filmes | 13 845 | 23 |
| 28 | El Bosco. El jardín de ... | 2016 | FR / ES | J. L. López-Linares | Zeta Films | 11 547 | 11 |
| 29 | L'ora legale | 2017 | IT | Ficarra, Picone | Diamond | 10 185 | 45 |
| 30 | Le fils de Jean | 2016 | FR / CA | Philippe Lioret | Mirada Distribution | 10 064 | 20 |
| 31 | Paris pieds nus | 2016 | FR / BE | D. Abel, F. Gordon | Distribution Company | 10 007 | 21 |
| 32 | Breathe | 2017 | GB | Andy Serkis | Diamond | 9 939 | 40 |
| 33 | I nostri ragazzi | 2014 | IT | Ivano De Matteo | Mirada Distribution | 9 422 | 14 |
| 34 | Sieranevada | 2016 | RO / FR / ... | Cristi Puiu | Zeta Films | 9 337 | 13 |
| 35 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | BF + Paris Films | 9 031 | 35 |
| 36 | Miekkailija | 2015 | FI / EE / ... | Klaus Härö | Mirada Distribution | 8 897 | 15 |
| 37 | Ucitelka | 2016 | CZ / SK | Jan Hřebejk | Mirada Distribution | 8 860 | 18 |
| 38 | La fille inconnue | 2016 | BE / FR | J.P. Dardenne, ... | Distribution Company | 8 628 | 18 |
| 39 | The Square | 2017 | SE / DE / ... | Ruben Östlund | CDI Filmes | 8 204 | 30 |
| 40 | Bacalaureat | 2016 | RO / FR / ... | Cristian Mungiu | Distribution Company | 7 977 | 24 |
| 41 | Une vie | 2016 | FR / BE | Stéphane Brizé | CDI Filmes | 7 817 | 12 |
| 42 | Personal Shopper | 2016 | FR / DE / ... | Olivier Assayas | CDI Filmes | 7 236 | 33 |
| 43 | David Gilmour Live at ... | 2017 | GB | Gavin Elder | n.a. | 7 191 | 17 |
| 44 | 2 yötä aamuun | 2015 | FI / LT | Mikko Kuparinen | IFA | 7 181 | 11 |
| 45 | Forever Young | 2016 | IT | Fausto Brizzi | CDI Filmes | 6 682 | 22 |
| 46 | Polina, danser sa vie | 2016 | FR | Angelin Preljocaj | CDI Filmes | 6 590 | 21 |
| 47 | Aurore | 2017 | FR | Blandine Lenoir | Transeuropa / SBP | 5 967 | 13 |
| 48 | Mal de pierres | 2016 | FR / BE / ... | Nicole Garcia | CDI Filmes | 5 910 | 18 |
| 49 | Slava | 2016 | BG / GR | Kristina Grozeva, ... | Mirada Distribution | 4 532 | 14 |
| 50 | L'embaras du choix | 2017 | FR | Eric Lavaine | Transeuropa / SBP | 4 247 | 22 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



7.3.5. AR - Who is distributing European films?

Table 51. AR - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of total distributor's admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints |
|------|---------------------------|------------------------------|---|---|-----------------------|---------------------------|---------------|-------------------|
| 1 | BF + Paris Films | 283 159 | 18% | 20% | 6 | 5.6% | 494 | 15% |
| 2 | Diamond | 261 606 | 17% | 22% | 7 | 6.5% | 549 | 17% |
| 3 | UIP | 203 784 | 13% | 1% | 4 | 3.7% | 337 | 10% |
| 4 | Energia Entusiasta | 155 190 | 10% | 27% | 4 | 3.7% | 463 | 14% |
| 5 | Walt Disney | 122 215 | 8% | 1% | 2 | 1.9% | 78 | 2% |
| 6 | Mirada Distribution | 95 639 | 6% | 83% | 11 | 10.2% | 184 | 6% |
| 7 | CDI Filmes | 91 807 | 6% | 61% | 14 | 13.0% | 220 | 7% |
| 8 | Distribution Company | 55 534 | 4% | 19% | 4 | 3.7% | 96 | 3% |
| 9 | Impacto Cine | 53 903 | 3% | 65% | 3 | 2.8% | 86 | 3% |
| 10 | Zeta Films | 51 293 | 3% | 60% | 6 | 5.6% | 63 | 2% |
| | Other distributors | 172 384 | 11% | 1% | 47 | 43.5% | 682 | 21% |
| | Total distributors | 1 546 514 | 100% | 3% | 108 | 100.0% | 3 252 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



8. MARKET PROFILE: AUSTRALIA

8.1. AU - 2017 at a glance

Table 52. AU - Cinema market at a glance (2017)

| | | | |
|--|--------|--|------------------|
| Population (in millions) | 24.8 | Theatrical feature films produced | 41 ¹⁾ |
| GDP per capita (in EUR) | 49 791 | Theatrical first releases in market | 529 |
| Screens | 2210 | Gross box office (in M EUR) | 817.1 |
| Digital screens | 1 879 | Admissions (in millions) | 85.0 |
| Screens per million inhabitants | 89 | Avg ticket price (in EUR) | 9.6 |

1) Refers to the fiscal year ending that year. Includes official co-productions. Films with budgets below AUD 0.5 millions are only included if they had a theatrical release or major festival screening.

Sources: IMF, MPDAA, Screen Australia, European Audiovisual Observatory / LUMIERE, Comscore

Table 53. AU – Benchmarking (2017)

| | CL | RO | AU | VE | CA |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 18.4 | 19.6 | 24.8 | 30.5 | 36.7 |
| Screens | 411 | 386 | 2 210 | 427 | 3 107 |
| Screens per million inhabitants | 22 | 20 | 89 | 14 | 85 |
| Admissions in million | 27.6 | 13.9 | 85.0 | 22.5 | 108.7 |
| Admissions per capita | 1.5 | 0.7 | 3.4 | 0.7 | 3.0 |
| Admissions per screen | 50 957 | 44 058 | 56 304 | 30 123 | 31 905 |
| GBO in MEUR | 121.5 | 58.3 | 817.1 | 79.9 | 858.0 |
| Average ticket price in EUR | 4.4 | 4.2 | 9.6 | 3.5 | 7.9 |
| Film releases ¹⁾ | 244 | 387 | 685 | 182 | 459 |
| Admissions per release ¹⁾ | 109 398 | 35 695 | 112 790 | 111 761 | 236 660 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

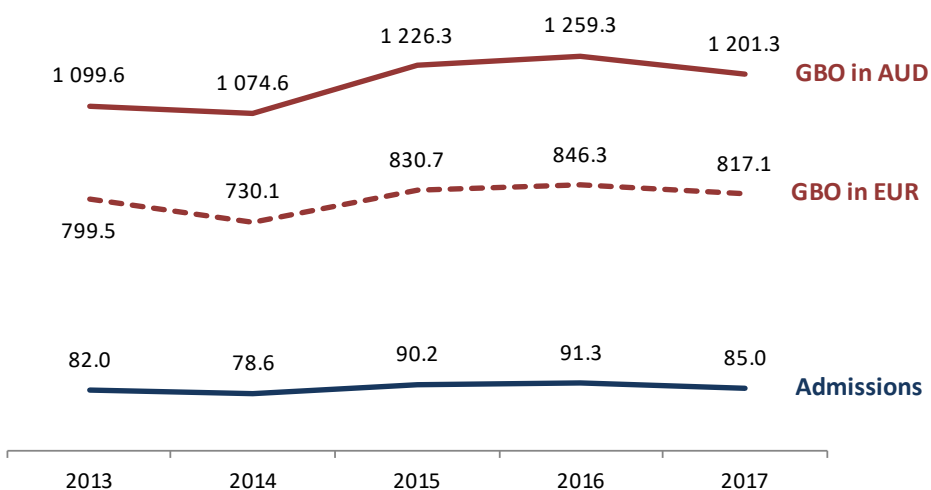


8.2. AU - General market characteristics

8.2.1. AU - Market trends

Figure 29. AU - Box office trend 2013-(2017)

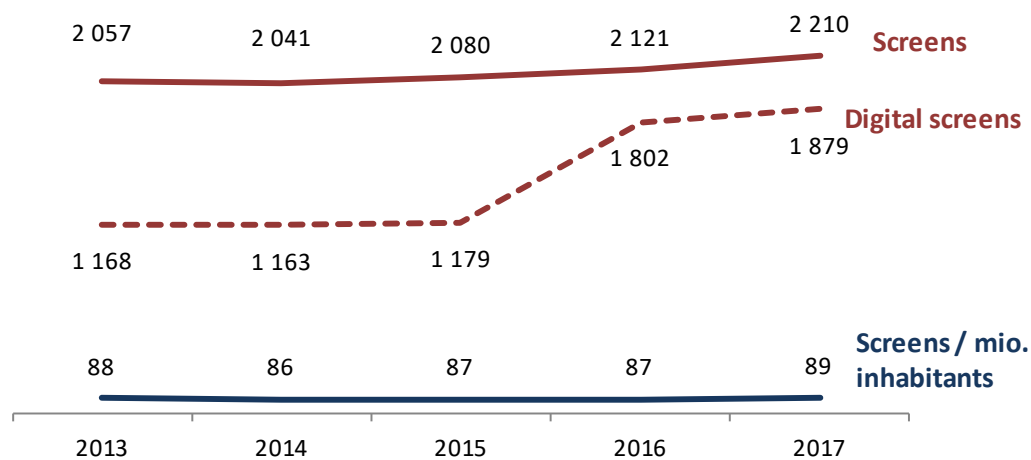
In millions; GBO in EUR converted at average annual bid rate



Source: MPDAA

Figure 30. AU - Screen development (2013-2017)

Screens in units; Inhabitants in millions

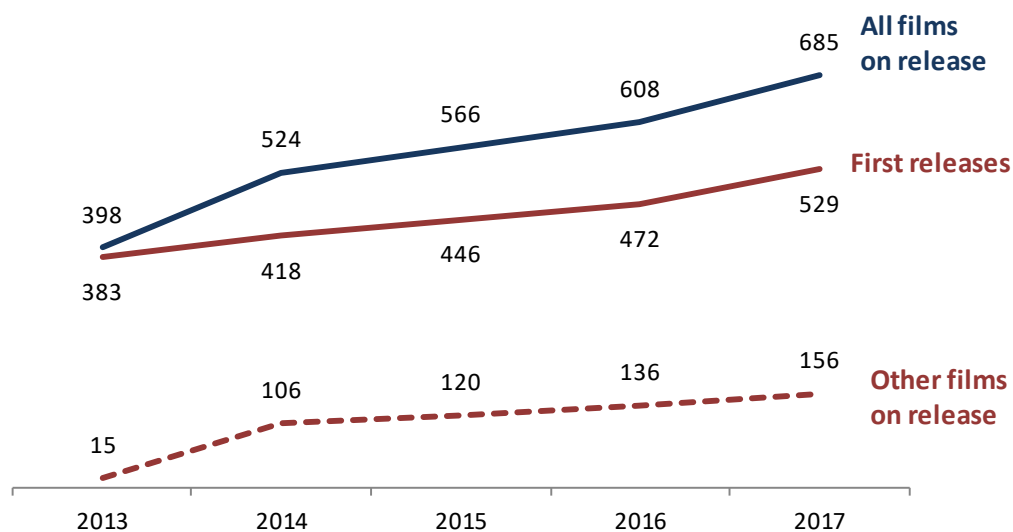


Source: MPDAA, IMF



Figure 31. AU - Development of film releases (2013-2017)

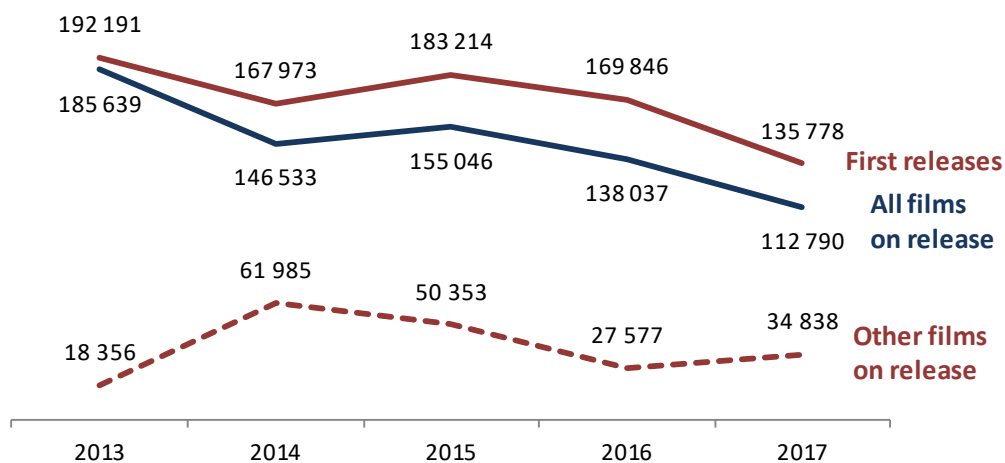
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 32. AU - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



8.2.2. AU - Market concentration in 2017

Table 54. AU - Concentration of admissions and prints (2017)

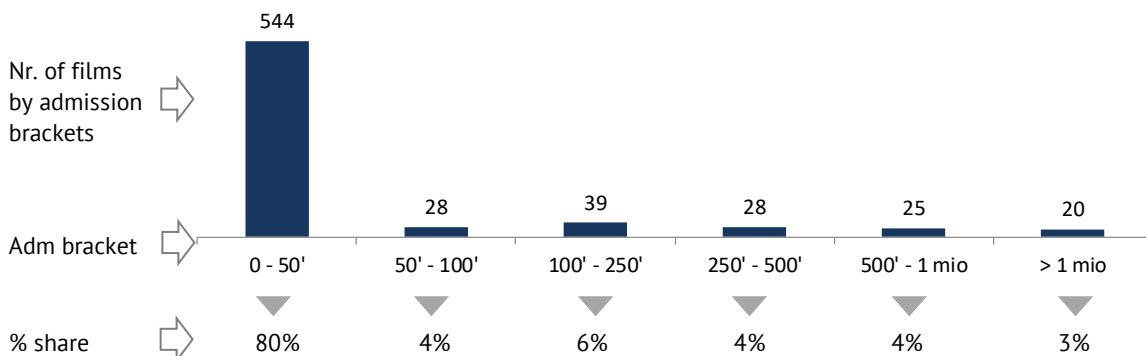
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 22 831 796 | 30% | 6 451 | 13% |
| Top 20 | 35 944 822 | 47% | 11 103 | 22% |
| Top 30 | 45 001 079 | 58% | 15 274 | 30% |
| Top 50 | 56 816 067 | 74% | 22 472 | 44% |
| Top 100 | 69 768 531 | 90% | 35 106 | 69% |
| Other 585 films | 7 492 881 | 10% | 16 143 | 31% |
| All films on release | 77 261 412 | 100% | 51 249 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 33. AU - Number of films on release by admission brackets (2017)

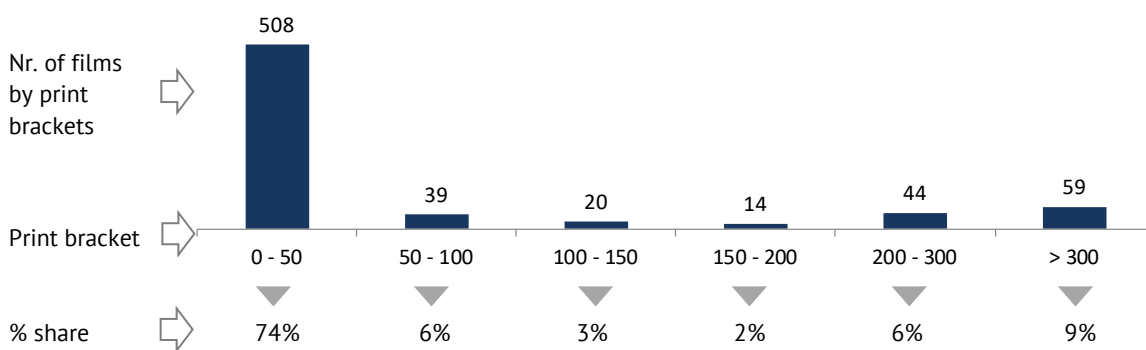
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 34. AU - Number of films on release by print brackets (2017)

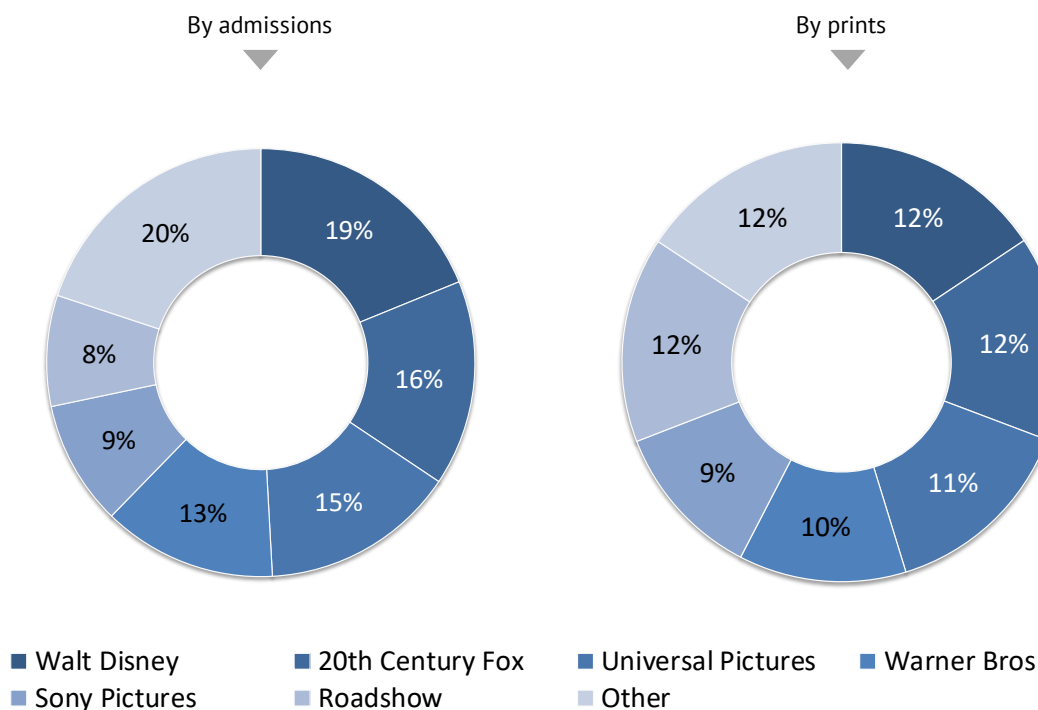
Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 35. AU - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 55. AU - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

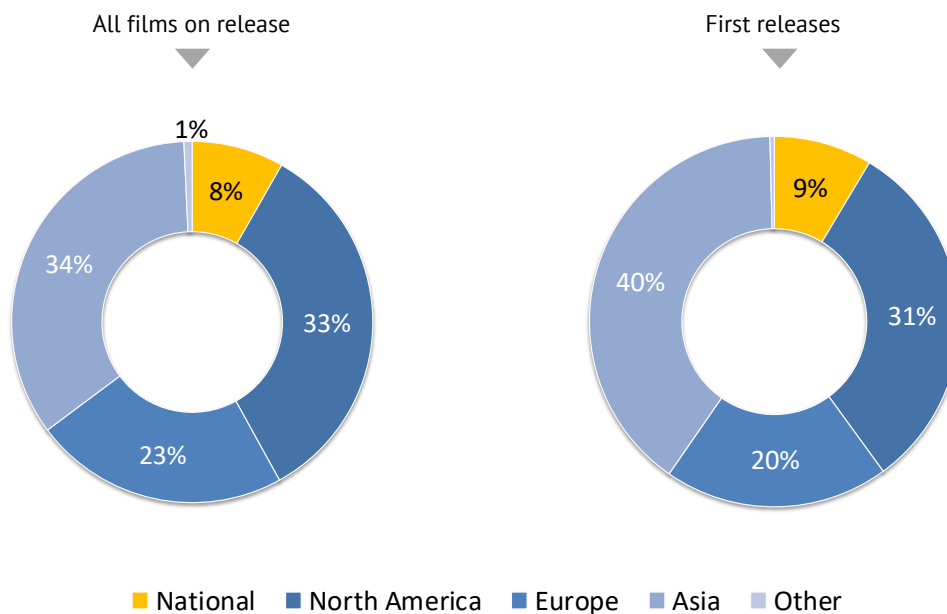
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Walt Disney | 14 566 324 | 19% | 856 843 | 17 | 2% | 6 281 | 12% |
| 2 | 20th Century Fox | 12 022 776 | 16% | 500 949 | 24 | 4% | 6067 | 12% |
| 3 | Universal Pictures | 11 409 820 | 15% | 633 879 | 18 | 3% | 5828 | 11% |
| 4 | Warner Bros | 10 167 477 | 13% | 677 832 | 15 | 2% | 4956 | 10% |
| 5 | Sony Pictures | 7 289 819 | 9% | 316 949 | 23 | 3% | 4632 | 9% |
| 6 | Roadshow | 6 479 911 | 8% | 158 047 | 41 | 6% | 6080 | 12% |
| 7 | Paramount Pictures | 4 266 824 | 6% | 328 217 | 13 | 2% | 3335 | 7% |
| 8 | Transmission Films | 3 015 341 | 4% | 91 374 | 33 | 5% | 1661 | 3% |
| 9 | eOne Films | 2 342 330 | 3% | 106 470 | 22 | 3% | 2316 | 5% |
| 10 | StudioCanal | 1 325 765 | 2% | 63 132 | 21 | 3% | 2157 | 4% |
| | Other distributors | 4 375 025 | 6% | 9 573 | 457 | 67% | 7936 | 15% |
| | Total distributors | 77 261 412 | 100% | 112 955 | 684 | 100% | 51 249 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

8.2.3. AU - Market share by origin

Figure 36. AU - Film releases by region of origin (2017)

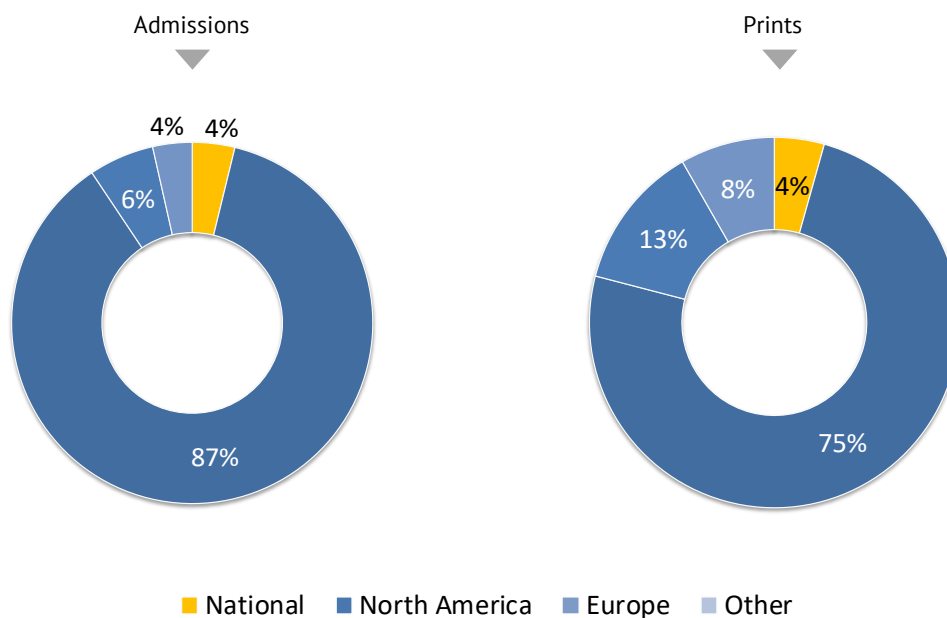
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 37. AU - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



8.2.4. AU - Top films 2017

Table 56. AU - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|--------------------|--------------------------|--------------------|------------|--------|
| 1 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 3 274 331 | 706 |
| 2 | Star Wars: Episode VIII ... | 2017 | US | Rian Johnson | Walt Disney | 2 780 385 | 970 |
| 3 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 2 494 817 | 781 |
| 4 | Despicable Me 3 | 2017 | US | K. Balda, P. Coffin, ... | Universal Pictures | 2 311 770 | 484 |
| 5 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 2 305 361 | 705 |
| 6 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros | 2 147 484 | 605 |
| 7 | Lion | 2016 | AU / GB / US | Garth Davis | Transmission Films | 1 989 114 | 323 |
| 8 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 1 976 535 | 697 |
| 9 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 1 797 439 | 634 |
| 10 | It | 2017 | US / CA | Andy Muschietti | Warner Bros | 1 754 560 | 546 |
| 11 | Dunkirk | 2017 | GB INC / US / ... | Christopher Nolan | Warner Bros | 1 708 059 | 527 |
| 12 | Logan | 2017 | US | James Mangold | 20th Century Fox | 1 659 491 | 415 |
| 13 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 1 522 619 | 302 |
| 14 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 1 415 082 | 409 |
| 15 | Justice League | 2017 | US | Zack Snyder | Warner Bros | 1 379 420 | 716 |
| 16 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 1 173 402 | 612 |
| 17 | Hidden Figures | 2016 | US | Theodore Melfi | 20th Century Fox | 1 136 437 | 339 |
| 18 | Murder on the Orient Express | 2017 | US / MT | Kenneth Branagh | 20th Century Fox | 1 103 864 | 341 |
| 19 | Pirates of the Caribbean ... | 2017 | US | Joachim Rønning, ... | Walt Disney | 1 008 980 | 632 |
| 20 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 1 005 672 | 359 |
| 21 | Sing | 2016 | US / JP | Garth Jennings, ... | Universal Pictures | 975 598 | 386 |
| 22 | Blade Runner 2049 | 2017 | US / GB / HU / ... | Denis Villeneuve | Sony Pictures | 951 757 | 498 |
| 23 | Baby Driver | 2017 | GB INC / US | Edgar Wright | Sony Pictures | 944 124 | 412 |
| 24 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 936 393 | 420 |
| 25 | Moana | 2016 | US | Ron Clements, ... | Walt Disney | 930 635 | 358 |
| 26 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros | 923 211 | 521 |
| 27 | La La Land | 2016 | US | Damien Chazelle | eOne Films | 922 023 | 292 |
| 28 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 865 273 | 291 |
| 29 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 825 903 | 539 |
| 30 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros | 780 940 | 454 |
| 31 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 770 249 | 442 |
| 32 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 723 569 | 413 |
| 33 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 723 367 | 471 |
| 34 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 722 280 | 403 |
| 35 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 673 222 | 403 |
| 36 | A Bad Moms Christmas | 2017 | US / CN | J. Lucas, S. Moore | Roadshow | 667 831 | 437 |
| 37 | Wonder | 2017 | US / HK | Stephen Chbosky | Roadshow | 666 510 | 340 |
| 38 | Passengers | 2016 | US | Morten Tyldum | Roadshow | 650 439 | 354 |
| 39 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 636 283 | 316 |
| 40 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 625 401 | 337 |
| 41 | Captain Underpants ... | 2017 | US / CA / FR / ... | David Soren | 20th Century Fox | 602 229 | 324 |
| 42 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros | 521 011 | 227 |
| 43 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 513 893 | 331 |
| 44 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 513 380 | 370 |
| 45 | Snatched | 2017 | US | Jonathan Levine | 20th Century Fox | 506 928 | 320 |
| 46 | American Made | 2017 | US | Doug Liman | Universal Pictures | 484 251 | 359 |
| 47 | Jumanji: Welcome to the ... | 2017 | US | Jake Kasdan | Sony Pictures | 474 624 | 466 |
| 48 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 466 741 | 296 |
| 49 | The Hitman's Bodyguard | 2017 | US / CN / BG / ... | Patrick Hughes | Roadshow | 455 287 | 311 |
| 50 | Assassin's Creed | 2016 | US / FR / GB / ... | Justin Kurzel | 20th Century Fox | 417 493 | 278 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

8.3. AU - Market potential for European films

8.3.1. AU - Market volume for European films

Table 57. AU - Overview market volume for European films (2017)

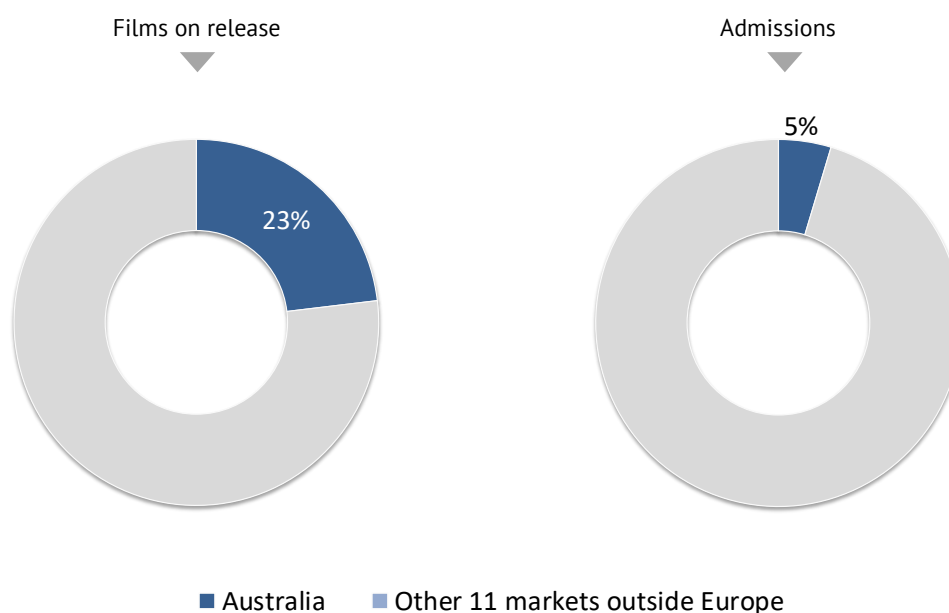
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|------------|-------------------|--------------|
| Admissions | 4 498 603 | 6% | 77 261 415 |
| GBO (in EUR) | 42 994 122 | 6% | 743 313 309 |
| Films on release | 155 | 23% | 685 |
| - First releases | 103 | 19% | 529 |
| - Other | 52 | 33% | 156 |
| Prints | 6 467 | 13% | 51 250 |
| Average admissions per first release | 41 175 | - | 135 778 |
| Average prints per first release | 59 | - | 88 |
| Average admissions per other release | 4 954 | - | 34 838 |
| Average prints per other release | 7 | - | 30 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 38. AU - Weight of Australia as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



8.3.2. AU - Concentration among European films

Table 58. AU - Concentration of admissions and prints for European films (2017)

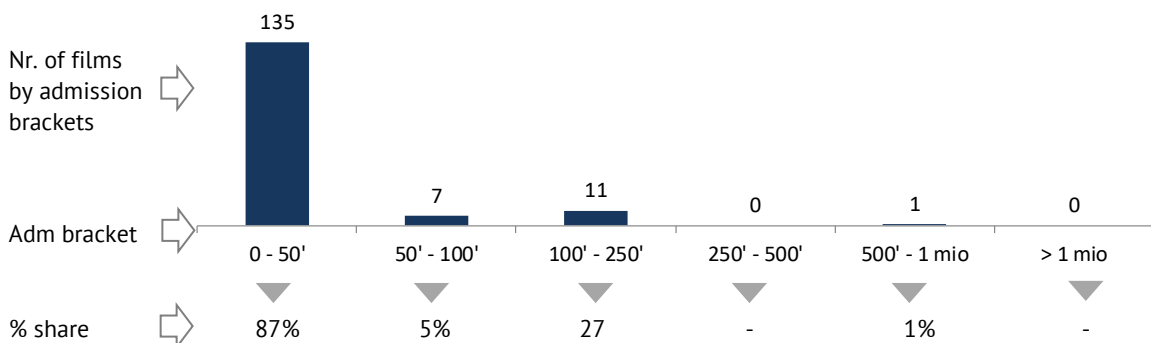
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 2 412 391 | 54% | 2 290 | 35% |
| Top 20 | 3 227 624 | 72% | 3 677 | 57% |
| Top 30 | 3 648 801 | 81% | 4 239 | 66% |
| Top 50 | 4 193 781 | 93% | 4 947 | 76% |
| Top 100 | 4 480 420 | 100% | 6 345 | 98% |
| Other 55 films | 18 183 | 0% | 122 | 2% |
| All films on release | 4 498 603 | 100% | 6 467 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 39. AU - Number of European films on release by admission brackets (2017)

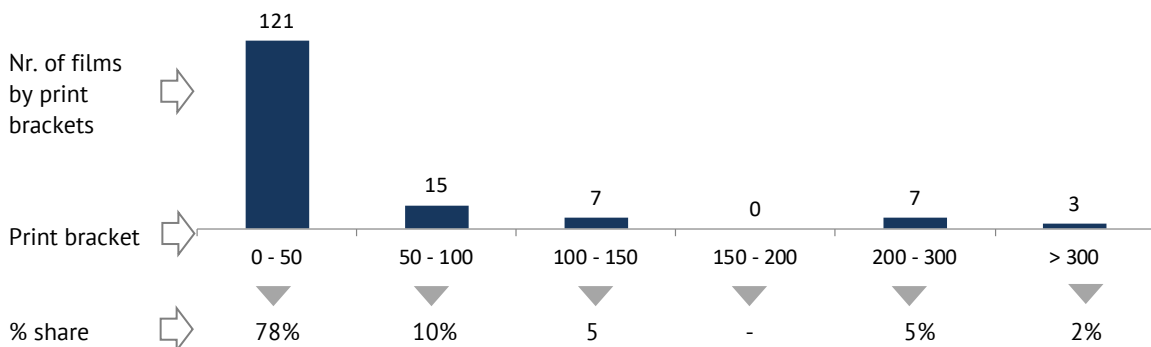
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 40. AU - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



8.3.3. AU - European films by country of origin

Table 59. AU - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|----------------|------------------|---|-----------------------------------|
| 1 | GB | United Kingdom | 2 961 872 | 66% | 11% |
| 2 | FR | France | 907 041 | 20% | 4% |
| 3 | IT | Italy | 106 570 | 2% | 1% |
| 4 | IE | Ireland | 98 144 | 2% | 1% |
| 5 | PL | Poland | 71 159 | 2% | 0% |
| 6 | ES | Spain | 59 535 | 1% | 1% |
| 7 | BE | Belgium | 50 304 | 1% | 0% |
| 8 | SE | Sweden | 39 944 | 1% | 0% |
| 9 | TR | Turkey | 37 826 | 1% | 0% |
| 10 | HR | Croatia | 37 003 | 1% | 0% |
| 11 | NO | Norway | 33 690 | 1% | 0% |
| 12 | DK | Denmark | 30 231 | 1% | 0% |
| 13 | CZ | Czech Republic | 28 715 | 1% | 0% |
| 14 | DE | Germany | 21 817 | 0% | 1% |
| 15 | FI | Finland | 6 945 | 0% | 0% |
| 16 | HU | Hungary | 3 922 | 0% | 0% |
| 17 | RO | Romania | 1 762 | 0% | 0% |
| 18 | PT | Portugal | 1 144 | 0% | 0% |
| 19 | CH | Switzerland | 748 | 0% | 0% |
| 20 | GR | Greece | 167 | 0% | 0% |
| 21 | IS | Iceland | 44 | 0% | 0% |
| 22 | EE | Estonia | 20 | 0% | 0% |
| Total | | | 4 498 603 | 100% | 23% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 60. AU - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|-------------------|----------------------------------|----------------------|
| 1 | GB | United Kingdom | 28 226 983 | 66% | 4% |
| 2 | FR | France | 8 764 584 | 20% | 1% |
| 3 | IT | Italy | 1 029 196 | 2% | 0% |
| 4 | IE | Ireland | 935 838 | 2% | 0% |
| 5 | PL | Poland | 680 251 | 2% | 0% |
| 6 | ES | Spain | 565 457 | 1% | 0% |
| 7 | BE | Belgium | 470 710 | 1% | 0% |
| 8 | SE | Sweden | 382 767 | 1% | 0% |
| 9 | TR | Turkey | 365 807 | 1% | 0% |
| 10 | HR | Croatia | 346 248 | 1% | 0% |
| 11 | NO | Norway | 312 554 | 1% | 0% |
| 12 | DK | Denmark | 288 969 | 1% | 0% |
| 13 | CZ | Czech Republic | 273 574 | 1% | 0% |
| 14 | DE | Germany | 209 126 | 0% | 0% |
| 15 | FI | Finland | 67 452 | 0% | 0% |
| 16 | HU | Hungary | 37 018 | 0% | 0% |
| 17 | RO | Romania | 17 157 | 0% | 0% |
| 18 | PT | Portugal | 10 942 | 0% | 0% |
| 19 | CH | Switzerland | 7 224 | 0% | 0% |
| 20 | GR | Greece | 1 639 | 0% | 0% |
| 21 | IS | Iceland | 433 | 0% | 0% |
| 22 | EE | Estonia | 194 | 0% | 0% |
| Total | | | 42 994 122 | 100% | 6% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 61. AU - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | GB | United Kingdom | 72 | 46% | 11% |
| 2 | FR | France | 29 | 19% | 4% |
| 3 | IT | Italy | 9 | 6% | 1% |
| 4 | IE | Ireland | 7 | 5% | 1% |
| 5 | DE | Germany | 7 | 5% | 1% |
| 6 | ES | Spain | 7 | 5% | 1% |
| 7 | SE | Sweden | 3 | 2% | 0% |
| 8 | DK | Denmark | 3 | 2% | 0% |
| 9 | TR | Turkey | 2 | 1% | 0% |
| 10 | CZ | Czech Republic | 2 | 1% | 0% |
| 11 | FI | Finland | 2 | 1% | 0% |
| 12 | NO | Norway | 2 | 1% | 0% |
| 13 | GR | Greece | 1 | 1% | 0% |
| 14 | HU | Hungary | 1 | 1% | 0% |
| 15 | EE | Estonia | 1 | 1% | 0% |
| 16 | RO | Romania | 1 | 1% | 0% |
| 17 | CH | Switzerland | 1 | 1% | 0% |
| 18 | BE | Belgium | 1 | 1% | 0% |
| 19 | IS | Iceland | 1 | 1% | 0% |
| 20 | PL | Poland | 1 | 1% | 0% |
| 21 | PT | Portugal | 1 | 1% | 0% |
| 22 | HR | Croatia | 1 | 1% | 0% |
| Total | | | 155 | 100% | 23% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 62. AU - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | GB | United Kingdom | 46 | 45% | 9% |
| 2 | FR | France | 18 | 17% | 3% |
| 3 | IE | Ireland | 7 | 7% | 1% |
| 4 | DE | Germany | 6 | 6% | 1% |
| 5 | IT | Italy | 6 | 6% | 1% |
| 6 | ES | Spain | 4 | 4% | 1% |
| 7 | DK | Denmark | 3 | 3% | 1% |
| 8 | SE | Sweden | 2 | 2% | 0% |
| 9 | TR | Turkey | 2 | 2% | 0% |
| 10 | PT | Portugal | 1 | 1% | 0% |
| 11 | CH | Switzerland | 1 | 1% | 0% |
| 12 | RO | Romania | 1 | 1% | 0% |
| 13 | BE | Belgium | 1 | 1% | 0% |
| 14 | HU | Hungary | 1 | 1% | 0% |
| 15 | FI | Finland | 1 | 1% | 0% |
| 16 | CZ | Czech Republic | 1 | 1% | 0% |
| 17 | PL | Poland | 1 | 1% | 0% |
| 18 | NO | Norway | 1 | 1% | 0% |
| Total | | | 103 | 100% | 19% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 63. AU - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | GB | United Kingdom | 4 285 | 66% | 8% |
| 2 | FR | France | 1 110 | 17% | 2% |
| 3 | BE | Belgium | 221 | 3% | 0% |
| 4 | IT | Italy | 188 | 3% | 0% |
| 5 | IE | Ireland | 182 | 3% | 0% |
| 6 | ES | Spain | 122 | 2% | 0% |
| 7 | PL | Poland | 62 | 1% | 0% |
| 8 | SE | Sweden | 62 | 1% | 0% |
| 9 | DE | Germany | 57 | 1% | 0% |
| 10 | DK | Denmark | 35 | 1% | 0% |
| 11 | TR | Turkey | 31 | 0% | 0% |
| 12 | HR | Croatia | 25 | 0% | 0% |
| 13 | CZ | Czech Republic | 24 | 0% | 0% |
| 14 | NO | Norway | 23 | 0% | 0% |
| 15 | FI | Finland | 20 | 0% | 0% |
| 16 | RO | Romania | 4 | 0% | 0% |
| 17 | GR | Greece | 4 | 0% | 0% |
| 18 | PT | Portugal | 4 | 0% | 0% |
| 19 | HU | Hungary | 3 | 0% | 0% |
| 20 | CH | Switzerland | 2 | 0% | 0% |
| 21 | EE | Estonia | 2 | 0% | 0% |
| 22 | IS | Iceland | 1 | 0% | 0% |
| | Total | | 6 467 | 100% | 13% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



8.3.4. AU - Top European films 2013-2017

Table 64. AU - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------|------------|-------------------|---------------------|--------------------------|------------|--------|
| 1 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 638 010 | n.a. |
| 2 | Lo imposible | 2012 | ES / US | J. A. Bayona | StudioCanal | 371 908 | n.a. |
| 3 | Rush | 2013 | GB INC / US / ... | Ron Howard | eOne / Hopscotch | 320 700 | n.a. |
| 4 | I Give It a Year | 2013 | GB / FR / DE | Dan Mazer | eOne / Hopscotch | 306 068 | n.a. |
| 5 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 228 563 | n.a. |
| 6 | Philomena | 2013 | GB / US / FR | Stephen Frears | eOne / Hopscotch | 215 296 | n.a. |
| 7 | The World's End | 2013 | GB / US / JP | Edgar Wright | Universal Pictures | 187 111 | n.a. |
| 8 | La migliore offerta | 2013 | IT | Giuseppe Tornatore | Transmission / Param ... | 145 367 | n.a. |
| 9 | Diana | 2013 | GB / FR / BE | Oliver Hirschbiegel | Becker Film Group | 137 168 | n.a. |
| 10 | The Family | 2013 | FR / US | Luc Besson | Roadshow | 105 723 | n.a. |
| 11 | Hyde Park on Hudson | 2012 | GB INC / US | Roger Michell | Icon Distribution | 98 312 | n.a. |
| 12 | Cloud Atlas | 2012 | DE / US | Tom Tykwer, ... | Warner Bros | 95 306 | n.a. |
| 13 | Song for Marion | 2012 | GB / DE | P. A. Williams | eOne / Hopscotch | 91 213 | n.a. |
| 14 | Amour | 2012 | FR / DE / AT | Michael Haneke | Transmission / Param ... | 87 160 | n.a. |
| 15 | De rouille et d'os | 2012 | FR / BE | Jacques Audiard | eOne / Hopscotch | 63 381 | n.a. |
| 16 | Les saveurs du Palais | 2012 | FR | Christian Vincent | Transmission / Param ... | 47 692 | n.a. |
| 17 | Dans la maison | 2012 | FR | François Ozon | Transmission / Param ... | 43 452 | n.a. |
| 18 | Una pistola en cada mano | 2012 | ES | Cesc Gay | Palace Films | 39 520 | n.a. |
| 19 | Jagten | 2012 | DK / SE | Thomas Vinterberg | Madman Cinema | 38 122 | n.a. |
| 20 | Only God Forgives | 2013 | DK / FR / ... | N. Winding Refn | Icon Distribution | 37 300 | n.a. |
| 21 | La cage dorée | 2013 | FR | Ruben Alves | Palace Films | 35 682 | n.a. |
| 22 | Le fils de l'autre | 2012 | FR | Lorraine Levy | Curious Films | 35 213 | n.a. |
| 23 | Great Expectations | 2012 | GB / US | Mike Newell | Universal Pictures | 34 558 | n.a. |
| 24 | Tabu | 2012 | PT / DE / FR | Miguel Gomes | Palace Films | 30 505 | n.a. |
| 25 | Un bonheur n'arrive ... | 2012 | FR | James Huth | Madman Cinema | 28 232 | n.a. |
| 26 | Les adieux à la reine | 2012 | FR / ES | Benoît Jacquot | Transmission Films | 25 691 | n.a. |
| 27 | Kon-Tiki | 2012 | NO / GB / ... | Espen Sandberg | Transmission / Param ... | 24 874 | n.a. |
| 28 | Filth | 2013 | GB / DE / ... | Jon S. Baird | Icon Distribution | 23 549 | n.a. |
| 29 | Alan Partridge | 2013 | GB / FR | Declan Lowney | StudioCanal | 20 997 | n.a. |
| 30 | The Sweeney | 2012 | GB | Nick Love | StudioCanal | 19 189 | n.a. |
| 31 | Thérèse Desqueyroux | 2012 | FR | Claude Miller | Icon Distribution | 18 792 | n.a. |
| 32 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | Pinnacle Films | 18 514 | n.a. |
| 33 | L'enfant d'en haut | 2012 | FR / CH | Ursula Meier | Palace Films | 16 812 | n.a. |
| 34 | The Look of Love | 2013 | GB / US | M. Winterbottom | Madman Cinema | 15 924 | n.a. |
| 35 | Los amantes pasajeros | 2013 | ES | Pedro Almodóvar | Transmission / Param ... | 15 883 | n.a. |
| 36 | Barbara | 2012 | DE | Christian Petzold | Madman Cinema | 14 938 | n.a. |
| 37 | Broken | 2012 | GB | Rufus Norris | Curious Films | 12 561 | n.a. |
| 38 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Vendetta Films | 12 267 | n.a. |
| 39 | Closed Circuit | 2013 | GB / US | John Crowley | CinemaPlus | 11 994 | n.a. |
| 40 | Renoir | 2012 | FR | Gilles Bourdos | Transmission Films | 11 892 | n.a. |
| 41 | The Imposter | 2012 | GB | Bart Layton | Madman Cinema | 10 792 | n.a. |
| 42 | Elles | 2011 | PL / DE / FR | M. Szumowska | Palace Films | 10 773 | n.a. |
| 43 | Après mai | 2012 | FR / GB | Olivier Assayas | Palace Films | 10 718 | n.a. |
| 44 | Une Estonienne à Paris | 2012 | FR / EE / BE | Ilmar Raag | Rialto | 10 176 | n.a. |
| 45 | The Christmas Candle | 2013 | GB / US | John Stephenson | Heritage HM | 9 831 | n.a. |
| 46 | Camille redouble | 2012 | FR | Noémie Lvovsky | Umbrella | 7 750 | n.a. |
| 47 | Cheerful Weather for ... | 2012 | GB | Donald Rice | Vendetta Films | 6 273 | n.a. |
| 48 | Vermeer and Music | 2013 | GB | P. Grabsky, ... | Sharmill | 5 231 | n.a. |
| 49 | Elle s'en va | 2013 | FR | E. Bercot | Umbrella | 4 940 | n.a. |
| 50 | Manet - Portraying Life | 2013 | GB | P. Grabsky, ... | Sharmill | 4 867 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 65. AU - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|----------------------|-------------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 1 188 364 | n.a. |
| 2 | Philomena | 2013 | GB / US / ... | Stephen Frears | eOne / Hopscotch | 629 130 | n.a. |
| 3 | The Inbetweeners Movie 2 | 2014 | GB | Damon Beesley, Iain | Roadshow | 549 622 | n.a. |
| 4 | Paddington | 2014 | GB / FR | Paul King | StudioCanal | 504 321 | n.a. |
| 5 | Mrs. Brown's Boys D'Movie | 2014 | GB / IE | Ben Kelllett | Universal Pictures | 352 857 | n.a. |
| 6 | The House of Magic | 2013 | BE | Jeremy Degruon, E | StudioCanal | 258 213 | n.a. |
| 7 | Pride | 2014 | GB / FR | Matthew Warchus | eOne Films | 221 542 | n.a. |
| 8 | The Trip to Italy | 2014 | GB | Michael Winterbott | Madman Cinema | 207 409 | n.a. |
| 9 | Calvary | 2014 | IE / GB | John Michael McDo | Transmission / Para ... | 193 336 | n.a. |
| 10 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Entertainment One | 143 932 | n.a. |
| 11 | Belle | 2013 | GB | Amma Asante | Icon Distribution | 142 851 | n.a. |
| 12 | Love, Rosie | 2014 | DE / GB | Christian Ditter | StudioCanal | 129 955 | n.a. |
| 13 | A Most Wanted Man | 2014 | GB / US / ... | Anton Corbijn | Roadshow | 109 825 | n.a. |
| 14 | The Two Faces of January | 2014 | GB / FR / ... | Hossein Amini | StudioCanal | 91 632 | n.a. |
| 15 | Le Week-End | 2013 | GB / FR | Roger Michell | Transmission / Para ... | 85 437 | n.a. |
| 16 | La grande bellezza | 2013 | IT / FR | Paolo Sorrentino | Palace Films | 75 890 | n.a. |
| 17 | The Invisible Woman | 2013 | GB | Ralph Fiennes | Entertainment One | 61 205 | n.a. |
| 18 | Sunshine on Leith | 2013 | GB | Dexter Fletcher | Entertainment One | 57 382 | n.a. |
| 19 | Cuban Fury | 2014 | GB | James Griffiths | StudioCanal | 54 505 | n.a. |
| 20 | Still Life | 2013 | GB / IT | Uberto Pasolini | Palace Films | 43 107 | n.a. |
| 21 | Mr. Turner | 2014 | GB / DE / ... | Mike Leigh | Transmission Films | 40 004 | n.a. |
| 22 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | Entertainment One | 37 518 | n.a. |
| 23 | Paris Follies | 2014 | FR | Marc Fitoussi | Palace Films | 31 102 | n.a. |
| 24 | Hundraåringen som klev ... | 2013 | SE | Felix Herngren | StudioCanal | 29 622 | n.a. |
| 25 | Ida | 2013 | PL / DK | Pawel Pawlikowski | Curious Films | 26 319 | n.a. |
| 26 | La cage dorée | 2013 | FR | Ruben Alves | Palace Films | 21 955 | n.a. |
| 27 | Vivir es fácil con los ojos ... | 2013 | ES | David Trueba | Palace Films | 21 469 | n.a. |
| 28 | 20,000 Days on Earth | 2014 | GB | Iain Forsyth, Jane P | Madman Cinema | 21 135 | n.a. |
| 29 | Le passé | 2013 | FR / IT | Asghar Farhadi | Madman Cinema | 21 099 | n.a. |
| 30 | Casse-tête chinois | 2013 | FR / BE | Cédric Klapisch | Transmission / Para ... | 20 695 | n.a. |
| 31 | Under the Skin | 2013 | GB INC / US / ... | Jonathan Glazer | Roadshow | 19 095 | n.a. |
| 32 | Maya the Bee Movie | 2014 | DE / AU | Alexs Stadermann | StudioCanal | 18 947 | n.a. |
| 33 | The Vatican Museums 3D | 2014 | GB / IT | Marco Pianigiani | Sharmill | 17 840 | n.a. |
| 34 | Hannah Arendt | 2012 | DE / FR / ... | Margarethe von Trc | Curious Films | 17 658 | n.a. |
| 35 | Deux jours, une nuit | 2014 | BE / FR / ... | Luc Dardenne, Jean | Madman Cinema | 17 367 | n.a. |
| 36 | La vie d'Adèle | 2013 | FR / BE / ... | Abdellatif Kechiche | Transmission Films | 16 886 | n.a. |
| 37 | Kis Uykusu | 2014 | TR / FR / ... | Nuri Bilge Ceylan | Sharmill | 16 702 | n.a. |
| 38 | Hector and the Search for ... | 2014 | DE / CA / ... | Peter Chelsom | Becker Film Group | 16 201 | n.a. |
| 39 | Postman Pat: The Movie | 2014 | GB | Mike Disa | Pinnacle Films | 15 659 | n.a. |
| 40 | Turist | 2014 | SE / DK / ... | Ruben Östlund | Sharmill | 15 206 | n.a. |
| 41 | Moshi Monsters: The Movie | 2013 | GB | Wip Vernooij, Morg | Universal Pictures | 14 626 | n.a. |
| 42 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Madman Cinema | 14 122 | n.a. |
| 43 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 13 941 | n.a. |
| 44 | Frank | 2014 | GB / IE | Lenny Abrahamson | Madman Cinema | 13 585 | n.a. |
| 45 | Belle et Sébastien | 2013 | FR | Nicolas Vanier | Icon Distribution | 13 218 | n.a. |
| 46 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | Sandra Nettelbeck | Umbrella | 13 197 | n.a. |
| 47 | Kvinden i buret | 2013 | DK / DE / ... | Mikkel Nørgaard | Madman Cinema | 12 286 | n.a. |
| 48 | Un château en Italie | 2013 | FR | Valeria Bruni Tedes | Sharmill | 11 292 | n.a. |
| 49 | Recep İvedik 4 | 2014 | TR | Togan Gökbakar | Cinegraph | 10 444 | n.a. |
| 50 | Bugs! | 2003 | GB | Mike Slee | Imax | 8 616 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 66. AU - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|----------------------|-------------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 1 052 597 | 290 |
| 2 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | StudioCanal | 474 504 | 275 |
| 3 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 452 921 | 241 |
| 4 | Paddington | 2014 | GB / FR | Paul King | StudioCanal | 330 139 | 234 |
| 5 | Miss You Already | 2015 | GB | C. Hardwicke | Entertainment One | 144 768 | 217 |
| 6 | A Royal Night Out | 2015 | GB | Julian Jarrold | Transmission / Para ... | 140 361 | 264 |
| 7 | What We Did on Our Holiday | 2014 | GB | Andy Hamilton, ... | Transmission / Para ... | 138 556 | 109 |
| 8 | Amy | 2015 | GB / US | Asif Kapadia | Entertainment One | 123 177 | 51 |
| 9 | Mr. Turner | 2014 | GB / DE / ... | Mike Leigh | Transmission Films | 95 942 | 53 |
| 10 | Suffragette | 2015 | GB | Sarah Gavron | Transmission Films | 84 033 | 122 |
| 11 | A Little Chaos | 2014 | GB | Alan Rickman | Transmission / Para ... | 82 626 | 59 |
| 12 | Testament of Youth | 2014 | GB | James Kent | Transmission Films | 59 136 | 64 |
| 13 | Leviathan | 2014 | RU | Andrei Zvyagintsev | Palace Films | 50 350 | 16 |
| 14 | The Lobster | 2015 | IE / FR / ... | Yorgos Lanthimos | Sony Pictures | 47 029 | 18 |
| 15 | Loin des hommes | 2014 | FR | David Oelhoffen | Palace Films | 44 517 | 20 |
| 16 | Madame Bovary | 2014 | DE / BE / ... | Sophie Barthes | Transmission Films | 44 153 | 51 |
| 17 | Samba | 2014 | FR | Olivier Nakache, ... | Transmission Films | 42 607 | 29 |
| 18 | Dior and I | 2014 | FR | Frédéric Tcheng | Madman Cinema | 41 688 | 19 |
| 19 | Clouds of Sils Maria | 2014 | FR / DE / ... | Olivier Assayas | Pinnacle Films | 37 767 | 36 |
| 20 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | StudioCanal | 37 241 | 129 |
| 21 | Learning to Drive | 2014 | GB / US | Isabel Coixet | Madman Cinema | 33 190 | 46 |
| 22 | Macbeth | 2015 | GB / FR | Justin Kurzel | Transmission Films | 31 930 | 31 |
| 23 | Man Up | 2015 | GB / FR | Ben Palmer | StudioCanal | 31 614 | 103 |
| 24 | X+Y | 2014 | GB | Morgan Matthews | Pinnacle Films | 29 881 | 35 |
| 25 | The Mafia Only Kills in ... | 2013 | IT | Pif | Palace Films | 26 907 | 13 |
| 26 | We Are Your Friends | 2015 | GB / FR / ... | Max Joseph | StudioCanal | 26 009 | 161 |
| 27 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Palace Films | 25 430 | 25 |
| 28 | The Transporter Refueled | 2015 | FR / CN / BE | Camille Delamarre | Icon Distribution | 22 780 | 90 |
| 29 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | StudioCanal | 22 171 | 36 |
| 30 | Paris Follies | 2014 | FR | Marc Fitoussi | Palace Films | 19 728 | 20 |
| 31 | Phoenix | 2014 | DE / PL | Christian Petzold | Madman Cinema | 16 002 | 11 |
| 32 | La isla mínima | 2014 | ES | Alberto Rodríguez | Vendetta Films | 13 964 | 9 |
| 33 | The program | 2015 | GB / FR | Stephen Frears | StudioCanal | 13 588 | 26 |
| 34 | Gemma Boverly | 2014 | FR | Anne Fontaine | Regency Film | 13 347 | 21 |
| 35 | '71 | 2014 | GB | Yann Demange | Entertainment One | 12 652 | 9 |
| 36 | Florence And The Uffizi ... | 2015 | IT | Luca Viotto | Sharmill | 12 373 | 16 |
| 37 | Roger Waters the Wall | 2014 | GB | Sean Evans, ... | Picturehouse | 11 196 | 72 |
| 38 | Ronaldo | 2015 | GB | Anthony Wonke | Picturehouse | 9 013 | 31 |
| 39 | Pride | 2014 | GB / FR | Matthew Warchus | eOne Films | 8 315 | 14 |
| 40 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | Daniel Alfredson | Becker Film Group | 8 228 | 45 |
| 41 | BBC Earth: Tiny Giants | 2014 | GB | Mark Brownlow | Imax | 8 032 | 1 |
| 42 | The Salt of the Earth | 2014 | FR / BR / ... | ...Wim Wenders | Madman Cinema | 7 689 | 3 |
| 43 | Elser | 2015 | DE | Oliver Hirschbiegel | StudioCanal | 7 624 | 21 |
| 44 | Black Sea | 2014 | GB INC / ... | Kevin Macdonald | Entertainment One | 7 385 | 18 |
| 45 | Deux jours, une nuit | 2014 | BE / FR / ... | Luc Dardenne, ... | Madman Cinema | 6 909 | 4 |
| 46 | London Road | 2015 | GB | Rufus Norris | Sharmill | 6 453 | 21 |
| 47 | Vincent Van Gogh - A New ... | 2015 | GB | Phil Grabsky | Sharmill | 6 379 | 26 |
| 48 | The Impressionists 2015 | 2015 | GB | Phil Grabsky | Sharmill | 6 126 | 28 |
| 49 | Maybe Baby | 2000 | GB | Ben Elton | Marla House | 5 904 | 14 |
| 50 | Kis Uykusu | 2014 | TR / FR / ... | Nuri Bilge Ceylan | Sharmill | 5 717 | 5 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 67. AU - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------|------------|-------------------|------------------------|--------------------|------------|--------|
| 1 | Bridget Jones's Baby | 2016 | GB / US / ... | Sharon Maguire | Universal Pictures | 1 184 329 | 483 |
| 2 | The Lady in the Van | 2015 | GB | Nicholas Hytner | Sony Pictures | 676 442 | 305 |
| 3 | Absolutely Fabulous: The | 2016 | GB INC / US | Mandie Fletcher | 20th Century Fox | 568 725 | 370 |
| 4 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 547 808 | 376 |
| 5 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Transmission Films | 429 159 | 216 |
| 6 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | eOne Films | 260 059 | 284 |
| 7 | Eye in the Sky | 2015 | GB | Gavin Hood | eOne Films | 219 778 | 99 |
| 8 | Carol | 2015 | GB / US / AU | Todd Haynes | Transmission Films | 207 208 | 122 |
| 9 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 201 504 | 130 |
| 10 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Transmission Films | 163 209 | 130 |
| 11 | Suffragette | 2015 | GB | Sarah Gavron | Transmission Films | 131 072 | 116 |
| 12 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Palace Films | 90 605 | 36 |
| 13 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | StudioCanal | 74 344 | 72 |
| 14 | 45 Years | 2015 | GB | Andrew Haigh | Madman Cinema | 66 049 | 55 |
| 15 | My Scientology Movie | 2015 | GB / US | John Dower | Madman Cinema | 62 923 | 48 |
| 16 | Se Dio vuole | 2015 | IT | E. Maria Falcone | Palace Films | 59 972 | 22 |
| 17 | Hrútar | 2015 | IS / DK / ... | G. Hákonarson | Palace Films | 57 710 | 30 |
| 18 | David Brent: Life on the R | 2016 | GB INC / US | Ricky Gervais | eOne Films | 57 692 | 220 |
| 19 | Quo vado? | 2016 | IT | G. Nunziante | Palace Films | 51 428 | 19 |
| 20 | A Bigger Splash | 2015 | IT | Luca Guadagnino | StudioCanal | 50 641 | 45 |
| 21 | Blood Father | 2016 | FR | J. F. Richet | Icon Distribution | 49 903 | 120 |
| 22 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Transmission Films | 47 336 | 39 |
| 23 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Madman Cinema | 43 616 | 22 |
| 24 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | StudioCanal | 38 390 | 42 |
| 25 | Bastille Day | 2016 | GB INC / ... | James Watkins | StudioCanal | 36 929 | 128 |
| 26 | Sing Street | 2016 | IE / GB / US | John Carney | Roadshow | 31 768 | 41 |
| 27 | One More Time with Feel | 2016 | GB / FR | Andrew Dominik | Picturehouse | 28 721 | 49 |
| 28 | L'attesa | 2015 | IT / FR | Piero Messina | Palace Films | 28 667 | 23 |
| 29 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Transmission Films | 28 164 | 87 |
| 30 | Truman | 2015 | ES / AR | Cesc Gay | Palace Films | 28 033 | 20 |
| 31 | Robinson Crusoe | 2016 | BE / FR / US | Vincent Kesteloot, ... | StudioCanal | 27 065 | 169 |
| 32 | Miekkailija | 2015 | FI / EE / DE | Klaus Härö | Palace Films | 25 228 | 23 |
| 33 | Sunset Song | 2015 | GB / LU | Terence Davies | Madman Cinema | 21 333 | 18 |
| 34 | Mia madre | 2015 | IT / FR | Nanni Moretti | Palace Films | 21 246 | 14 |
| 35 | Julieta | 2016 | ES | Pedro Almodóvar | Transmission Films | 20 773 | 22 |
| 36 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 18 307 | 12 |
| 37 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | Transmission Films | 18 120 | 27 |
| 38 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 16 536 | 18 |
| 39 | High-Rise | 2015 | GB / BE | Ben Wheatley | Transmission Films | 15 800 | 15 |
| 40 | Rosalie Blum | 2015 | FR | Julien Rappeneau | Palace Films | 15 176 | 21 |
| 41 | Miss Saigon: 25th ... | 2016 | GB | Brett Sullivan | Universal Pictures | 13 915 | 123 |
| 42 | Im Labyrinth des ... | 2014 | DE | Giulio Ricciarelli | Madman Cinema | 12 650 | 12 |
| 43 | Un homme à la hauteur | 2016 | FR | Laurent Tirard | Icon Distribution | 12 334 | 42 |
| 44 | Doctor Who: The Power ... | 2016 | GB | Christopher Barry | Sharmill | 9 765 | 103 |
| 45 | The Carer | 2016 | GB / HU | János Edelényi | Rialto | 8 042 | 19 |
| 46 | Dough | 2015 | GB / HU | John Goldschmidt | Rialto | 7 787 | 14 |
| 47 | La tortue rouge | 2016 | FR / BE / JP | M. Dudok de Wit | Transmission Films | 6 928 | 12 |
| 48 | BBC Earth: Tiny Giants | 2014 | GB | Mark Brownlow | Imax | 6 685 | 1 |
| 49 | Så ock på jorden | 2015 | SE / NO | Kay Pollak | Madman Cinema | 6 028 | 28 |
| 50 | Painting the Modern ... | 2016 | GB | D. Bickerstaff, ... | Sharmill | 5 842 | 34 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 68. AU - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|------------------|---------------------|------------|--------|
| 1 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 625 401 | 337 |
| 2 | Ballerina | 2016 | FR / CA | Eric Summer, ... | StudioCanal | 346 996 | 239 |
| 3 | Viceroy's House | 2017 | GB / IN / SE | Gurinder Chadha | Transmission Films | 241 245 | 144 |
| 4 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | eOne Films | 212 484 | 433 |
| 5 | Hampstead | 2017 | GB / BE | Joel Hopkins | eOne Films | 210 931 | 236 |
| 6 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 194 338 | 264 |
| 7 | Their Finest | 2016 | GB / SE | Lone Scherfig | Transmission Films | 169 889 | 167 |
| 8 | My Cousin Rachel | 2017 | GB INC / US | Roger Michell | 20th Century Fox | 149 147 | 116 |
| 9 | Peppa Pig: My First ... | 2017 | GB | Mark Baker | eOne Films | 137 841 | 251 |
| 10 | Churchill | 2017 | GB | J. Teplitzky | Transmission Films | 124 119 | 103 |
| 11 | Paddington 2 | 2017 | GB / FR | Paul King | StudioCanal | 118 907 | 301 |
| 12 | The Snowman | 2017 | GB INC / ... | Tomas Alfredson | Universal Pictures | 115 446 | 291 |
| 13 | Goodbye Christopher Robin | 2017 | GB INC / US | Simon Curtis | 20th Century Fox | 105 089 | 208 |
| 14 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Transmission Films | 98 992 | 82 |
| 15 | Perfetti sconosciuti | 2016 | IT | Paolo Genovese | Palace Films | 81 160 | 32 |
| 16 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Madman Cinema | 71 159 | 62 |
| 17 | Rosalie Blum | 2015 | FR | J. Rappeneau | Palace Films | 61 707 | 34 |
| 18 | Alone in Berlin | 2016 | GB / FR / DE | Vincent Perez | Icon Distribution | 56 718 | 119 |
| 19 | A Quiet Passion | 2016 | GB INC / ... | Terence Davies | Palace Films | 55 751 | 37 |
| 20 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | StudioCanal | 50 304 | 221 |
| 21 | Denial | 2016 | GB INC / US | Mick Jackson | eOne Films | 48 562 | 51 |
| 22 | The Trip to Spain | 2017 | GB | M. Winterbottom | Madman Cinema | 47 669 | 79 |
| 23 | Médecin de campagne | 2016 | FR | Thomas Lilti | Madman Cinema | 45 098 | 24 |
| 24 | Final Portrait | 2017 | GB INC / US | Stanley Tucci | Transmission Films | 42 488 | 52 |
| 25 | The Man Who Invented ... | 2017 | GB / IE / ... | Bharat Nalluri | Icon Distribution | 40 712 | 189 |
| 26 | The Eagle Huntress | 2016 | GB / MN / ... | Otto Bell | Sony Pictures | 40 693 | 27 |
| 27 | Madame | 2017 | FR | Amanda Sthers | StudioCanal | 40 397 | 39 |
| 28 | The Killing of a Sacred Deer | 2017 | IE / GB / ... | Y. Lanthimos | Madman Cinema | 39 983 | 25 |
| 29 | The Promise | 2016 | ES / US | Terry George | eOne Films | 37 819 | 46 |
| 30 | Kedi | 2016 | TR / US | Torun Ceyda | High Gloss | 37 756 | 30 |
| 31 | Lady Macbeth | 2016 | GB | William Oldroyd | Sharmill | 37 059 | 39 |
| 32 | L'avenir | 2016 | FR / DE | Mia Hansen-Løve | Palace Films | 37 026 | 21 |
| 33 | Marsal | 1999 | HR | Vinko Bresan | MKS Retail | 37 003 | 25 |
| 34 | 47 Meters Down | 2017 | GB / DO / ... | Johannes Roberts | Vendetta Films | 36 521 | 73 |
| 35 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Rialto | 34 764 | 28 |
| 36 | Kongens nei | 2016 | NO | Erik Poppe | Palace Films | 33 660 | 22 |
| 37 | The Sense of an Ending | 2017 | GB | Ritesh Batra | Roadshow | 32 976 | 50 |
| 38 | A Street Cat Named Bob | 2016 | GB | R. Spottiswoode | Sony Pictures | 32 415 | 35 |
| 39 | Maudie | 2016 | IE / CA | Aisling Walsh | Transmission Films | 28 869 | 36 |
| 40 | Frantz | 2016 | FR / DE | François Ozon | Sharmill | 28 569 | 28 |
| 41 | Under sandet | 2015 | DK / DE | Martin Zandvliet | Palace Films | 28 489 | 23 |
| 42 | Sage femme | 2017 | FR | Martin Provost | Palace Films | 27 948 | 23 |
| 43 | Ucitelka | 2016 | CZ / SK | Jan Hřebejk | Palace Films | 27 404 | 23 |
| 44 | Chocolat | 2016 | FR | Roschdy Zem | Transmission Films | 21 740 | 39 |
| 45 | David Gilmour Live at ... | 2017 | GB | Gavin Elder | Trafalgar Releasing | 20 810 | 99 |
| 46 | Louis Theroux: Heroin Town | 2017 | GB | Dan Child | Sharmill | 17 699 | 39 |
| 47 | Miss Sloane | 2016 | FR / US | John Madden | Roadshow | 15 948 | 53 |
| 48 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Madman Cinema | 15 451 | 16 |
| 49 | Amazing Mighty Micro Monsi | 2015 | GB | Michael Davis | Imax | 15 358 | 1 |
| 50 | Call Me by Your Name | 2017 | IT / FR / ... | Luca Guadagnino | Sony Pictures | 15 271 | 35 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



8.3.5. AU - Who is distributing European films?

Table 69. AU - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of total distributor's admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints |
|------|---------------------------|------------------------------|---|---|-----------------------|---------------------------|---------------|-------------------|
| 1 | Transmission Films | 763 352 | 17% | 25% | 19 | 12% | 805 | 12% |
| 2 | Universal Pictures | 741 132 | 16% | 6% | 3 | 2% | 633 | 10% |
| 3 | eOne Films | 659 928 | 15% | 28% | 7 | 5% | 1 075 | 17% |
| 4 | StudioCanal | 558 860 | 12% | 42% | 10 | 6% | 826 | 13% |
| 5 | Palace Films | 390 833 | 9% | 93% | 21 | 14% | 321 | 5% |
| 6 | Sony Pictures | 285 234 | 6% | 4% | 5 | 3% | 366 | 6% |
| 7 | 20th Century Fox | 254 236 | 6% | 2% | 2 | 1% | 324 | 5% |
| 8 | Madman Cinema | 239 819 | 5% | 25% | 13 | 8% | 276 | 4% |
| 9 | Sharmill | 109 825 | 2% | 100% | 15 | 10% | 322 | 5% |
| 10 | Rialto | 101 261 | 2% | 92% | 16 | 10% | 358 | 6% |
| | Other distributors | 394 123 | 9% | 1% | 44 | 28% | 1 161 | 18% |
| | Total distributors | 4 498 603 | 100% | 6% | 155 | 100% | 6 467 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



9. MARKET PROFILE: BRAZIL

9.1. BR - 2017 at a glance

Table 70. BR - Cinema market at a glance (2017)

| | | | |
|--|-------|--|-------|
| Population (in millions) | 207.7 | Theatrical feature films produced | 160 |
| GDP per capita (in EUR) | 8 887 | Theatrical first releases in market | 458 |
| Screens | 3 220 | Gross box office (in M EUR) | 755.9 |
| Digital screens | 3 220 | Admissions (in millions) | 181.3 |
| Screens per million inhabitants | 16 | Avg ticket price (in EUR) | 4.2 |

Sources: IMF, OIA / ANCINE, European Audiovisual Observatory / LUMIERE, Comscore

Table 71. BR - Benchmark (2017)

| | MX | RU | BR | US | CN |
|--------------------------------------|--------------|--------------|----------------|--------------|----------------|
| Population in mio | 123.5 | 144.3 | 207.7 | 325.9 | 1 390.1 |
| Screens | 6 633 | 4 796 | 3 220 | 40 393 | 50 776 |
| Screens per million inhabitants | 54 | 33 | 16 | 124 | 37 |
| Admissions in millions | 338.0 | 211.3 | 181.3 | 1 216.8 | 1 620.0 |
| Admissions per capita | 2.7 | 1.5 | 0.9 | 3.7 | 1.2 |
| Admissions per screen | 50 957 | 44 058 | 56 304 | 30 123 | 31 905 |
| GBO in MEUR | 756.9 | 811.5 | 755.9 | 9 335.3 | 7 339.7 |
| Average ticket price in EUR | 2.2 | 3.8 | 4.2 | 7.7 | 4.5 |
| Film releases ¹⁾ | 563 | 659 | 623 | 839 | 938 |
| Admissions per release ¹⁾ | 602 356 | 322 112 | 283 456 | 1 306 911 | 1 612 039 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

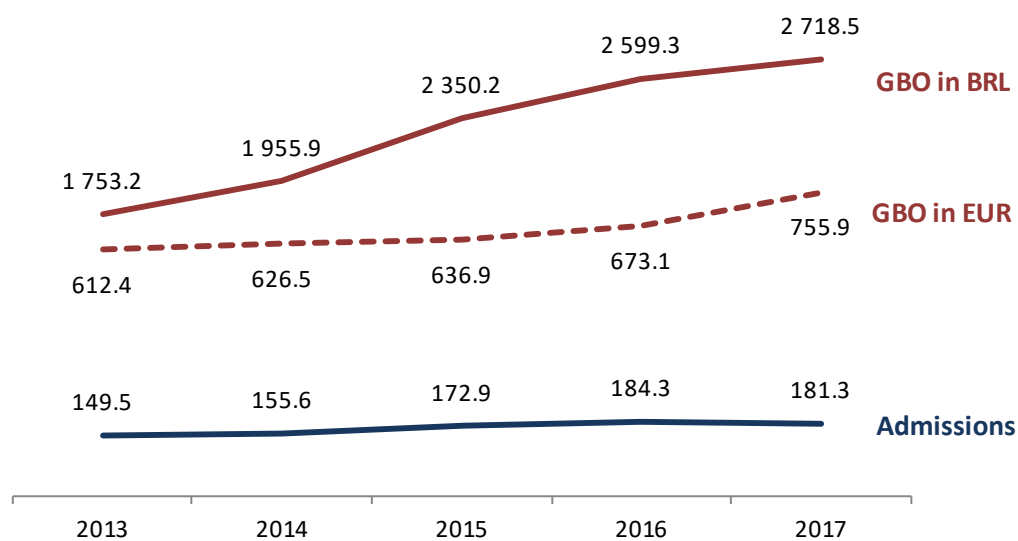


9.2. BR - General market characteristics

9.2.1. BR - Market trends

Figure 41. BR - Box office trend (2013-2017)

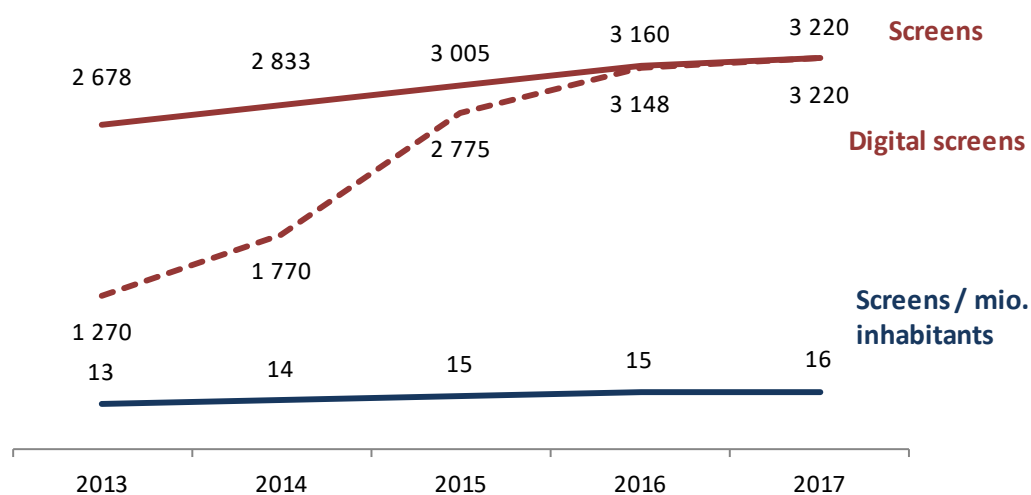
In millions; GBO in EUR converted at average annual bid rate



Sources: OIA / ANCINE

Figure 42. BR - Screen development (2013-2017)

Screens in units; Inhabitants in millions

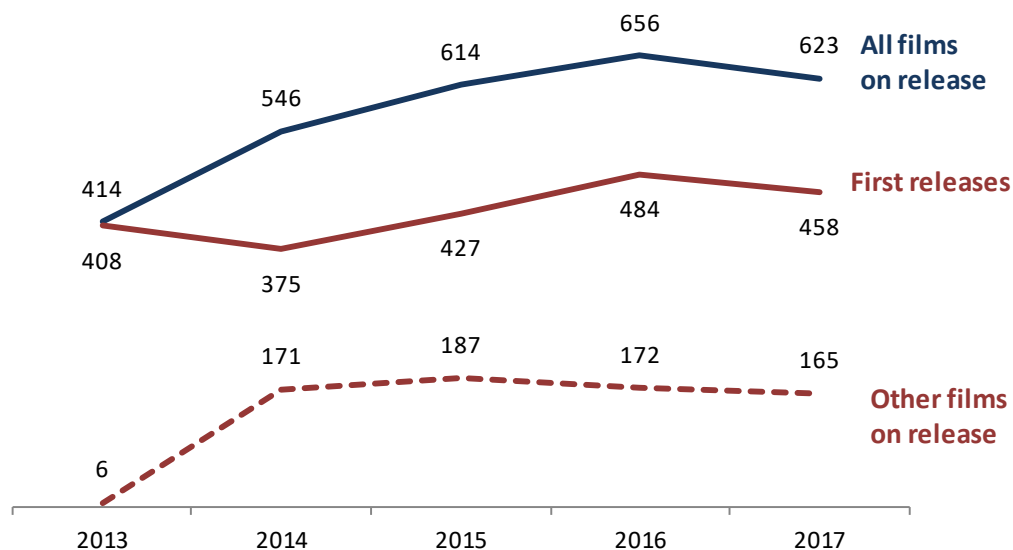


Sources: OIA / ANCINE, IMF



Figure 43. BR - Development of film releases (2013-2017)

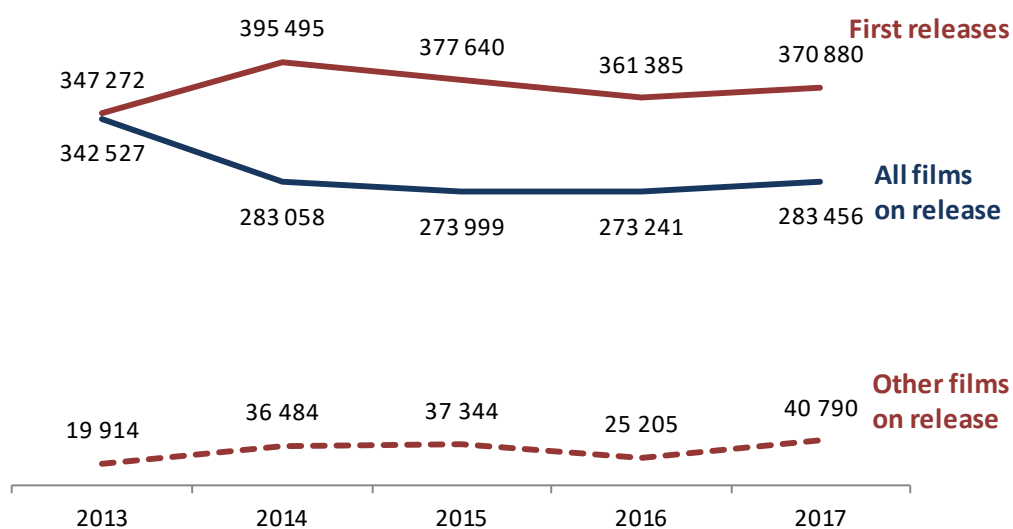
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Sources: European Audiovisual Observatory / LUMIERE, Comscore

Figure 44. BR - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Sources: European Audiovisual Observatory / LUMIERE, Comscore



9.2.2. BR - Market concentration in 2017

Table 72. BR - Concentration of admissions and prints (2017)

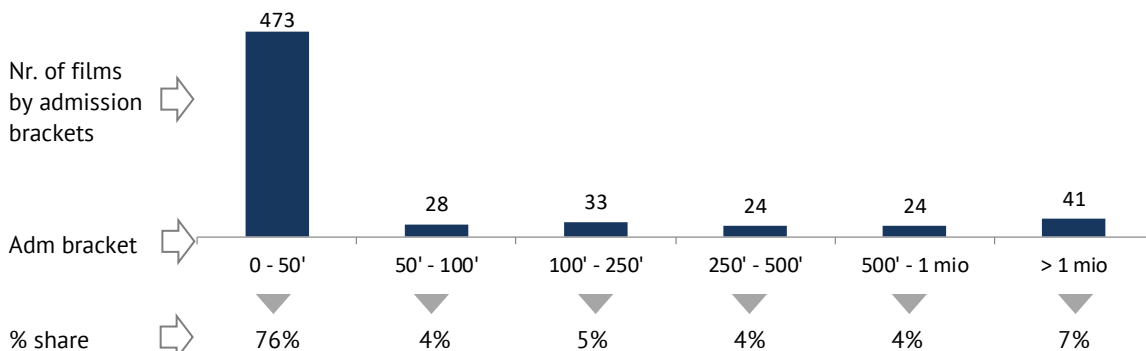
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 70 492 895 | 40% | 14 124 | 16% |
| Top 20 | 107 737 656 | 61% | 26 449 | 29% |
| Top 30 | 127 556 418 | 72% | 36 524 | 40% |
| Top 50 | 148 782 462 | 84% | 49 796 | 55% |
| Top 100 | 168 368 340 | 95% | 71 358 | 79% |
| Other 523 films | 8 225 019 | 5% | 18 940 | 21% |
| All films on release | 176 593 359 | 100% | 90 298 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 45. BR - Number of films on release by admission brackets (2017)

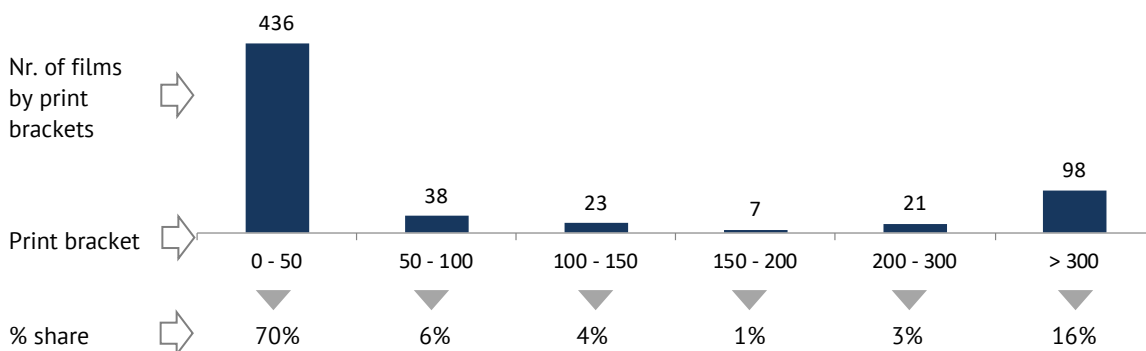
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 46. BR - Number of films on release by print brackets (2017)

Print brackets in units

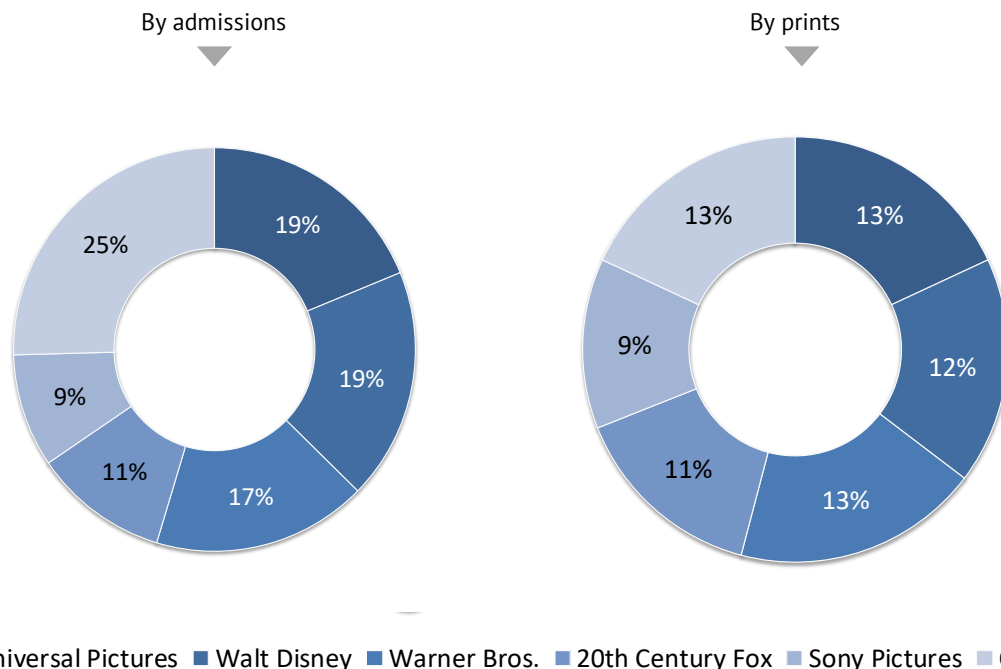


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 47. BR - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 73. BR - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

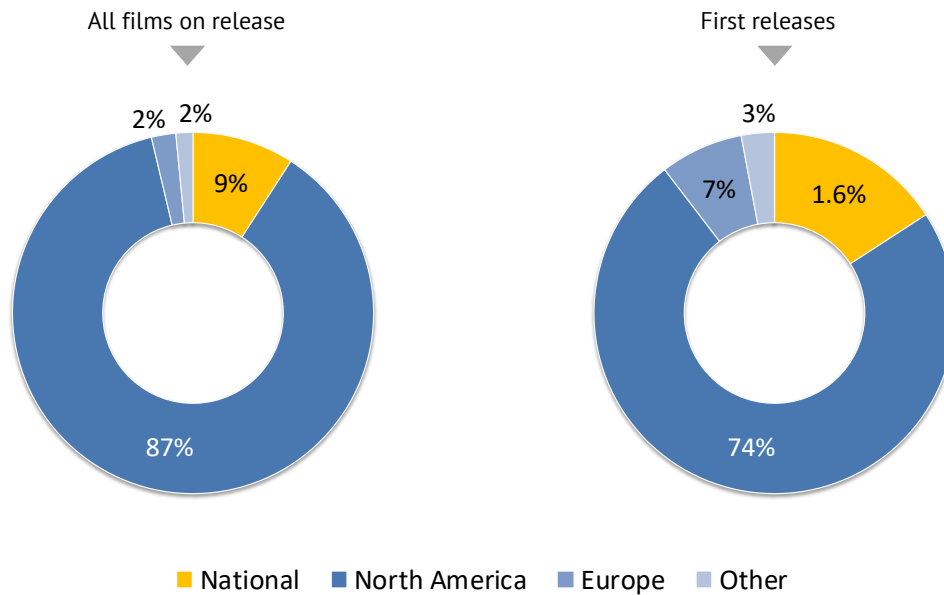
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|--------------------|-------------|--------------------|--------------|---------------|---------------|-------------|
| 1 | Universal Pictures | 33 137 223 | 19% | 1 656 861 | 20 | 3% | 11 557 | 13% |
| 2 | Walt Disney | 32 880 376 | 19% | 2 348 598 | 14 | 2% | 11043 | 12% |
| 3 | Warner Bros. | 30 462 658 | 17% | 982 666 | 31 | 5% | 11988 | 13% |
| 4 | 20th Century Fox | 19 141 692 | 11% | 870 077 | 22 | 4% | 9520 | 11% |
| 5 | Sony Pictures | 16 077 189 | 9% | 618 353 | 26 | 4% | 8271 | 9% |
| 6 | Paris Filmes | 15 026 415 | 9% | 429 326 | 35 | 6% | 8021 | 9% |
| 7 | Downtown/Paris | 11 659 083 | 7% | 555 194 | 21 | 3% | 6459 | 7% |
| 8 | Paramount Pictures | 9 001 040 | 5% | 562 565 | 16 | 3% | 6397 | 7% |
| 9 | Imagem | 2 102 306 | 1% | 91 405 | 23 | 4% | 4494 | 5% |
| 10 | Diamond Films | 2 052 262 | 1% | 120 721 | 17 | 3% | 2781 | 3% |
| | Other distributors | 5 053 115 | 3% | 12 696 | 398 | 64% | 9767 | 11% |
| | Total distributors | 176 593 359 | 100% | 283 456 | 623 | 100.0% | 90 298 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

9.2.3. BR - Market share by origin

Figure 48. BR - Film releases by region of origin (2017)

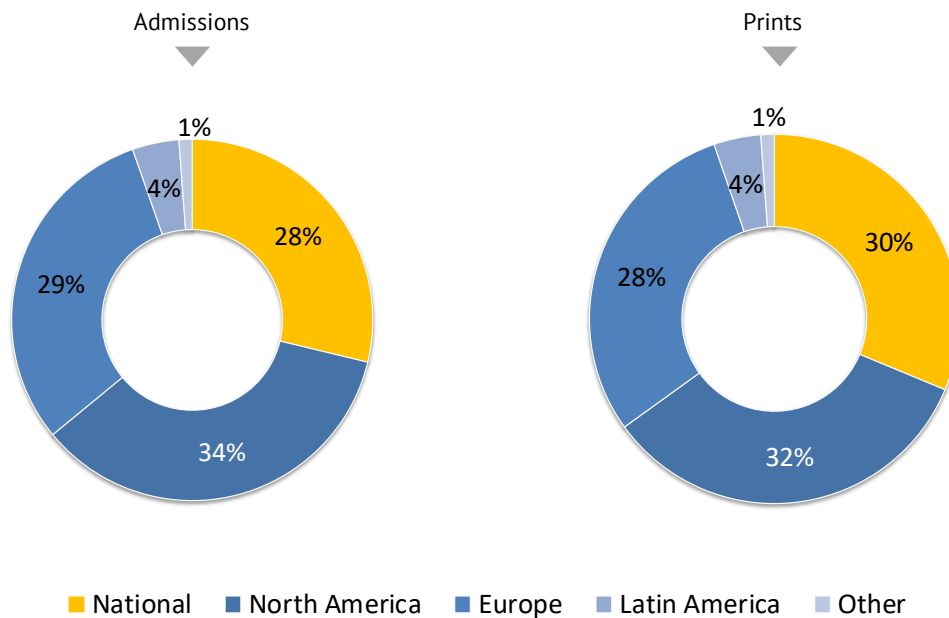
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 49. BR - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



9.2.4. BR - Top films 2017

Table 74. BR - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------------|------------|--------------------|--------------------------|--------------------|------------|--------|
| 1 | Despicable Me 3 | 2017 | US | K. Balda, P. Coffin, ... | Universal Pictures | 8 936 465 | 1 388 |
| 2 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 8 408 741 | 1 546 |
| 3 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 8 256 631 | 1 649 |
| 4 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 8 248 244 | 1 396 |
| 5 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 6 980 573 | 1 309 |
| 6 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 6 668 080 | 1 554 |
| 7 | Logan | 2017 | US | James Mangold | 20th Century Fox | 6 370 749 | 1 347 |
| 8 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 6 317 357 | 2 033 |
| 9 | Minha Mãe é uma Peça 2: ... | 2016 | BR | César Rodrigues | Downtown/Paris | 5 187 803 | 1 060 |
| 10 | The Shack | 2017 | US | Stuart Hazeldine | Paris Filmes | 5 118 252 | 842 |
| 11 | Moana | 2016 | US | Ron Clements, ... | Walt Disney | 5 107 948 | 1 213 |
| 12 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 4 560 678 | 1 533 |
| 13 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 4 411 661 | 1 041 |
| 14 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 4 165 677 | 1 328 |
| 15 | Pirates of the Caribbean: Dead ... | 2017 | US | Joachim Rønning, ... | Walt Disney | 3 617 230 | 1 703 |
| 16 | Wonder | 2017 | US / HK | Stephen Chbosky | Paris Filmes | 3 352 498 | 880 |
| 17 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 3 214 307 | 992 |
| 18 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 3 012 711 | 1 116 |
| 19 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 2 952 776 | 1 291 |
| 20 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 2 849 275 | 1 228 |
| 21 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 2 691 713 | 1 192 |
| 22 | Star Wars: Episode VIII - The ... | 2017 | US | Rian Johnson | Walt Disney | 2 647 439 | 1 642 |
| 23 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 2 518 561 | 1 148 |
| 24 | Assassin's Creed | 2016 | US / FR / GB / ... | Justin Kurzel | 20th Century Fox | 2 051 867 | 1 003 |
| 25 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 1 895 171 | 937 |
| 26 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 1 694 610 | 917 |
| 27 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 1 685 138 | 853 |
| 28 | Woody Woodpecker | 2017 | US | Alex Zamm | Universal Pictures | 1 620 727 | 798 |
| 29 | Rings | 2017 | US | F. Javier Gutiérrez | Paramount Pictures | 1 536 622 | 640 |
| 30 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 1 476 914 | 945 |
| 31 | La La Land | 2016 | US | Damien Chazelle | Paris Filmes | 1 398 291 | 332 |
| 32 | Polícia Federal: A Lei é para ... | 2017 | BR | Marcelo Antunes | Downtown/Paris | 1 367 530 | 798 |
| 33 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 1 329 854 | 824 |
| 34 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 1 286 061 | 808 |
| 35 | Power Rangers | 2017 | US / HK / JP / ... | Dean Israelite | Paris Filmes | 1 241 290 | 800 |
| 36 | Passengers | 2016 | US | Morten Tyldum | Sony Pictures | 1 237 975 | 690 |
| 37 | Os Parças | 2017 | BR | H. Gomes, I. Lima | Downtown/Paris | 1 223 683 | 395 |
| 38 | Resident Evil: The Final Chapter | 2016 | US / FR / DE | Paul W.S. Anderson | Sony Pictures | 1 204 422 | 700 |
| 39 | Detetives do Prédio Azul: ... | 2017 | BR | André Pellenz | Downtown/Paris | 1 070 461 | 508 |
| 40 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 1 020 926 | 873 |
| 41 | Happy Death Day | 2017 | US | Christopher Landon | Universal Pictures | 1 009 109 | 608 |
| 42 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 998 403 | 623 |
| 43 | Murder on the Orient Express | 2017 | US / MT | Kenneth Branagh | 20th Century Fox | 959 670 | 422 |
| 44 | King Arthur: Legend of the ... | 2017 | US | Guy Ritchie | Warner Bros. | 949 986 | 888 |
| 45 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 905 703 | 624 |
| 46 | The Dark Tower | 2017 | US | Nikolaj Arcel | Sony Pictures | 899 506 | 694 |
| 47 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Sony Pictures | 897 080 | 764 |
| 48 | Dunkirk | 2017 | GB INC / US / ... | Christopher Nolan | Warner Bros. | 787 519 | 495 |
| 49 | Ghost in the Shell | 2017 | US / CN / IN / ... | Rupert Sanders | Paramount Pictures | 725 635 | 805 |
| 50 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 712 940 | 621 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

9.3. BR - Market potential for European films

9.3.1. BR - Market volume for European films

Table 75. BR - Overview market volume for European films (2017)

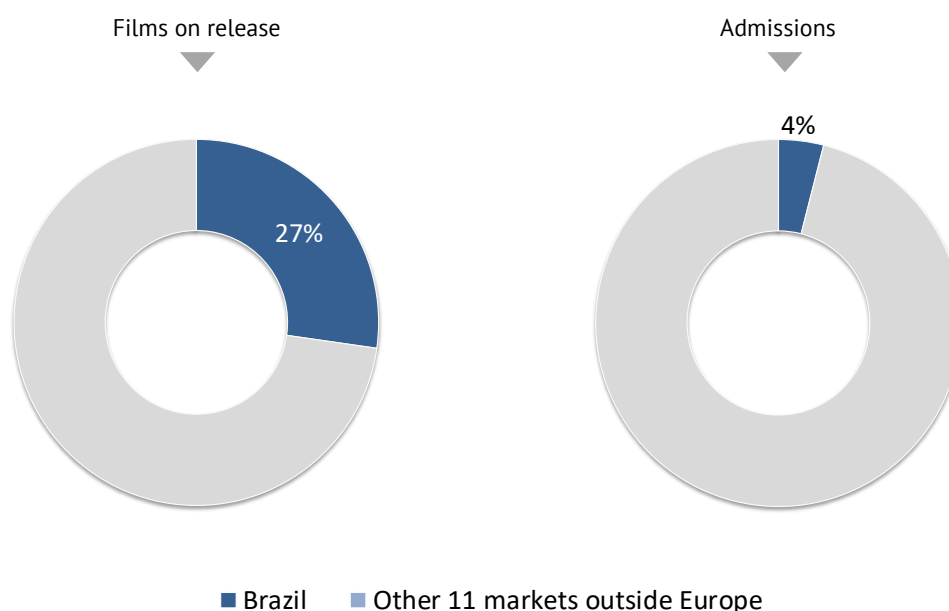
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|------------|-------------------|--------------|
| Admissions | 3 854 345 | 2% | 176 593 359 |
| GBO (in EUR) | 16 070 816 | 2% | 736 311 714 |
| Films on release | 183 | 29% | 623 |
| - First releases | 130 | 28% | 458 |
| - Other | 53 | 32% | 165 |
| Prints | 6 727 | 7% | 90 298 |
| Average admissions per first release | 28 799 | - | 370 880 |
| Average prints per first release | 48 | - | 188 |
| Average admissions per other release | 2 085 | - | 40 790 |
| Average prints per other release | 9 | - | 25 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 50. BR - Weight of Brazil as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



9.3.2. BR - Concentration among European films

Table 76. BR - Concentration of admissions and prints for European films (2017)

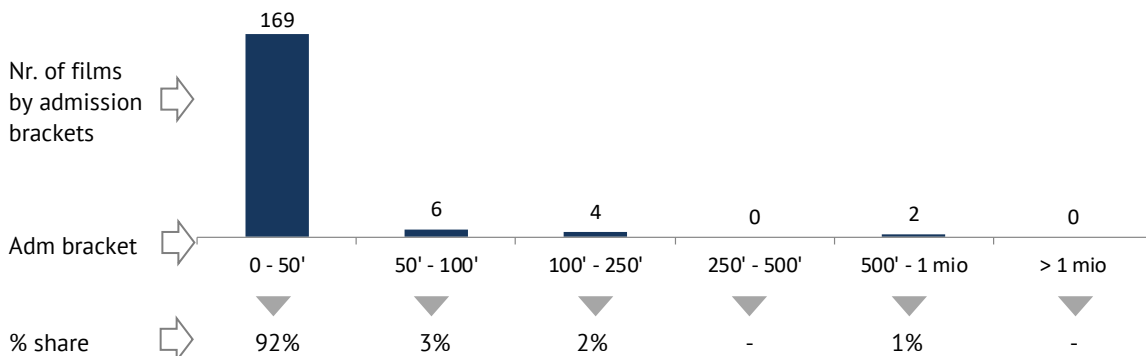
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 2 426 769 | 63% | 3 581 | 53% |
| Top 20 | 2 928 024 | 76% | 4 354 | 65% |
| Top 30 | 3 169 458 | 82% | 4 699 | 70% |
| Top 50 | 3 471 077 | 90% | 5 155 | 77% |
| Top 100 | 3 781 458 | 98% | 6 093 | 91% |
| Other 83 films | 72 887 | 2% | 634 | 9% |
| All films on release | 3 854 345 | 100% | 6 727 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 51. BR - Number of European films on release by admission brackets (2017)

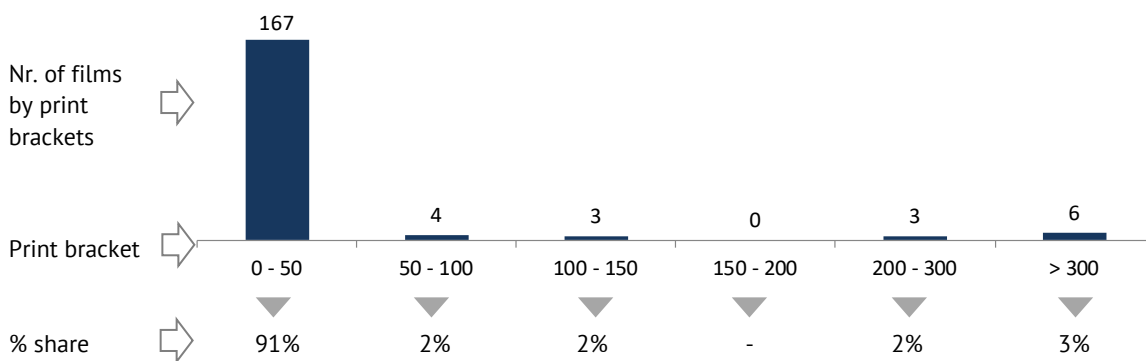
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 52. BR - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



9.3.3. BR - European films by country of origin

Table 77. BR - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|------------------|---|-----------------------------------|
| 1 | FR France | 1 711 832 | 44% | 12% |
| 2 | RU Russia | 545 308 | 14% | 1% |
| 3 | GB United Kingdom | 445 221 | 12% | 3% |
| 4 | BE Belgium | 330 289 | 9% | 1% |
| 5 | DE Germany | 298 202 | 8% | 3% |
| 6 | ES Spain | 259 072 | 7% | 2% |
| 7 | PL Poland | 82 891 | 2% | 1% |
| 8 | IT Italy | 50 812 | 1% | 2% |
| 9 | FI Finland | 23 250 | 1% | 0% |
| 10 | SE Sweden | 21 312 | 1% | 1% |
| 11 | AT Austria | 19 173 | 0% | 0% |
| 12 | TR Turkey | 17 354 | 0% | 0% |
| 13 | CH Switzerland | 12 378 | 0% | 1% |
| 14 | PT Portugal | 7 522 | 0% | 1% |
| 15 | GR Greece | 5 702 | 0% | 0% |
| 16 | NO Norway | 5 282 | 0% | 0% |
| 17 | HU Hungary | 5 147 | 0% | 0% |
| 18 | BG Bulgaria | 5 127 | 0% | 0% |
| 19 | DK Denmark | 3 182 | 0% | 0% |
| 20 | LU Luxembourg | 2 195 | 0% | 0% |
| 21 | CZ Czech Republic | 1 577 | 0% | 0% |
| 22 | RO Romania | 1 361 | 0% | 0% |
| 23 | IE Ireland | 156 | 0% | 0% |
| Total | | 3 854 345 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 78. BR - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|-------------------|----------------------------------|----------------------|
| 1 | FR | France | 7 137 539 | 44% | 1% |
| 2 | RU | Russia | 2 273 679 | 14% | 0% |
| 3 | GB | United Kingdom | 1 856 363 | 12% | 0% |
| 4 | BE | Belgium | 1 377 151 | 9% | 0% |
| 5 | DE | Germany | 1 243 363 | 8% | 0% |
| 6 | ES | Spain | 1 080 209 | 7% | 0% |
| 7 | PL | Poland | 345 617 | 2% | 0% |
| 8 | IT | Italy | 211 862 | 1% | 0% |
| 9 | FI | Finland | 96 942 | 1% | 0% |
| 10 | SE | Sweden | 88 861 | 1% | 0% |
| 11 | AT | Austria | 79 942 | 0% | 0% |
| 12 | TR | Turkey | 72 358 | 0% | 0% |
| 13 | CH | Switzerland | 51 610 | 0% | 0% |
| 14 | PT | Portugal | 31 363 | 0% | 0% |
| 15 | GR | Greece | 23 775 | 0% | 0% |
| 16 | NO | Norway | 22 023 | 0% | 0% |
| 17 | HU | Hungary | 21 461 | 0% | 0% |
| 18 | BG | Bulgaria | 21 377 | 0% | 0% |
| 19 | DK | Denmark | 13 267 | 0% | 0% |
| 20 | LU | Luxembourg | 9 152 | 0% | 0% |
| 21 | CZ | Czech Republic | 6 575 | 0% | 0% |
| 22 | RO | Romania | 5 675 | 0% | 0% |
| 23 | IE | Ireland | 650 | 0% | 0% |
| Total | | | 16 070 816 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 79. BR - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 73 | 40% | 12% |
| 2 | GB | United Kingdom | 18 | 10% | 3% |
| 3 | DE | Germany | 16 | 9% | 3% |
| 4 | IT | Italy | 15 | 8% | 2% |
| 5 | ES | Spain | 11 | 6% | 2% |
| 6 | PT | Portugal | 8 | 4% | 1% |
| 7 | RU | Russia | 8 | 4% | 1% |
| 8 | SE | Sweden | 5 | 3% | 1% |
| 9 | BE | Belgium | 5 | 3% | 1% |
| 10 | CH | Switzerland | 4 | 2% | 1% |
| 11 | PL | Poland | 4 | 2% | 1% |
| 12 | FI | Finland | 3 | 2% | 0% |
| 13 | GR | Greece | 2 | 1% | 0% |
| 14 | DK | Denmark | 2 | 1% | 0% |
| 15 | BG | Bulgaria | 1 | 1% | 0% |
| 16 | NO | Norway | 1 | 1% | 0% |
| 17 | RO | Romania | 1 | 1% | 0% |
| 18 | TR | Turkey | 1 | 1% | 0% |
| 19 | AT | Austria | 1 | 1% | 0% |
| 20 | LU | Luxembourg | 1 | 1% | 0% |
| 21 | IE | Ireland | 1 | 1% | 0% |
| 22 | CZ | Czech Republic | 1 | 1% | 0% |
| 23 | HU | Hungary | 1 | 1% | 0% |
| Total | | | 183 | 100% | 29% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 80. BR - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 55 | 42% | 12% |
| 2 | GB | United Kingdom | 14 | 11% | 3% |
| 3 | DE | Germany | 11 | 8% | 2% |
| 4 | IT | Italy | 10 | 8% | 2% |
| 5 | ES | Spain | 8 | 6% | 2% |
| 6 | RU | Russia | 5 | 4% | 1% |
| 7 | CH | Switzerland | 4 | 3% | 1% |
| 8 | BE | Belgium | 4 | 3% | 1% |
| 9 | PT | Portugal | 3 | 2% | 1% |
| 10 | FI | Finland | 3 | 2% | 1% |
| 11 | SE | Sweden | 3 | 2% | 1% |
| 12 | PL | Poland | 2 | 2% | 0% |
| 13 | LU | Luxembourg | 1 | 1% | 0% |
| 14 | AT | Austria | 1 | 1% | 0% |
| 15 | DK | Denmark | 1 | 1% | 0% |
| 16 | HU | Hungary | 1 | 1% | 0% |
| 17 | BG | Bulgaria | 1 | 1% | 0% |
| 18 | NO | Norway | 1 | 1% | 0% |
| 19 | TR | Turkey | 1 | 1% | 0% |
| 20 | GR | Greece | 1 | 1% | 0% |
| Total | | | 130 | 100% | 28% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 81. BR - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 2 301 | 34% | 3% |
| 2 | RU | Russia | 1 062 | 16% | 1% |
| 3 | ES | Spain | 884 | 13% | 1% |
| 4 | DE | Germany | 792 | 12% | 1% |
| 5 | GB | United Kingdom | 589 | 9% | 1% |
| 6 | BE | Belgium | 568 | 8% | 1% |
| 7 | IT | Italy | 126 | 2% | 0% |
| 8 | PL | Poland | 67 | 1% | 0% |
| 9 | SE | Sweden | 60 | 1% | 0% |
| 10 | PT | Portugal | 44 | 1% | 0% |
| 11 | FI | Finland | 39 | 1% | 0% |
| 12 | CH | Switzerland | 35 | 1% | 0% |
| 13 | DK | Denmark | 31 | 0% | 0% |
| 14 | AT | Austria | 28 | 0% | 0% |
| 15 | NO | Norway | 23 | 0% | 0% |
| 16 | TR | Turkey | 17 | 0% | 0% |
| 17 | HU | Hungary | 16 | 0% | 0% |
| 18 | GR | Greece | 14 | 0% | 0% |
| 19 | BG | Bulgaria | 10 | 0% | 0% |
| 20 | RO | Romania | 8 | 0% | 0% |
| 21 | LU | Luxembourg | 7 | 0% | 0% |
| 22 | CZ | Czech Republic | 5 | 0% | 0% |
| 23 | IE | Ireland | 1 | 0% | 0% |
| Total | | | 6 727 | 100% | 7% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



9.3.4. BR - Top European films 2013-2017

Table 82. BR - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------|------------|-------------------|-------------------|--------------------|------------|--------|
| 1 | Cloud Atlas | 2012 | DE / US | Tom Tykwer, ... | ImageM | 843 844 | n.a. |
| 2 | Les Misérables | 2012 | GB / US | Tom Hooper | Universal Pictures | 790 782 | n.a. |
| 3 | Las aventuras de Tadeo ... | 2012 | ES | Enrique Gato | Paramount Pictures | 593 814 | n.a. |
| 4 | Sammy's avonturen 2 | 2012 | BE / FR / IT | V. Kesteloot, ... | Warner Bros. | 276 640 | n.a. |
| 5 | Amour | 2012 | FR / DE / AT | M. Haneke | Imovision | 205 108 | n.a. |
| 6 | Rush | 2013 | GB INC / ... | Ron Howard | California Filmes | 200 455 | n.a. |
| 7 | The Family | 2013 | FR / US | Luc Besson | Paris Filmes | 157 021 | n.a. |
| 8 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 156 925 | n.a. |
| 9 | Snezhnaya koroleva | 2012 | RU | V. Barbe, ... | PlayArte | 141 500 | n.a. |
| 10 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Esfera Produções | 121 587 | n.a. |
| 11 | Los amantes pasajeros | 2013 | ES | P. Almodóvar | Paris Filmes | 116 675 | n.a. |
| 12 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 112 730 | n.a. |
| 13 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | H2O Filmes | 89 162 | n.a. |
| 14 | Quartet | 2012 | GB | Dustin Hoffman | Diamond Films | 71 430 | n.a. |
| 15 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Imovision | 70 251 | n.a. |
| 16 | En kongelig affære | 2012 | DK / SE / CZ | Nikolaj Arcel | Europa/Mares | 70 192 | n.a. |
| 17 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | ImageM | 64 142 | n.a. |
| 18 | Jagten | 2012 | DK / SE | T. Vinterberg | California Filmes | 54 187 | n.a. |
| 19 | Dans la maison | 2012 | FR | François Ozon | California Filmes | 52 496 | n.a. |
| 20 | Paris Manhattan | 2012 | FR | S. Lellouche | Europa/Mares | 50 590 | n.a. |
| 21 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | Europa Filmes | 46 114 | n.a. |
| 22 | Seven Psychopaths | 2012 | GB INC / US | M. McDonagh | Paris Filmes | 45 387 | n.a. |
| 23 | Les beaux jours | 2013 | FR | Marion Vernoux | Imovision | 34 368 | n.a. |
| 24 | Barbara | 2012 | DE | C. Petzold | Pandora Filmes | 34 237 | n.a. |
| 25 | Après mai | 2012 | FR / GB | Olivier Assayas | Imovision | 32 785 | n.a. |
| 26 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Pandora Filmes | 31 772 | n.a. |
| 27 | Renoir | 2012 | FR | Gilles Bourdos | Europa/Mares | 29 571 | n.a. |
| 28 | Une bouteille à la mer | 2011 | FR / CA / IL | Thierry Binisti | Esfera Produções | 27 777 | n.a. |
| 29 | Jeune & jolie | 2013 | FR | François Ozon | Europa Filmes | 27 608 | n.a. |
| 30 | Thérèse Desqueyroux | 2012 | FR | Claude Miller | Imovision | 27 451 | n.a. |
| 31 | Le capital | 2012 | FR | Costa-Gavras | Paris Filmes | 26 999 | n.a. |
| 32 | Augustine | 2012 | FR | Alice Winocour | Imovision | 25 997 | n.a. |
| 33 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | Imovision | 24 901 | n.a. |
| 34 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Europa/Mares | 24 421 | n.a. |
| 35 | Populaire | 2012 | FR / BE | Régis Roinsard | Paris Filmes | 22 881 | n.a. |
| 36 | 2 Days in New York | 2011 | FR / DE | Julie Delpy | California Filmes | 22 444 | n.a. |
| 37 | The Deep Blue Sea | 2011 | GB / US | Terence Davies | ImageM | 21 602 | n.a. |
| 38 | Le fils de l'autre | 2012 | FR | Lorraine Levy | Imovision | 21 314 | n.a. |
| 39 | Les adieux à la reine | 2012 | FR / ES | Benoît Jacquot | Europa/Mares | 20 572 | n.a. |
| 40 | À coeur ouvert | 2012 | FR / AR | Marion Laine | Imovision | 20 100 | n.a. |
| 41 | Tabu | 2012 | PT / DE / FR | Miguel Gomes | Espaço Filmes | 19 865 | n.a. |
| 42 | Les saveurs du Palais | 2012 | FR | Christian Vincent | Europa/Mares | 17 911 | n.a. |
| 43 | De rouille et d'os | 2012 | FR / BE | Jacques Audiard | Sony Pictures | 17 558 | n.a. |
| 44 | Le Skylab | 2011 | FR | Julie Delpy | Pandora Filmes | 17 461 | n.a. |
| 45 | Lore | 2012 | DE / AU / GB | Cate Shortland | Europa Filmes | 17 361 | n.a. |
| 46 | Camille Claudel 1915 | 2013 | FR | Bruno Dumont | California Filmes | 16 692 | n.a. |
| 47 | I, Anna | 2012 | GB / DE / FR | B. Southcombe | Imovision | 16 397 | n.a. |
| 48 | Des gens qui s'embrassent | 2013 | FR / BE | D. Thompson | Esfera Produções | 16 182 | n.a. |
| 49 | L'homme qui rit | 2012 | FR / CZ | J. P. Améris | Europa Filmes | 15 675 | n.a. |
| 50 | Elle s'en va | 2013 | FR | E. Bercot | Esfera Produções | 13 843 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 83. BR - Top 50 European films by admissions (2014)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 1 778 591 | n.a. |
| 2 | Tarzan | 2013 | DE | Reinhard Klooss | Imagem | 914 945 | n.a. |
| 3 | La belle et la bête | 2014 | FR / DE | Christophe Gans | California Filmes | 510 507 | n.a. |
| 4 | Paddington | 2014 | GB / FR | Paul King | Diamond Films | 348 781 | n.a. |
| 5 | The House of Magic | 2013 | BE | J. Degruson, ... | Imagem | 298 254 | n.a. |
| 6 | Trash | 2014 | GB / DE / BR | Stephen Daldry | Universal Pictures | 267 792 | n.a. |
| 7 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | California Filmes | 262 838 | n.a. |
| 8 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | California Filmes | 262 838 | n.a. |
| 9 | Philomena | 2013 | GB / US / FR | Stephen Frears | Paris Filmes | 188 415 | n.a. |
| 10 | La grande bellezza | 2013 | IT / FR | Paolo Sorrentino | Europa/Mares | 139 726 | n.a. |
| 11 | The Physician | 2013 | DE | Philipp Stölzl | Imagem | 95 534 | n.a. |
| 12 | Una pistola en cada mano | 2012 | ES | Cesc Gay | Pandora Filmes | 85 384 | n.a. |
| 13 | Amazonia | 2013 | FR / BR | Thierry Ragobert | Imovision | 72 627 | n.a. |
| 14 | The Love Punch | 2013 | FR / GB | Joel Hopkins | PlayArte | 62 158 | n.a. |
| 15 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Imovision | 55 283 | n.a. |
| 16 | Les garçons et Guillaume ... | 2013 | FR / BE | G. Gallienne | Europa Filmes | 50 162 | n.a. |
| 17 | Séptimo | 2013 | ES / AR | Patxi Amézcuca | 20th Century Fox | 47 839 | n.a. |
| 18 | Justin and the Knights of ... | 2013 | ES | Manuel Sicilia | PlayArte | 45 039 | n.a. |
| 19 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Imagem | 43 454 | n.a. |
| 20 | Tusen ganger god natt | 2013 | NO / IE / SE | Erik Poppe | Europa Filmes | 40 596 | n.a. |
| 21 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 40 368 | n.a. |
| 22 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | Paris Filmes | 39 686 | n.a. |
| 23 | A Most Wanted Man | 2014 | GB / US / DE | Anton Corbijn | Diamond Films | 38 147 | n.a. |
| 24 | Aimer, Boire et Chanter | 2014 | FR | Alain Resnais | Imovision | 35 847 | n.a. |
| 25 | Elle s'en va | 2013 | FR | E. Bercot | Esfera Produções | 34 114 | n.a. |
| 26 | Brasserie Romantiek | 2012 | BE | J. Vanhoebrouck | Esfera/Vitrine | 33 386 | n.a. |
| 27 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | S. Nettelbeck | Independent | 30 623 | n.a. |
| 28 | Grand Piano | 2013 | ES | Eugenio Mira | PlayArte | 29 942 | n.a. |
| 29 | Svecenikova djeca | 2013 | HR / CS | Vinko Bresan | Pandora Filmes | 29 209 | n.a. |
| 30 | La migliore offerta | 2013 | IT | G. Tornatore | Paris Filmes | 28 908 | n.a. |
| 31 | Paris Follies | 2014 | FR | Marc Fitoussi | Independent | 28 434 | n.a. |
| 32 | La cage dorée | 2013 | FR | Ruben Alves | Europa/Mares | 28 088 | n.a. |
| 33 | Saint Laurent | 2014 | FR / BE | Bertrand Bonello | Imovision | 27 796 | n.a. |
| 34 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | Europa Filmes | 22 793 | n.a. |
| 35 | Lo chiamavano Trinità... | 1970 | IT | Enzo Barboni | 20th Century Fox | 22 599 | n.a. |
| 36 | Quai d'Orsay | 2013 | FR | B. Tavernier | Imovision | 21 893 | n.a. |
| 37 | Dom Hemingway | 2013 | GB | Richard Shepard | H2O Filmes | 21 009 | n.a. |
| 38 | The Broken Circle Breakdown | 2012 | BE / NL | F. Van Groeningen | Imovision | 20 594 | n.a. |
| 39 | Viva la libertà | 2013 | IT | Roberto Andò | Europa Filmes | 20 356 | n.a. |
| 40 | Under the Skin | 2013 | GB INC / ... | Jonathan Glazer | Paris Filmes | 19 073 | n.a. |
| 41 | Casse-tête chinois | 2013 | FR / BE | Cédric Klapisch | Paris Filmes | 18 543 | n.a. |
| 42 | Le passé | 2013 | FR / IT | Asghar Farhadi | California Filmes | 18 006 | n.a. |
| 43 | Avant l'hiver | 2013 | FR / LU | Philippe Claudel | Mares Filmes | 16 810 | n.a. |
| 44 | L'extravagant voyage du ... | 2013 | FR / CA | J. P. Jeunet | California Filmes | 16 365 | n.a. |
| 45 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Paris Filmes | 15 294 | n.a. |
| 46 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Paris Filmes | 14 926 | n.a. |
| 47 | The Two Faces of January | 2014 | GB / FR / US | Hossein Amini | Imagem | 13 334 | n.a. |
| 48 | La jalousie | 2013 | FR | Philippe Garrel | Independent | 13 069 | n.a. |
| 49 | Swim Little Fish Swim | 2013 | FR | R. Amar, L. Bessis | Pandora Filmes | 12 910 | n.a. |
| 50 | A Clockwork Orange | 1971 | GB / US | Stanley Kubrick | Independent | 12 615 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 84. BR - Top 50 European films by admissions (2015)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|--------------------|-------------------------|--------------------|------------|--------|
| 1 | The Little Prince | 2015 | FR / US | Mark Osborne | Paris Filmes | 2 051 023 | 600 |
| 2 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 1 453 833 | 437 |
| 3 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 764 058 | 136 |
| 4 | Love, Rosie | 2014 | DE / GB | Christian Ditter | Imagem | 488 354 | 317 |
| 5 | Snezhnaya koroleva 2 ... | 2014 | RU | Aleksey Tsitsilin | California Filmes | 396 557 | 485 |
| 6 | The Woman in Black 2: ... | 2014 | GB INC / US / ... | Tom Harper | Diamond Filmes | 356 463 | 330 |
| 7 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | California Filmes | 202 044 | 277 |
| 8 | The Salt of the Earth | 2014 | FR / BR / IT | J. Ribeiro Salgado, ... | Imovision | 129 327 | 38 |
| 9 | The Gunman | 2015 | ES / GB / FR / ... | Pierre Morel | Paris Filmes | 126 632 | 280 |
| 10 | Samba | 2014 | FR | Olivier Nakache, ... | California Filmes | 115 446 | 68 |
| 11 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Universal Pictures | 113 024 | 326 |
| 12 | Kidnapping Mr. Heineken | 2015 | BE / NL / US / ... | Daniel Alfredson | Imagem | 107 748 | 72 |
| 13 | Qu'est-ce qu'on a fait au ... | 2014 | FR | P. de Chauveron | Europa Filmes | 96 759 | 110 |
| 14 | Grace of Monaco | 2014 | FR / US / BE / ... | Olivier Dahan | PlayArte | 89 563 | 110 |
| 15 | Mary's Land | 2013 | ES | J. M. Cotelo | Independent | 83 344 | 48 |
| 16 | Ida | 2013 | PL / DK | P. Pawlikowski | Zeta Filmes | 79 123 | 28 |
| 17 | Minuscule - La vallée des ... | 2013 | FR / BE | H. Giraud, T. Szabo | Paris Filmes | 74 251 | 170 |
| 18 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Paris Filmes | 71 712 | 25 |
| 19 | Deux jours, une nuit | 2014 | BE / FR / IT | Luc Dardenne, ... | Imovision | 51 072 | 24 |
| 20 | Le Week-End | 2013 | GB / FR | Roger Michell | Alpha Filmes | 43 892 | 23 |
| 21 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | California Filmes | 43 342 | 29 |
| 22 | Der 7bte Zwerg | 2014 | DE | Boris Aljinovic, ... | Paris Filmes | 42 356 | 97 |
| 23 | Les vacances du petit Nicolas | 2014 | FR | Laurent Tirard | Imovision | 42 167 | 25 |
| 24 | Love | 2015 | FR / BE | Gaspar Noé | Imovision | 36 183 | 48 |
| 25 | Leviathan | 2014 | RU | A. Zvyagintsev | Imovision | 35 941 | 19 |
| 26 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 33 514 | 40 |
| 27 | 45 Years | 2015 | GB | Andrew Haigh | Imovision | 31 191 | 21 |
| 28 | La Vénus à la fourrure | 2013 | FR / PL | Roman Polanski | California Filmes | 28 799 | 33 |
| 29 | Une nouvelle amie | 2014 | FR | François Ozon | Imovision | 28 796 | 22 |
| 30 | Barbecue | 2014 | FR | Eric Lavaine | Independent | 27 847 | 25 |
| 31 | Olmo & the Seagull | 2015 | DK / BR / FR / ... | P. Costa, L. Glob | Pandora Filmes | 26 968 | 24 |
| 32 | Sous les jupes des filles | 2014 | FR | Audrey Dana | Mares Filmes | 25 818 | 34 |
| 33 | Adieu au langage | 2014 | CH / FR | Jean-Luc Godard | Imovision | 25 171 | 23 |
| 34 | Macbeth | 2015 | GB / FR | Justin Kurzel | Diamond Filmes | 24 854 | 48 |
| 35 | L'homme qu'on aimait trop | 2014 | FR | André Téchiné | Mares Filmes | 23 171 | 29 |
| 36 | Timbuktu | 2014 | FR / MR | A. Sissako | Imovision | 21 859 | 8 |
| 37 | Dans la cour | 2014 | FR | Pierre Salvadori | Mares Filmes | 21 370 | 15 |
| 38 | Roger Waters the Wall | 2014 | GB | S. Evans, R. Waters | Independent | 20 655 | 117 |
| 39 | Amy | 2015 | GB / US | Asif Kapadia | Independent | 20 473 | 27 |
| 40 | Miss You Already | 2015 | GB | C. Hardwicke | Imagem | 19 850 | 65 |
| 41 | Gemma Boverly | 2014 | FR | Anne Fontaine | Mares Filmes | 19 345 | 26 |
| 42 | Phoenix | 2014 | DE / PL | Christian Petzold | Imovision | 18 976 | 14 |
| 43 | Third Person | 2013 | GB / US / DE / .. | Paul Haggis | PlayArte | 18 942 | 41 |
| 44 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Paris Filmes | 18 920 | 44 |
| 45 | Im Labyrinth des Schweigens | 2014 | DE | Giulio Ricciarelli | Mares Filmes | 17 113 | 29 |
| 46 | A Little Chaos | 2014 | GB | Alan Rickman | Imagem | 16 792 | 21 |
| 47 | Vivir es fácil con los ojos ... | 2013 | ES | David Trueba | California Filmes | 16 696 | 13 |
| 48 | Journal d'une femme de ... | 2015 | FR / BE | Benoît Jacquot | Mares Filmes | 15 747 | 19 |
| 49 | Avis de mistral | 2014 | FR | Rose Bosch | Alpha Filmes | 15 193 | 12 |
| 50 | Turist | 2014 | SE / DK / FR / ... | Ruben Östlund | California Filmes | 14 127 | 10 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 85. BR - Top 50 European films by admissions (2016)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 380 625 | 121 |
| 2 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 312 358 | 270 |
| 3 | Masha i Medved: ... | 2015 | RU | M. Nefedova, ... | Paris Filmes | 265 360 | 472 |
| 4 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Imagem | 205 985 | 312 |
| 5 | Julieta | 2016 | ES | Pedro Almodóvar | Universal Pictures | 198 537 | 67 |
| 6 | Atrapa la bandera | 2015 | ES | Enrique Gato | Paramount Pictures | 157 454 | 347 |
| 7 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Imagem | 134 502 | 93 |
| 8 | Carol | 2015 | GB / US / AU | Todd Haynes | Mares Filmes | 133 600 | 77 |
| 9 | Truman | 2015 | ES / AR | Cesc Gay | Pandora Filmes | 133 300 | 48 |
| 10 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | Toby Genkel, ... | Paris Filmes | 132 291 | 238 |
| 11 | I.T. | 2016 | IE / FR / US | John Moore | Imagem | 121 461 | 176 |
| 12 | The Hollow | 2015 | GB / US / IE | Corin Hardy | PlayArte | 91 773 | 112 |
| 13 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Paris Filmes | 85 857 | 100 |
| 14 | Blood Father | 2016 | FR | J. F. Richet | California Filmes | 60 865 | 151 |
| 15 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 56 032 | 32 |
| 16 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | Fênix Filmes | 53 918 | 27 |
| 17 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 49 470 | 23 |
| 18 | A Hologram for the King | 2016 | GB / FR / ... | Tom Tykwer | Mares Filmes | 48 383 | 84 |
| 19 | The Lady in the Van | 2015 | GB | Nicholas Hytner | Sony Pictures | 42 331 | 30 |
| 20 | Chocolat | 2016 | FR | Roschdy Zem | California Filmes | 39 755 | 64 |
| 21 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 37 826 | 36 |
| 22 | Nine Lives | 2016 | FR / CN / CA | Barry Sonnenfeld | Diamond Films | 36 516 | 132 |
| 23 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Mares Filmes | 32 238 | 26 |
| 24 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | California Filmes | 30 318 | 43 |
| 25 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | Mares Filmes | 26 713 | 30 |
| 26 | Francofonia | 2015 | FR / DE / NL | Aleksandr Sokurov | Imovision | 26 375 | 22 |
| 27 | Tini: El gran cambio de ... | 2016 | ES / IT / AR | J. P. Buscarini | Walt Disney | 26 143 | 97 |
| 28 | Genius | 2016 | GB INC / US | Michael Grandage | Diamond Films | 24 685 | 40 |
| 29 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 24 496 | 122 |
| 30 | Eye in the Sky | 2015 | GB | Gavin Hood | Paris Filmes | 23 508 | 68 |
| 31 | Diplomatie | 2014 | FR / DE | V. Schlöndorff | Pandora Filmes | 22 711 | 11 |
| 32 | La corrispondenza | 2016 | IT | G. Tornatore | PlayArte | 21 700 | 46 |
| 33 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Mares Filmes | 19 414 | 16 |
| 34 | Kollektivet | 2016 | DK / SE / NL | T. Vinterberg | California Filmes | 19 196 | 11 |
| 35 | La pazza gioia | 2016 | IT / FR | Paolo Virzì | Imovision | 19 006 | 21 |
| 36 | Ich seh, Ich seh | 2014 | AT | S. Fiala, V. Franz | PlayArte | 18 967 | 56 |
| 37 | La French | 2014 | FR / BE | Cédric Jimenez | Imovision | 18 134 | 69 |
| 38 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Pandora Filmes | 17 907 | 18 |
| 39 | Le tout nouveau testament | 2015 | BE / LU / FR | J. van Dormael | Imovision | 17 452 | 9 |
| 40 | Mon roi | 2015 | FR | Maiwenn | Mares Filmes | 15 215 | 23 |
| 41 | Elser | 2015 | DE | O. Hirschbiegel | Mares Filmes | 15 006 | 31 |
| 42 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | Diamond Films | 14 573 | 37 |
| 43 | Valley of Love | 2015 | FR / BE | G. Nicloux | Imovision | 13 449 | 29 |
| 44 | Les anarchistes | 2015 | FR | Elie Wajeman | Imovision | 13 228 | 14 |
| 45 | Asphalte | 2015 | FR | S. Benchetrit | Pandora Filmes | 12 414 | 9 |
| 46 | La loi du marché | 2015 | FR | Stéphane Brizé | Imovision | 11 579 | 4 |
| 47 | Il racconto dei racconti | 2015 | IT / FR | Matteo Garrone | Mares Filmes | 11 309 | 46 |
| 48 | Quo vado? | 2016 | IT | G. Nunziante | Vitrine Filmes | 11 042 | 17 |
| 49 | Astérix: Le domaine des ... | 2014 | FR / BE | Louis Clichy, ... | Independent | 10 933 | 62 |
| 50 | Barcelona, nit d'estiu | 2013 | ES | Dani de la Orden | Pandora Filmes | 10 914 | 14 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 86. BR - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------------|------------|--------------------|--------------------|--------------------|------------|--------|
| 1 | Ballerina | 2016 | FR / CA | E. Summer, ... | Paris Filmes | 550 261 | 461 |
| 2 | Valerian and the City of a ... | 2017 | FR / CN / US / ... | Luc Besson | Diamond Films | 501 484 | 857 |
| 3 | Nevesta | 2017 | RU | S. Podgaevskiy | Paris Filmes | 315 876 | 354 |
| 4 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Imagem | 312 536 | 544 |
| 5 | Tadeo Jones 2: El secreto del ... | 2017 | ES | D. Alonso, E. Gato | Paramount Pictures | 174 669 | 584 |
| 6 | Happy Family | 2017 | DE / GB | Holger Tappe | Paris Filmes | 148 635 | 341 |
| 7 | Snezhnaya koroleva 3. Ogon ... | 2016 | RU | Aleksey Tsitsilin | California Filmes | 131 059 | 293 |
| 8 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 105 332 | 73 |
| 9 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Imovision | 95 738 | 38 |
| 10 | Mr & Mme Adelman | 2017 | FR / BE | Nicolas Bedos | Imovision | 91 179 | 36 |
| 11 | A Stork's Journey | 2017 | DE / BE / LU / ... | T. Genkel, ... | PlayArte | 69 223 | 243 |
| 12 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | Paris Filmes | 65 469 | 102 |
| 13 | Loving Vincent | 2017 | PL / GB / CH / ... | D. Kobiela, ... | Europa Filmes | 63 580 | 39 |
| 14 | Zashchitniki | 2017 | RU | Sarik Andreasyan | Paris Filmes | 58 127 | 123 |
| 15 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 47 358 | 33 |
| 16 | The Snowman | 2017 | GB INC / US / ... | Tomas Alfredson | Universal Pictures | 44 370 | 46 |
| 17 | Paris pieds nus | 2016 | FR / BE | D. Abel, F. Gordon | Pandora Filmes | 43 792 | 28 |
| 18 | Un sac de billes | 2017 | FR / CA / CZ | Christian Duguay | Paris Filmes | 42 131 | 32 |
| 19 | Breathe | 2017 | GB | Andy Serkis | Diamond Films | 33 607 | 97 |
| 20 | Churchill | 2017 | GB | J. Teplitzky | California Filmes | 33 598 | 30 |
| 21 | Lady Macbeth | 2016 | GB | William Oldroyd | California Filmes | 28 374 | 23 |
| 22 | Два дня | 2011 | RU | Dunya Smirnova | Vitrine Filmes | 28 278 | 38 |
| 23 | I Am Not Your Negro | 2016 | FR / US / DE / ... | Raoul Peck | Imovision | 26 172 | 23 |
| 24 | The Promise | 2016 | ES / US | Terry George | Diamond Films | 25 870 | 73 |
| 25 | Médecin de campagne | 2016 | FR | Thomas Lilti | Cineart | 24 676 | 31 |
| 26 | A Quiet Passion | 2016 | GB INC / BE / ... | Terence Davies | Cineart | 23 949 | 35 |
| 27 | Mal de pierres | 2016 | FR / BE / CA | Nicole Garcia | Mares Filmes | 23 556 | 38 |
| 28 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Sony Pictures | 21 310 | 16 |
| 29 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Diamond Films | 19 961 | 49 |
| 30 | Les grands esprits | 2017 | FR | O. Ayache-Vidal | Imovision | 19 288 | 19 |
| 31 | Un profil pour deux | 2017 | AT / FR / BE / ... | S. Robelin | Paris Filmes | 19 173 | 28 |
| 32 | Frantz | 2016 | FR / DE | François Ozon | California Filmes | 18 325 | 18 |
| 33 | Le Redoutable | 2017 | FR | M. Hazanavicius | Imovision | 17 761 | 32 |
| 34 | Kiki, el amor se hace | 2016 | ES | Paco León | Imovision | 17 608 | 29 |
| 35 | Kedi | 2016 | TR / US | Torun Ceyda | Espago Filmes | 17 354 | 17 |
| 36 | Denial | 2016 | GB INC / US | Mick Jackson | Sony Pictures | 17 259 | 27 |
| 37 | Les beaux jours d'Aranjuez | 2016 | FR / DE / PT | Wim Wenders | Imovision | 16 354 | 23 |
| 38 | Noces | 2016 | FR / BE / PK / ... | Stephan Streker | Cineart | 16 276 | 15 |
| 39 | Powidoki | 2016 | PL | Andrzej Wajda | Imovision | 16 073 | 19 |
| 40 | Manifesto | 2015 | DE | Julian Rosefeldt | Mares Filmes | 14 130 | 30 |
| 41 | Rodin | 2017 | FR / BE / US | Jacques Doillon | Mares Filmes | 14 029 | 29 |
| 42 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 14 026 | 11 |
| 43 | Personal Shopper | 2016 | FR / DE / CZ | Olivier Assayas | Imovision | 13 738 | 30 |
| 44 | Toivon tuolla puolen | 2017 | FI / DE | Aki Kaurismäki | Imovision | 13 648 | 21 |
| 45 | Es war einmal in Deutschland... | 2017 | DE / LU / BE | Sam Garbarski | Mares Filmes | 13 110 | 23 |
| 46 | Telle mère, telle fille | 2017 | FR | Noémie Saglio | California Filmes | 12 948 | 21 |
| 47 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | California Filmes | 12 753 | 13 |
| 48 | L'attesa | 2015 | IT / FR | Piero Messina | California Filmes | 12 719 | 17 |
| 49 | Planetarium | 2016 | FR / BE | R. Zlotowski | California Filmes | 12 216 | 32 |
| 50 | Arnaud fait son 2e film | 2015 | FR | Arnaud Viard | California Filmes | 12 119 | 21 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



9.3.5. BR - Who is distributing European films?

Table 87. BR - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Paris Filmes | 1 221 585 | 32% | 8% | 11 | 6.0% | 1 502 | 22% |
| 2 | Diamond Films | 580 922 | 15% | 28% | 4 | 2.2% | 1 076 | 16% |
| 3 | Imovision | 410 349 | 11% | 59% | 31 | 16.9% | 437 | 6% |
| 4 | Imagem | 313 336 | 8% | 15% | 2 | 1.1% | 547 | 8% |
| 5 | California Filmes | 259 429 | 7% | 28% | 15 | 8.2% | 670 | 10% |
| 6 | Paramount Pictures | 174 704 | 5% | 2% | 2 | 1.1% | 585 | 9% |
| 7 | Mares Filmes | 165 429 | 4% | 77% | 27 | 14.8% | 409 | 6% |
| 8 | Universal Pictures | 149 702 | 4% | 0% | 2 | 1.1% | 119 | 2% |
| 9 | Sony Pictures | 102 455 | 3% | 1% | 5 | 2.7% | 91 | 1% |
| 10 | PlayArte | 69 241 | 2% | 15% | 2 | 1.1% | 244 | 4% |
| | Other distributors | 407 193 | 11% | 0% | 82 | 44.8% | 1 047 | 16% |
| | Total distributors | 3 854 345 | 100% | 2% | 183 | 100.0% | 6 727 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



10. MARKET PROFILE: CANADA

10.1. CA - 2017 at a glance

Table 88. CA - Cinema market at a glance (2017)

| | | | |
|--|--------|--|-------|
| Population (in millions) | 36.7 | Theatrical feature films produced | 92 |
| GDP per capita (in EUR) | 39 713 | Theatrical first releases in market | 393 |
| Screens | 3 107 | Gross box office (in M EUR) | 858.0 |
| Digital screens | 3 107 | Admissions (in millions) | 108.7 |
| Screens per million inhabitants | 85 | Avg ticket price (in EUR) | 7.9 |

Sources: IMF, Comscore, MPAA / IHS, European Audiovisual Observatory / LUMIERE

Table 89. CA – Benchmark (2017)

| | AU | VE | CA | PL | AR |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 24.8 | 30.5 | 36.7 | 38.0 | 44.1 |
| Screens | 2 210 | 427 | 3 107 | 1 338 | 963 |
| Screens per million inhabitants | 89 | 14 | 85 | 35 | 22 |
| Admissions in millions | 85.0 | 22.5 | 108.7 | 56.6 | 49.4 |
| Admissions per capita | 3.4 | 0.7 | 3.0 | 1.5 | 1.1 |
| Admissions per screen | 50 957 | 44 058 | 56 304 | 30 123 | 31 905 |
| GBO in MEUR | 817.1 | 79.9 | 858.0 | 251.7 | 259.4 |
| Average ticket price in EUR | 9.6 | 3.5 | 7.9 | 4.4 | 5.3 |
| Film releases ¹⁾ | 685 | 182 | 459 | 500 | 537 |
| Admissions per release ¹⁾ | 112 790 | 111 761 | 236 660 | 112 697 | 87 344 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

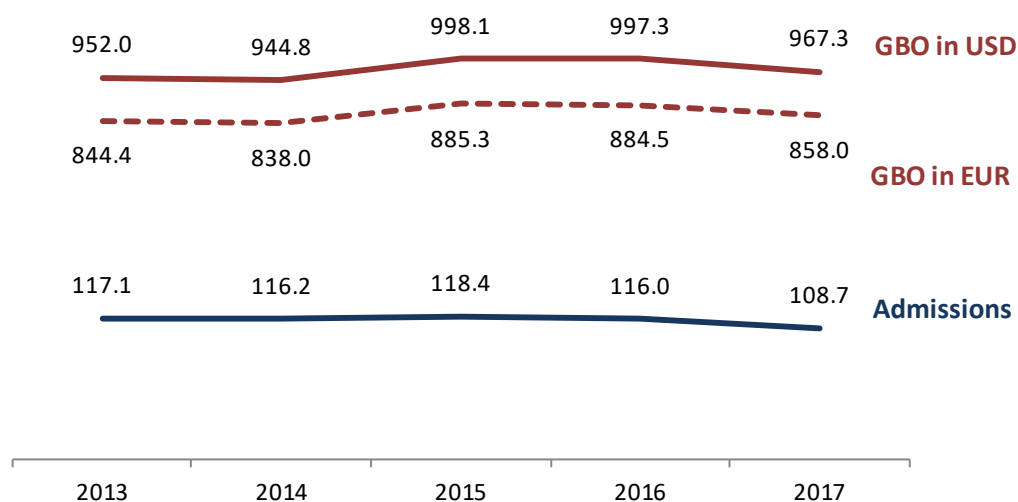


10.2. CA - General market characteristics

10.2.1. CA - Market trends

Figure 53. CA - Box office trend (2013-2017)

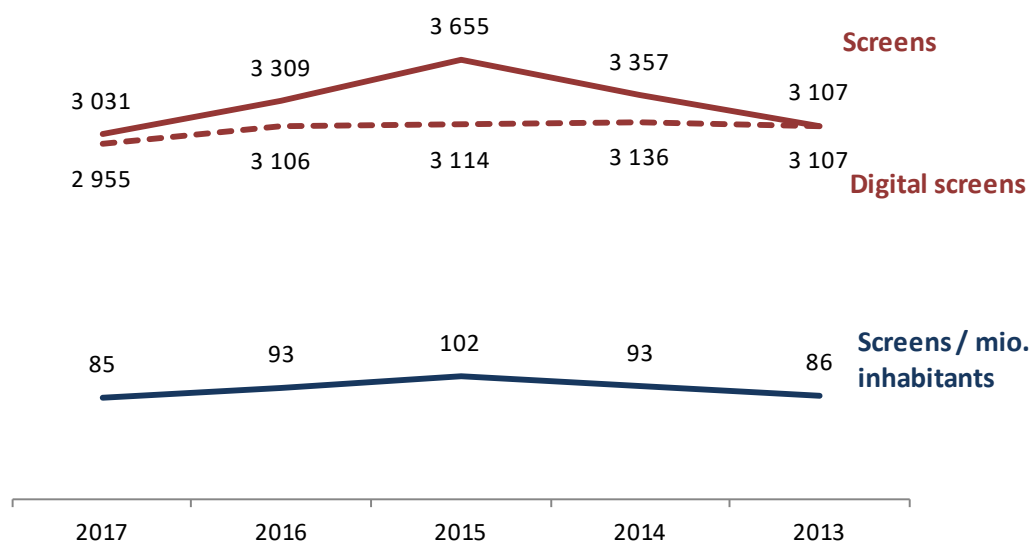
In millions; GBO in EUR converted at average annual bid rate



Sources: Comscore

Figure 54. CA - Screen development (2013-2017)

Screens in units; Inhabitants in millions

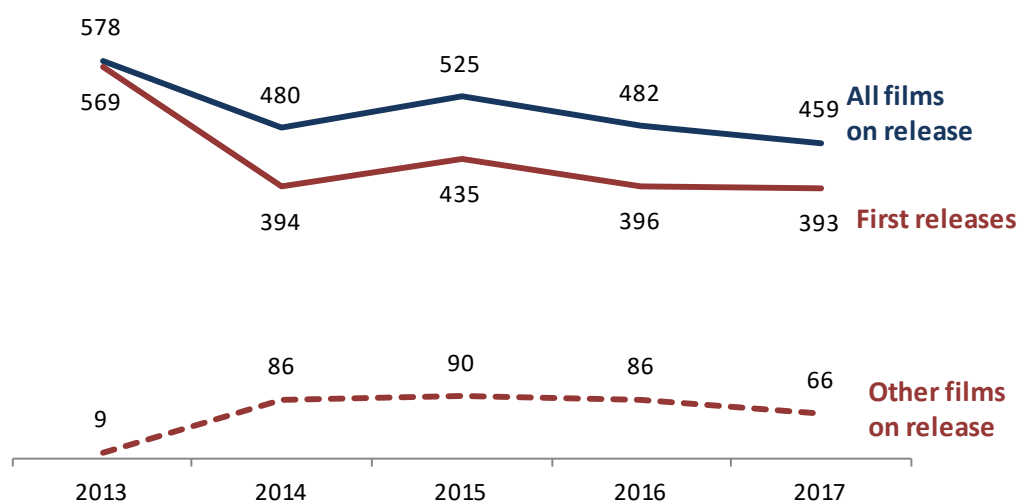


Sources: MPAA / IHS, IMF



Figure 55. CA - Development of film releases (2013-2017)

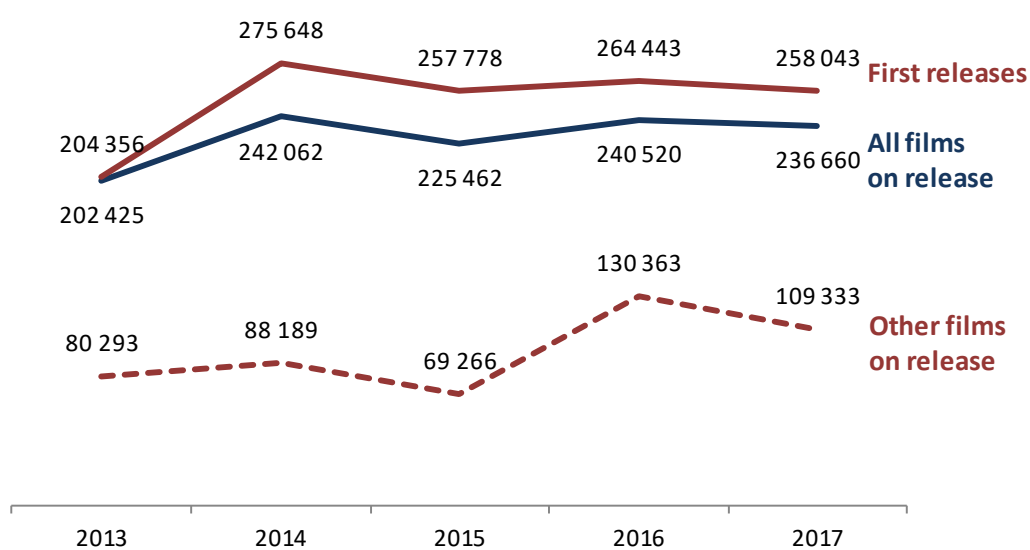
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Sources: European Audiovisual Observatory / LUMIERE, Comscore

Figure 56. CA - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Sources: European Audiovisual Observatory / LUMIERE, Comscore



10.2.2. CA - Market concentration in 2017

Table 90. CA - Concentration of admissions and prints (2017)

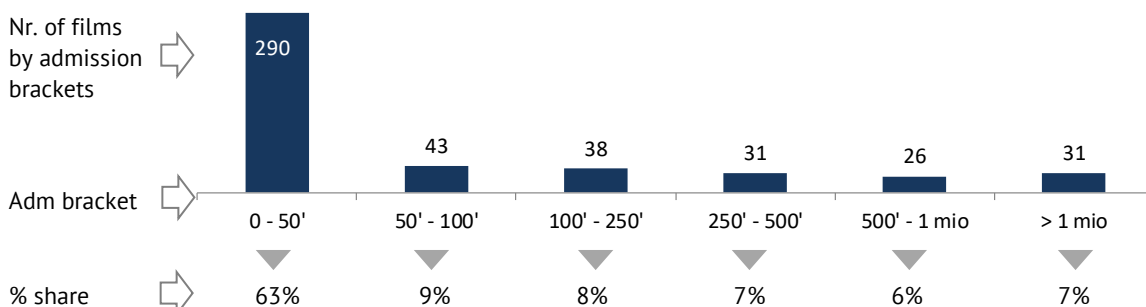
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 36 192 854 | 33% | n.a. | n.a. |
| Top 20 | 53 707 070 | 49% | n.a. | n.a. |
| Top 30 | 65 274 832 | 60% | n.a. | n.a. |
| Top 50 | 81 746 539 | 75% | n.a. | n.a. |
| Top 100 | 99 012 267 | 91% | n.a. | n.a. |
| Other 359 films | 9 614 721 | 9% | n.a. | n.a. |
| All films on release | 108 626 988 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 57. CA - Number of films on release by admission brackets (2017)

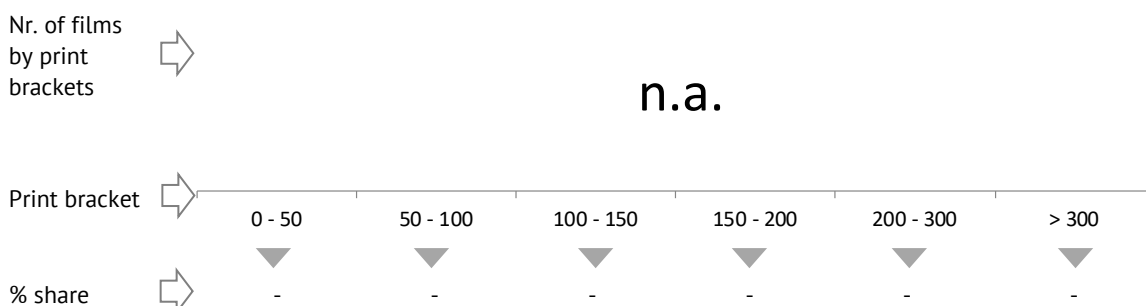
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 58. CA - Number of films on release by print brackets (2017)

Print brackets in units

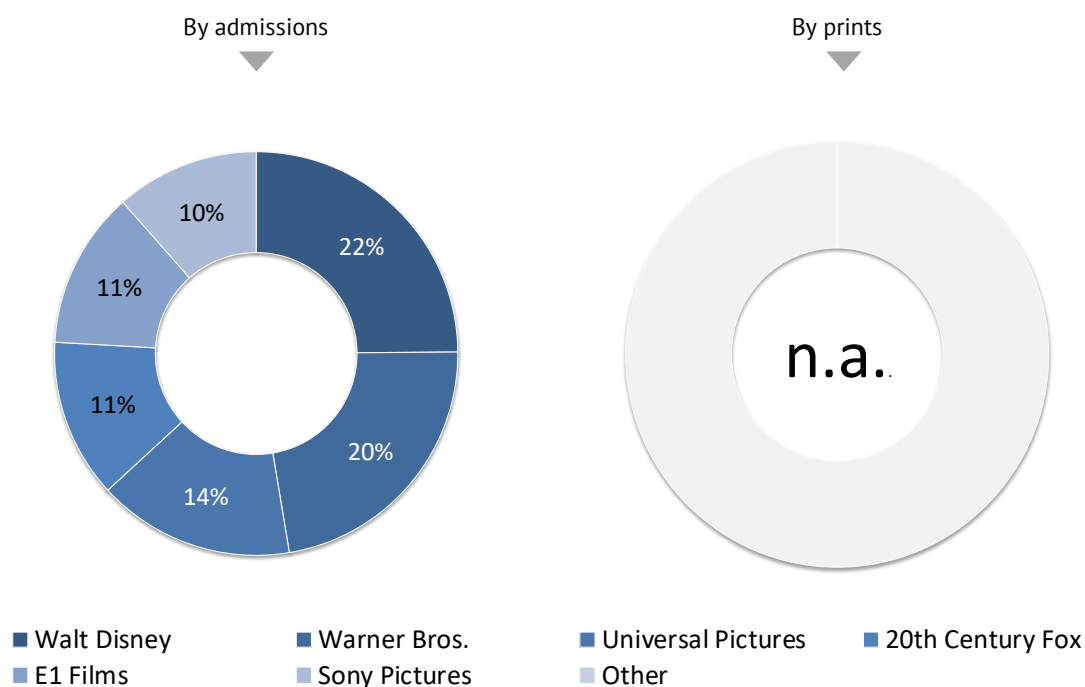


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 59. CA - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 91. CA - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

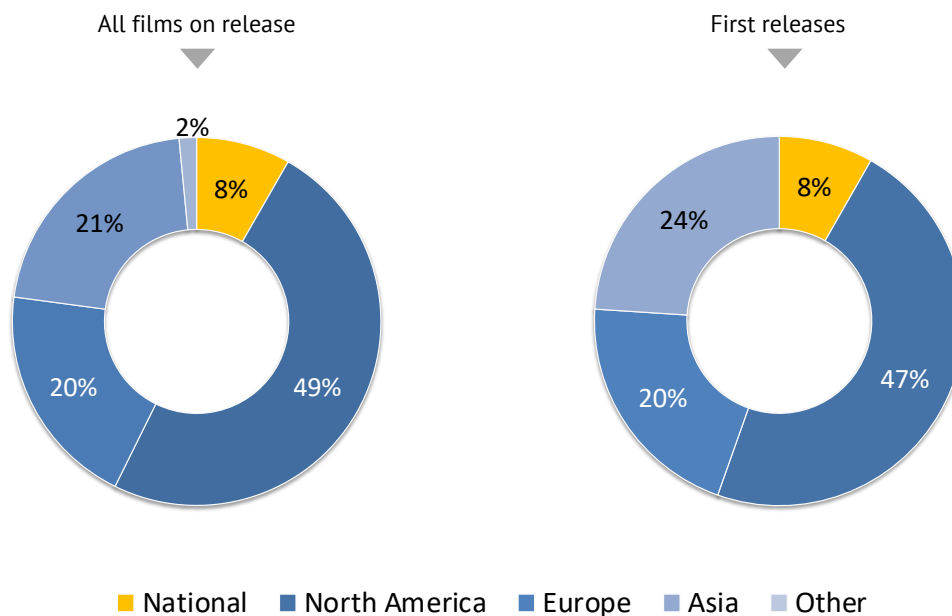
| Rank | Distributor | Admissions | % share of admissions | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|--------------------|-----------------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Walt Disney | 23 584 613 | 22% | 2 144 056 | 11 | 2% | n.a. | n.a. |
| 2 | Warner Bros. | 21 313 029 | 20% | 710 434 | 30 | 7% | n.a. | n.a. |
| 3 | Universal Pictures | 14 969 961 | 14% | 650 868 | 23 | 5% | n.a. | n.a. |
| 4 | 20th Century Fox | 12 070 365 | 11% | 670 576 | 18 | 4% | n.a. | n.a. |
| 5 | E1 Films | 11 949 382 | 11% | 265 542 | 45 | 10% | n.a. | n.a. |
| 6 | Sony Pictures | 10 900 065 | 10% | 320 590 | 34 | 7% | n.a. | n.a. |
| 7 | Paramount Pictures | 4 975 521 | 5% | 310 970 | 16 | 3% | n.a. | n.a. |
| 8 | Elevation Pictures | 2 423 215 | 2% | 69 235 | 35 | 8% | n.a. | n.a. |
| 9 | VVS Films | 2 211 528 | 2% | 221 153 | 10 | 2% | n.a. | n.a. |
| 10 | Mongrel Media | 1 013 224 | 1% | 26 664 | 38 | 8% | n.a. | n.a. |
| | Other distributors | 3 216 085 | 3% | 16 161 | 199 | 43% | n.a. | n.a. |
| | Total distributors | 108 626 988 | 100% | 236 660 | 459 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

10.2.3. CA - Market share by origin

Figure 60. CA - Film releases by region of origin (2017)

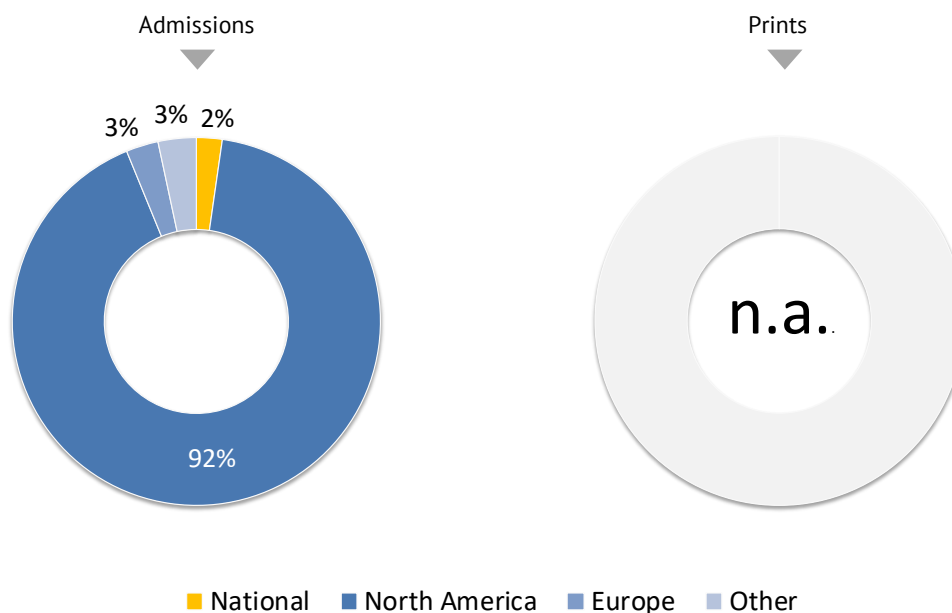
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 61. CA - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



10.2.4. CA - Top films 2017

Table 92. CA - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 5 345 472 | n.a. |
| 2 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 4 469 818 | n.a. |
| 3 | Star Wars: Episode VIII - ... | 2017 | US | Rian Johnson | Walt Disney | 4 461 485 | n.a. |
| 4 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 3 816 011 | n.a. |
| 5 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 3 595 681 | n.a. |
| 6 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 3 493 611 | n.a. |
| 7 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 3 068 758 | n.a. |
| 8 | Despicable Me 3 | 2017 | US | K. Balda, ... | Universal Pictures | 2 938 106 | n.a. |
| 9 | Logan | 2017 | US | J. Mangold | 20th Century Fox | 2 511 353 | n.a. |
| 10 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 2 492 559 | n.a. |
| 11 | Dunkirk | 2017 | GB INC / US / ... | C. Nolan | Warner Bros. | 2 442 179 | n.a. |
| 12 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 2 051 672 | n.a. |
| 13 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 2 002 840 | n.a. |
| 14 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 1 914 963 | n.a. |
| 15 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 1 726 977 | n.a. |
| 16 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 1 639 244 | n.a. |
| 17 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Warner Bros. | 1 601 735 | n.a. |
| 18 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 1 423 477 | n.a. |
| 19 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 1 412 530 | n.a. |
| 20 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 1 298 599 | n.a. |
| 21 | Baby Driver | 2017 | GB INC / US | Edgar Wright | Sony Pictures | 1 291 487 | n.a. |
| 22 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 1 266 978 | n.a. |
| 23 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 1 168 263 | n.a. |
| 24 | La La Land | 2016 | US | Damien Chazelle | E1 Films | 1 145 908 | n.a. |
| 25 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 1 145 408 | n.a. |
| 26 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 1 144 763 | n.a. |
| 27 | The Hitman's Bodyguard | 2017 | US / CN / ... | Patrick Hughes | VVS Films | 1 114 153 | n.a. |
| 28 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 1 112 338 | n.a. |
| 29 | John Wick: Chapter 2 | 2017 | US / HK | Chad Stahelski | E1 Films | 1 089 649 | n.a. |
| 30 | Get Out | 2017 | US / JP | Jordan Peele | Universal Pictures | 1 088 815 | n.a. |
| 31 | Coco | 2017 | US | L. Unkrich, ... | Walt Disney | 1 063 312 | n.a. |
| 32 | Jumanji: Welcome to the Jungle | 2017 | US | Jake Kasdan | Sony Pictures | 999 654 | n.a. |
| 33 | Wonder | 2017 | US / HK | Stephen Chbosky | E1 Films | 988 750 | n.a. |
| 34 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 984 260 | n.a. |
| 35 | Murder on the Orient Express | 2017 | US / MT | Kenneth Branagh | 20th Century Fox | 982 290 | n.a. |
| 36 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 972 267 | n.a. |
| 37 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 936 421 | n.a. |
| 38 | Hidden Figures | 2016 | US | Theodore Melfi | 20th Century Fox | 918 272 | n.a. |
| 39 | A Bad Moms Christmas | 2017 | US / CN | Jon Lucas, S. Moore | E1 Films | 909 939 | n.a. |
| 40 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 866 164 | n.a. |
| 41 | Bon Cop Bad Cop 2 | 2017 | CA | Alain Desrochers | E1 Films | 766 109 | n.a. |
| 42 | De père en flic 2 | 2017 | CA | Emile Gaudreault | E1 Films | 765 672 | n.a. |
| 43 | Lion | 2016 | AU / GB / US | Garth Davis | E1 Films | 739 624 | n.a. |
| 44 | The LEGO Ninjago Movie | 2017 | US / DK | Charlie Bean, ... | Warner Bros. | 722 951 | n.a. |
| 45 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 700 215 | n.a. |
| 46 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 680 704 | n.a. |
| 47 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | Universal Pictures | 639 835 | n.a. |
| 48 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 627 403 | n.a. |
| 49 | Atomic Blonde | 2017 | US / SE | David Leitch | Universal Pictures | 610 759 | n.a. |
| 50 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 597 106 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

10.3. CA - Market potential for European films

10.3.1. CA - Market volume for European films

Table 93. CA - Overview market volume for European films (2017)

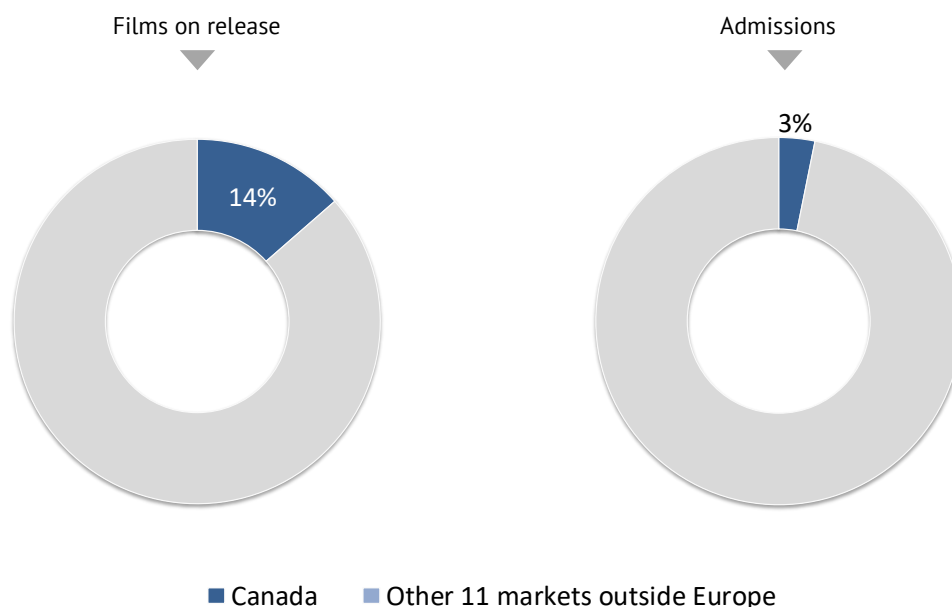
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|------------|-------------------|--------------|
| Admissions | 3 076 411 | 3% | 108 626 988 |
| GBO (in EUR) | 24 285 873 | 3% | 857 516 482 |
| Films on release | 91 | 20% | 459 |
| - First releases | 80 | 20% | 393 |
| - Other | 11 | 17% | 66 |
| Prints | n.a. | n.a. | n.a. |
| Average admissions per first release | 37 100 | - | 258 043 |
| Average prints per first release | n.a. | - | n.a. |
| Average admissions per other release | 9 855 | - | 109 333 |
| Average prints per other release | n.a. | - | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 62. CA - Weight of Canada as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



10.3.2. CA - Concentration among European films

Table 94. CA - Concentration of admissions and prints for European films (2017)

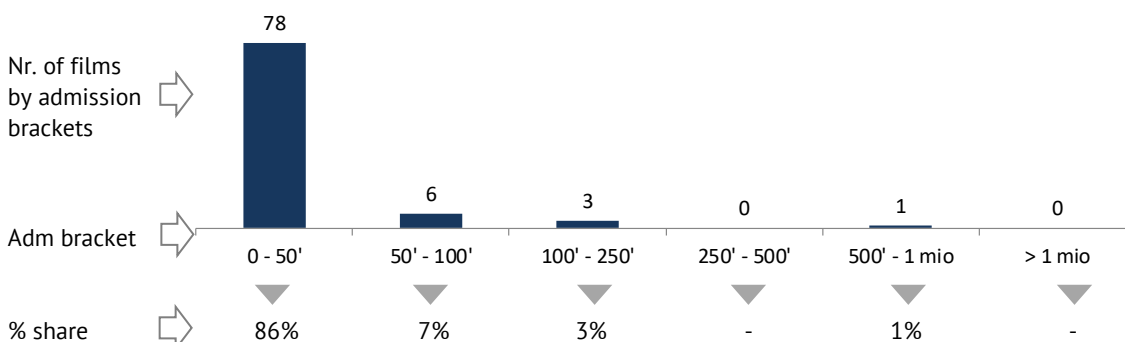
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 2 085 853 | 68% | n.a. | n.a. |
| Top 20 | 2 501 565 | 81% | n.a. | n.a. |
| Top 30 | 2 778 646 | 90% | n.a. | n.a. |
| Top 50 | 3 011 288 | 98% | n.a. | n.a. |
| Other 47 films | 65 123 | 2% | n.a. | n.a. |
| All films on release | 3 076 411 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 63. CA - Number of European films on release by admission brackets (2017)

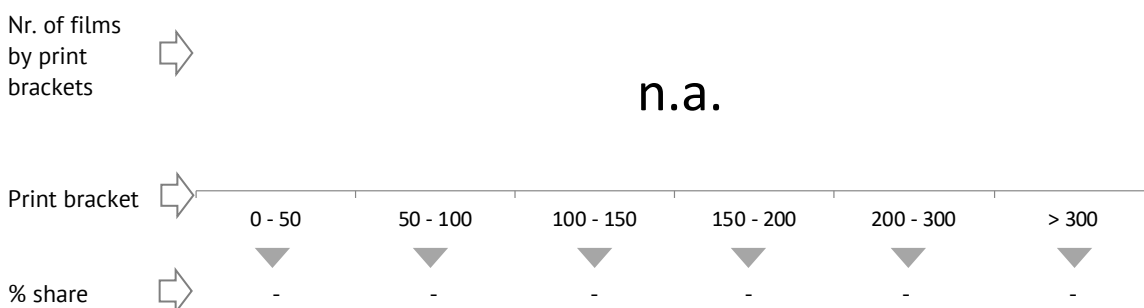
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 64. CA - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



10.3.3. CA - European films by country of origin

Table 95. CA - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|----------------|------------------|---|-----------------------------------|
| 1 | FR | France | 1 342 021 | 44% | 7% |
| 2 | GB | United Kingdom | 861 016 | 28% | 6% |
| 3 | IE | Ireland | 321 119 | 10% | 1% |
| 4 | ES | Spain | 171 495 | 6% | 1% |
| 5 | PL | Poland | 110 099 | 4% | 1% |
| 6 | DE | Germany | 74 596 | 2% | 2% |
| 7 | SE | Sweden | 54 890 | 2% | 1% |
| 8 | HR | Croatia | 53 993 | 2% | 0% |
| 9 | TR | Turkey | 32 455 | 1% | 0% |
| 10 | IT | Italy | 28 022 | 1% | 0% |
| 11 | CH | Switzerland | 9 301 | 0% | 0% |
| 12 | DK | Denmark | 7 811 | 0% | 1% |
| 13 | RO | Romania | 5 616 | 0% | 0% |
| 14 | RU | Russia | 3 100 | 0% | 0% |
| 15 | BE | Belgium | 547 | 0% | 0% |
| 16 | NO | Norway | 180 | 0% | 0% |
| 17 | BG | Bulgaria | 150 | 0% | 0% |
| Total | | | 3 076 411 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 96. CA - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|-------------------|----------------------------------|----------------------|
| 1 | FR | France | 10 594 175 | 44% | 1% |
| 2 | GB | United Kingdom | 6 797 055 | 28% | 1% |
| 3 | IE | Ireland | 2 534 960 | 10% | 0% |
| 4 | ES | Spain | 1 353 815 | 6% | 0% |
| 5 | PL | Poland | 869 148 | 4% | 0% |
| 6 | DE | Germany | 588 902 | 2% | 0% |
| 7 | SE | Sweden | 433 319 | 2% | 0% |
| 8 | HR | Croatia | 426 229 | 2% | 0% |
| 9 | TR | Turkey | 256 206 | 1% | 0% |
| 10 | IT | Italy | 221 218 | 1% | 0% |
| 11 | CH | Switzerland | 73 428 | 0% | 0% |
| 12 | DK | Denmark | 61 673 | 0% | 0% |
| 13 | RO | Romania | 44 336 | 0% | 0% |
| 14 | RU | Russia | 24 473 | 0% | 0% |
| 15 | BE | Belgium | 4 325 | 0% | 0% |
| 16 | NO | Norway | 1 422 | 0% | 0% |
| 17 | BG | Bulgaria | 1 189 | 0% | 0% |
| Total | | | 24 285 873 | 100% | 3% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 97. CA - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 30 | 33% | 7% |
| 2 | GB | United Kingdom | 28 | 31% | 6% |
| 3 | DE | Germany | 7 | 8% | 2% |
| 4 | IE | Ireland | 3 | 3% | 1% |
| 5 | DK | Denmark | 3 | 3% | 1% |
| 6 | PL | Poland | 3 | 3% | 1% |
| 7 | ES | Spain | 3 | 3% | 1% |
| 8 | SE | Sweden | 3 | 3% | 1% |
| 9 | RO | Romania | 2 | 2% | 0% |
| 10 | IT | Italy | 2 | 2% | 0% |
| 11 | CH | Switzerland | 1 | 1% | 0% |
| 12 | BG | Bulgaria | 1 | 1% | 0% |
| 13 | RU | Russia | 1 | 1% | 0% |
| 14 | HR | Croatia | 1 | 1% | 0% |
| 15 | BE | Belgium | 1 | 1% | 0% |
| 16 | TR | Turkey | 1 | 1% | 0% |
| 17 | NO | Norway | 1 | 1% | 0% |
| Total | | | 91 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 98. CA - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 26 | 33% | 7% |
| 2 | GB | United Kingdom | 25 | 31% | 6% |
| 3 | DE | Germany | 6 | 8% | 2% |
| 4 | PL | Poland | 3 | 4% | 1% |
| 5 | SE | Sweden | 3 | 4% | 1% |
| 6 | DK | Denmark | 3 | 4% | 1% |
| 7 | IE | Ireland | 3 | 4% | 1% |
| 8 | ES | Spain | 2 | 3% | 1% |
| 9 | RO | Romania | 2 | 3% | 1% |
| 10 | TR | Turkey | 1 | 1% | 0% |
| 11 | NO | Norway | 1 | 1% | 0% |
| 12 | CH | Switzerland | 1 | 1% | 0% |
| 13 | BG | Bulgaria | 1 | 1% | 0% |
| 14 | RU | Russia | 1 | 1% | 0% |
| 15 | BE | Belgium | 1 | 1% | 0% |
| 16 | IT | Italy | 1 | 1% | 0% |
| Total | | | 80 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 99. CA - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|---------|---------------|-------------------------------------|-------------------------|
| 1 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 2 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 3 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 4 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 5 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 6 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 7 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 8 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 9 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 10 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 11 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 12 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 13 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 14 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 15 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 16 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 17 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 18 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 19 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 20 | n.a. | n.a. | n.a. | n.a. | n.a. |
| Total | | | n.a. | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



10.3.4. CA - Top European films 2013-2017

Table 100. CA - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|-------------------|----------------|------------|--------|
| 1 | Rush | 2013 | GB INC / ... | Ron Howard | E1 Films | 491 080 | n.a. |
| 2 | The Family | 2013 | FR / US | Luc Besson | E1 Films | 447 140 | n.a. |
| 3 | The World's End | 2013 | GB / US / JP | Edgar Wright | E1 Films | 387 981 | n.a. |
| 4 | Quartet | 2012 | GB | D. Hoffman | E1 Films | 387 682 | n.a. |
| 5 | About Time | 2013 | GB | R. Curtis | Union Pictures | 265 577 | n.a. |
| 6 | Philomena | 2013 | GB / US / FR | S. Frears | E1 Films | 247 502 | n.a. |
| 7 | Astérix et Obélix : Au ... | 2012 | FR / ES / ... | Laurent Tirard | E1 Films | 179 405 | n.a. |
| 8 | Amour | 2012 | FR / DE / AT | M. Haneke | Sony Pictures | 127 523 | n.a. |
| 9 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Mongrel Media | 58 033 | n.a. |
| 10 | En kongelig affære | 2012 | DK / SE / CZ | Nikolaj Arcel | Mongrel Media | 56 259 | n.a. |
| 11 | Closed Circuit | 2013 | GB / US | John Crowley | E1 Films | 52 504 | n.a. |
| 12 | Renoir | 2012 | FR | Gilles Bourdos | Mongrel Media | 50 308 | n.a. |
| 13 | Alceste à bicyclette | 2013 | FR | P. Le Guay | Mongrel Media | 45 972 | n.a. |
| 14 | Les saveurs du Palais | 2012 | FR | C. Vincent | Metropole | 43 314 | n.a. |
| 15 | Dans la maison | 2012 | FR | François Ozon | E1 Films | 38 810 | n.a. |
| 16 | The Attack | 2012 | FR / BE / IL | Ziad Doueiri | D Films | 25 435 | n.a. |
| 17 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | Sony Pictures | 24 539 | n.a. |
| 18 | Song for Marion | 2012 | GB / DE | P. A. Williams | E1 Films | 22 253 | n.a. |
| 19 | Los amantes pasajeros | 2013 | ES | P. Almodóvar | Sony Pictures | 19 998 | n.a. |
| 20 | Kon-Tiki | 2012 | NO / GB / ... | E. Sandberg | E1 Films | 19 484 | n.a. |
| 21 | Jagten | 2012 | DK / SE | T. Vinterberg | Mongrel Media | 19 055 | n.a. |
| 22 | Ernest & Celestine | 2012 | FR / BE / LU | S. Aubier, ... | Metropole | 16 879 | n.a. |
| 23 | Romeo and Juliet | 2013 | GB / IT / CH | Carlo Carlei | D Films | 16 088 | n.a. |
| 24 | Paulette | 2012 | FR | Jérôme Enrico | Independent | 15 167 | n.a. |
| 25 | Un plan parfait | 2012 | FR / BE | P. Chaumeil | E1 Films | 14 835 | n.a. |
| 26 | Jappeloup | 2013 | FR / CA | C. Duguay | E1 Films | 14 802 | n.a. |
| 27 | La cage dorée | 2013 | FR | Ruben Alves | Independent | 13 222 | n.a. |
| 28 | Only God Forgives | 2013 | DK / FR / ... | N. Winding Refn | E1 Films | 11 117 | n.a. |
| 29 | Populaire | 2012 | FR / BE | Régis Roinsard | Mongrel Media | 10 484 | n.a. |
| 30 | Les beaux jours | 2013 | FR | Marion Vernoux | Mongrel Media | 9 814 | n.a. |
| 31 | On the Road | 2012 | FR / GB / US / E | Walter Salles | E1 Films | 9 370 | n.a. |
| 32 | 11.6 | 2013 | FR | P. Godeau | Remstar | 9 328 | n.a. |
| 33 | Marius | 2013 | FR | Daniel Auteuil | Mongrel Media | 8 663 | n.a. |
| 34 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | E1 Films | 8 562 | n.a. |
| 35 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Independent | 8 417 | n.a. |
| 36 | Ginger & Rosa | 2012 | GB / DK / CA / I | Sally Potter | Union Pictures | 8 079 | n.a. |
| 37 | Camille Claudel 1915 | 2013 | FR | Bruno Dumont | Equinoxe | 7 999 | n.a. |
| 38 | Italy: Love It, or Leave It | 2011 | DE / IT | Gustav Hofer, ... | Kinosmith | 7 897 | n.a. |
| 39 | Boule & Bill | 2013 | FR / BE / LU | A. Charlot, ... | Metropole | 7 617 | n.a. |
| 40 | Elle s'en va | 2013 | FR | E. Bercot | Mongrel Media | 7 511 | n.a. |
| 41 | Paris Manhattan | 2012 | FR | S. Lellouche | Independent | 7 426 | n.a. |
| 42 | Les gamins | 2013 | FR | A. Marciano | Equinoxe | 6 776 | n.a. |
| 43 | Violette | 2013 | FR / BE | Martin Provost | Mongrel Media | 6 312 | n.a. |
| 44 | Das Venedig Prinzip | 2012 | DE / IT / AT | A. Pichler | Kinosmith | 6 167 | n.a. |
| 45 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | E1 Films | 6 023 | n.a. |
| 46 | L'homme qui rit | 2012 | FR / CZ | J. P. Améris | Metropole | 5 854 | n.a. |
| 47 | Mes héros | 2012 | FR | Éric Besnard | Equinoxe | 5 490 | n.a. |
| 48 | Paris à tout prix | 2013 | FR | Reem Kherici | Equinoxe | 5 430 | n.a. |
| 49 | Barbara | 2012 | DE | C. Petzold | Independent | 5 309 | n.a. |
| 50 | Fanny | 2013 | FR | Daniel Auteuil | Mongrel Media | 5 246 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 101. CA - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|-------------------|--------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 1 642 288 | n.a. |
| 2 | The Theory of Everything | 2014 | GB INC / US | James Marsh | E1 Films | 249 515 | n.a. |
| 3 | Philomena | 2013 | GB / US / FR | Stephen Frears | E1 Films | 230 274 | n.a. |
| 4 | A Most Wanted Man | 2014 | GB / US / DE | Anton Corbijn | E1 Films | 151 585 | n.a. |
| 5 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Mongrel Media | 92 052 | n.a. |
| 6 | Belle et Sébastien | 2013 | FR | Nicolas Vanier | E1 Films | 91 216 | n.a. |
| 7 | The Trip to Italy | 2014 | GB | M. Winterbottom | E1 Films | 84 085 | n.a. |
| 8 | The Quiet Ones | 2014 | GB INC / US | John Pogue | E1 Films | 66 889 | n.a. |
| 9 | Belle | 2013 | GB | Amma Asante | Fox Searchlight | 64 808 | n.a. |
| 10 | Hector and the Search for ... | 2014 | DE / CA / ... | Peter Chelsom | E1 Films | 53 491 | n.a. |
| 11 | Casse-tête chinois | 2013 | FR / BE | Cédric Klapisch | E1 Films | 52 959 | n.a. |
| 12 | Les garçons et Guillaume, ... | 2013 | FR / BE | G. Gallienne | E1 Films | 52 846 | n.a. |
| 13 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | E1 Films | 51 770 | n.a. |
| 14 | Le Week-End | 2013 | GB / FR | Roger Michell | Pacific Northwest | 34 275 | n.a. |
| 15 | Ida | 2013 | PL / DK | P. Pawlikowski | Music Box Film | 29 641 | n.a. |
| 16 | Le passé | 2013 | FR / IT | Asghar Farhadi | Sony Pictures | 29 466 | n.a. |
| 17 | Pride | 2014 | GB / FR | M. Warchus | Remstar | 28 193 | n.a. |
| 18 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Sony Pictures | 26 866 | n.a. |
| 19 | Under the Skin | 2013 | GB INC / ... | J. Glazer | Mongrel Media | 24 102 | n.a. |
| 20 | Avis de mistral | 2014 | FR | Rose Bosch | Mongrel Media | 22 505 | n.a. |
| 21 | Hundraåringen som klev ... | 2013 | SE | Felix Herngren | Mongrel Media | 19 008 | n.a. |
| 22 | Calvary | 2014 | IE / GB | J. M. McDonagh | E1 Films | 18 946 | n.a. |
| 23 | 9 mois ferme | 2013 | FR | Albert Dupontel | Mongrel Media | 17 341 | n.a. |
| 24 | Turist | 2014 | SE / DK / ... | Ruben Östlund | Filmswelike | 15 196 | n.a. |
| 25 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Sony Pictures | 15 007 | n.a. |
| 26 | La Vénus à la fourrure | 2013 | FR / PL | R. Polanski | E1 Films | 13 163 | n.a. |
| 27 | Stalingrad | 2013 | RU | F. Bondarchuk | Sony Pictures | 12 491 | n.a. |
| 28 | Diplomatie | 2014 | FR / DE | V. Schlöndorff | Mongrel Media | 12 449 | n.a. |
| 29 | Locke | 2013 | GB INC / US | Steven Knight | n.a. | 12 199 | n.a. |
| 30 | The Invisible Woman | 2013 | GB | Ralph Fiennes | Mongrel Media | 11 427 | n.a. |
| 31 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | Mongrel Media | 11 040 | n.a. |
| 32 | Vivir es fácil con los ojos ... | 2013 | ES | David Trueba | Independent | 7 660 | n.a. |
| 33 | Les yeux jaunes des crocodiles | 2014 | FR / ES | C. Telerman | Mongrel Media | 7 088 | n.a. |
| 34 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | Mongrel Media | 6 971 | n.a. |
| 35 | Avant l'hiver | 2013 | FR / LU | Philippe Claudel | Mongrel Media | 6 969 | n.a. |
| 36 | Dom Hemingway | 2013 | GB | R. Shepard | Fox Searchlight | 6 169 | n.a. |
| 37 | The Double | 2013 | GB | Richard Ayoade | D Films | 5 645 | n.a. |
| 38 | Fanny | 2013 | FR | Daniel Auteuil | Mongrel Media | 5 505 | n.a. |
| 39 | Supercondriaque | 2014 | FR / BE | Dany Boon | Equinoxe | 5 385 | n.a. |
| 40 | Eyjafjallajökull | 2013 | FR | A. Coffre | E1 Films | 5 027 | n.a. |
| 41 | Jeune & jolie | 2013 | FR | François Ozon | Mongrel Media | 4 955 | n.a. |
| 42 | Amazonia | 2013 | FR / BR | T. Ragobert | E1 Films | 4 712 | n.a. |
| 43 | Marius | 2013 | FR | D. Auteuil | Mongrel Media | 4 596 | n.a. |
| 44 | Paris Follies | 2014 | FR | Marc Fitoussi | Mongrel Media | 4 504 | n.a. |
| 45 | The Love Punch | 2013 | FR / GB | Joel Hopkins | E1 Films | 3 855 | n.a. |
| 46 | 20,000 Days on Earth | 2014 | GB | Iain Forsyth, ... | Drafthouse Films | 3 803 | n.a. |
| 47 | Alan Partridge | 2013 | GB / FR | Declan Lowney | Independent | 3 345 | n.a. |
| 48 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Mongrel Media | 3 215 | n.a. |
| 49 | Tusen ganger god natt | 2013 | NO / IE / SE | Erik Poppe | Independent | 3 174 | n.a. |
| 50 | Attila Marcel | 2013 | FR | Sylvain Chomet | Mongrel Media | 3 089 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 102. CA - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|-------------------------|---------------------|------------|--------|
| 1 | Paddington | 2014 | GB / FR | Paul King | E1 Films | 952 769 | n.a. |
| 2 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 784 408 | n.a. |
| 3 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Elevation Pictures | 284 510 | n.a. |
| 4 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | VVS Films | 207 485 | n.a. |
| 5 | The Theory of Everything | 2014 | GB INC / US | James Marsh | E1 Films | 198 863 | n.a. |
| 6 | Astérix: Le domaine des ... | 2014 | FR / BE | L. Clichy, A. Astier | Mongrel Media | 184 520 | n.a. |
| 7 | The Woman in Black 2: ... | 2014 | GB INC / US / | Tom Harper | E1 Films | 173 142 | n.a. |
| 8 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | E1 Films | 163 454 | n.a. |
| 9 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Mongrel Media | 136 965 | n.a. |
| 10 | Amy | 2015 | GB / US | Asif Kapadia | Mongrel Media | 128 041 | n.a. |
| 11 | The Gunman | 2015 | ES / GB / FR / | Pierre Morel | Elevation Pictures | 125 764 | n.a. |
| 12 | We Are Your Friends | 2015 | GB / FR / US | Max Joseph | Warner Bros. | 69 589 | n.a. |
| 13 | Carol | 2015 | GB / US / AU | Todd Haynes | E1 Films | 56 351 | n.a. |
| 14 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Sony Pictures | 51 528 | n.a. |
| 15 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 47 567 | n.a. |
| 16 | The Salt of the Earth | 2014 | FR / BR / IT | J. Ribeiro Salgado, ... | Mongrel Media | 41 722 | n.a. |
| 17 | Samba | 2014 | FR | O. Nakache, ... | E1 Films | 41 612 | n.a. |
| 18 | Learning to Drive | 2014 | GB / US | Isabel Coixet | Search Engine Films | 34 460 | n.a. |
| 19 | Miss You Already | 2015 | GB | C. Hardwicke | E1 Films | 33 555 | n.a. |
| 20 | The Danish Girl | 2015 | GB / US / BE / | Tom Hooper | Universal Pictures | 30 281 | n.a. |
| 21 | What We Did on Our Holiday | 2014 | GB | A. Hamilton, ... | Pacific Northwest | 29 711 | n.a. |
| 22 | Deux jours, une nuit | 2014 | BE / FR / IT | L. Dardenne, ... | Mongrel Media | 23 949 | n.a. |
| 23 | Leviathan | 2014 | RU | A. Zvyagintsev | Sony Pictures | 20 784 | n.a. |
| 24 | Phoenix | 2014 | DE / PL | Christian Petzold | Filmswelike | 18 720 | n.a. |
| 25 | '71 | 2014 | GB | Yann Demange | Other | 17 823 | n.a. |
| 26 | Testament of Youth | 2014 | GB | James Kent | Sony Pictures | 16 710 | n.a. |
| 27 | La French | 2014 | FR / BE | Cédric Jimenez | E1 Films | 16 232 | n.a. |
| 28 | Suite Française | 2014 | FR / GB / CA / | Saul Dibb | E1 Films | 15 536 | n.a. |
| 29 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | Mongrel Media | 13 659 | n.a. |
| 30 | Macbeth | 2015 | GB / FR | Justin Kurzel | E1 Films | 12 226 | n.a. |
| 31 | Dancing Arabs | 2014 | DE / FR / IL | Eran Riklis | Mongrel Media | 11 344 | n.a. |
| 32 | Jimmy's Hall | 2014 | GB / IE / FR | Ken Loach | Sony Pictures | 10 598 | n.a. |
| 33 | Im Labyrinth des Schweigens | 2014 | DE | Giulio Ricciarelli | Sony Pictures | 10 094 | n.a. |
| 34 | Turist | 2014 | SE / DK / FR / | Ruben Östlund | Filmswelike | 8 409 | n.a. |
| 35 | L'extravagant voyage du ... | 2013 | FR / CA | Jean-Pierre Jeunet | E1 Films | 8 069 | n.a. |
| 36 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Remstar | 7 843 | n.a. |
| 37 | Ich seh, Ich seh | 2014 | AT | S. Fiala, V. Franz | E1 Films | 7 780 | n.a. |
| 38 | Une nouvelle amie | 2014 | FR | François Ozon | Mongrel Media | 7 268 | n.a. |
| 39 | En duva satt på en gren ... | 2014 | SE / DE / NO | Roy Andersson | Filmswelike | 7 103 | n.a. |
| 40 | Madame Bovary | 2014 | DE / BE / US | Sophie Barthes | Pacific Northwest | 6 579 | n.a. |
| 41 | Saint Laurent | 2014 | FR / BE | Bertrand Bonello | Sony Pictures | 6 321 | n.a. |
| 42 | Love | 2015 | FR / BE | Gaspar Noé | D Films | 5 782 | n.a. |
| 43 | A Royal Night Out | 2015 | GB | Julian Jarrold | E1 Films | 5 261 | n.a. |
| 44 | Victoria | 2015 | DE | S. Schipper | Mongrel Media | 4 503 | n.a. |
| 45 | Big Game | 2014 | FI / GB / DE | Jalmari Helander | Elevation Pictures | 4 289 | n.a. |
| 46 | The Riot Club | 2014 | GB | Lone Scherfig | Soda Pictures | 4 048 | n.a. |
| 47 | 3 coeurs | 2014 | FR / DE / BE | Benoît Jacquot | Mongrel Media | 3 297 | n.a. |
| 48 | Gemma Boverly | 2014 | FR | Anne Fontaine | Mongrel Media | 3 283 | n.a. |
| 49 | Plemya | 2014 | UA / NL | M. Slaboshpitsky | Filmswelike | 2 863 | n.a. |
| 50 | Ida | 2013 | PL / DK | Pawel Pawlikowski | Music Box Film | 2 590 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 103. CA - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|-------------------|--------------------|------------|--------|
| 1 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Mongrel Media | 531 529 | n.a. |
| 2 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 520 020 | n.a. |
| 3 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | E1 Films | 282 840 | n.a. |
| 4 | Eye in the Sky | 2015 | GB | Gavin Hood | E1 Films | 279 525 | n.a. |
| 5 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | VVS Films | 205 549 | n.a. |
| 6 | The Lady in the Van | 2015 | GB | Nicholas Hytner | Mongrel Media | 170 723 | n.a. |
| 7 | Eddie the Eagle | 2016 | GB INC / US / ... | Dexter Fletcher | 20th Century Fox | 160 797 | n.a. |
| 8 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | E1 Films | 156 006 | n.a. |
| 9 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Mongrel Media | 116 555 | n.a. |
| 10 | Hardcore Henry | 2015 | RU / US | Ilya Naishuller | VVS Films | 99 254 | n.a. |
| 11 | Carol | 2015 | GB / US / AU | Todd Haynes | E1 Films | 88 394 | n.a. |
| 12 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 77 764 | n.a. |
| 13 | Absolutely Fabulous: ... | 2016 | GB INC / US | Mandie Fletcher | Fox Searchlight | 57 610 | n.a. |
| 14 | Demain | 2015 | FR | Cyril Dion, ... | Independent | 57 494 | n.a. |
| 15 | The Lobster | 2015 | IE / FR / ... | Y. Lanthimos | Mongrel Media | 51 010 | n.a. |
| 16 | Denial | 2016 | GB INC / US | Mick Jackson | Elevation Pictures | 49 923 | n.a. |
| 17 | 45 Years | 2015 | GB | Andrew Haigh | Mongrel Media | 49 464 | n.a. |
| 18 | A Hologram for the King | 2016 | GB / FR / ... | Tom Tykwer | E1 Films | 46 601 | n.a. |
| 19 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | E1 Films | 38 633 | n.a. |
| 20 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Mongrel Media | 31 315 | n.a. |
| 21 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 31 237 | n.a. |
| 22 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Mongrel Media | 30 353 | n.a. |
| 23 | A Bigger Splash | 2015 | IT | Luca Guadagnino | Elevation Pictures | 27 130 | n.a. |
| 24 | Un + une | 2015 | FR | Claude Lelouch | TVA Films | 23 971 | n.a. |
| 25 | Sing Street | 2016 | IE / GB / US | John Carney | Elevation Pictures | 23 491 | n.a. |
| 26 | Miss Sloane | 2016 | FR / US | John Madden | VVS Films | 19 783 | n.a. |
| 27 | Au nom de ma fille | 2016 | FR / DE | Vincent Garenq | Independent | 19 702 | n.a. |
| 28 | Born to Be Blue | 2015 | GB / CA | Robert Budreau | E1 Films | 19 356 | n.a. |
| 29 | Dheepan | 2015 | FR | Jacques Audiard | Mongrel Media | 16 889 | n.a. |
| 30 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 16 521 | n.a. |
| 31 | The Eagle Huntress | 2016 | GB / MN / US | Otto Bell | Sony Pictures | 15 929 | n.a. |
| 32 | Genius | 2016 | GB INC / US | M. Grandage | Elevation Pictures | 15 117 | n.a. |
| 33 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | E1 Films | 13 073 | n.a. |
| 34 | Mia madre | 2015 | IT / FR | Nanni Moretti | E1 Films | 12 851 | n.a. |
| 35 | Macbeth | 2015 | GB / FR | Justin Kurzel | E1 Films | 11 590 | n.a. |
| 36 | L'étudiante et Monsieur ... | 2015 | FR | Ivan Calbérac | Independent | 10 356 | n.a. |
| 37 | Blood Father | 2016 | FR | J. F. Richet | Remstar | 9 493 | n.a. |
| 38 | High-Rise | 2015 | GB / BE | Ben Wheatley | Soda Pictures | 9 310 | n.a. |
| 39 | American Honey | 2016 | GB / US | Andrea Arnold | Elevation Pictures | 9 299 | n.a. |
| 40 | Hrútar | 2015 | IS / DK / ... | G. Hákonarson | Mongrel Media | 7 825 | n.a. |
| 41 | Made in France | 2015 | FR | N. Boukhrief | Independent | 7 665 | n.a. |
| 42 | Fatima | 2015 | FR / CA | Philippe Faucon | Filmoption | 6 697 | n.a. |
| 43 | Mon roi | 2015 | FR | Maiwenn | E1 Films | 5 129 | n.a. |
| 44 | Dark Horse | 2015 | GB | Louise Osmond | Sony Pictures | 5 016 | n.a. |
| 45 | Maryland | 2015 | FR / BE | Alice Winocour | Soda Pictures | 4 820 | n.a. |
| 46 | Eat That Question: ... | 2016 | FR / DE | Thorsten Schütte | Sony Pictures | 4 701 | n.a. |
| 47 | Christine | 2016 | GB / US | Antonio Campos | The Orchard | 4 485 | n.a. |
| 48 | Little Men | 2016 | GR / BR / US | Ira Sachs | Independent | 4 450 | n.a. |
| 49 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 3 734 | n.a. |
| 50 | Le fils de Jean | 2016 | FR / CA | Philippe Lioret | E1 Films | 3 628 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 104. CA - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|------------------|--------------------|------------|--------|
| 1 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | E1 Films | 580 113 | n.a. |
| 2 | Ballerina | 2016 | FR / CA | E. Summer, ... | E1 Films | 396 173 | n.a. |
| 3 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 291 165 | n.a. |
| 4 | Maudie | 2016 | IE / CA | Aisling Walsh | Mongrel Media | 284 187 | n.a. |
| 5 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | E1 Films | 111 524 | n.a. |
| 6 | The Promise | 2016 | ES / US | Terry George | E1 Films | 110 493 | n.a. |
| 7 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Mongrel Media | 106 082 | n.a. |
| 8 | The Snowman | 2017 | GB INC / ... | T. Alfredson | Universal Pictures | 74 755 | n.a. |
| 9 | The Man Who Invented ... | 2017 | GB / IE / ... | Bharat Nalluri | Elevation Pictures | 69 456 | n.a. |
| 10 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 61 905 | n.a. |
| 11 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | VVS Films | 57 428 | n.a. |
| 12 | Dalida | 2016 | FR | Lisa Azuelos | E1 Films | 56 256 | n.a. |
| 13 | Marsal | 1999 | HR | Vinko Bresan | AIM Distribution | 53 993 | n.a. |
| 14 | Viceroy's House | 2017 | GB / IN / SE | G. Chadha | Independent | 39 991 | n.a. |
| 15 | Their Finest | 2016 | GB / SE | Lone Scherfig | Elevation Pictures | 36 897 | n.a. |
| 16 | I Am Not Your Negro | 2016 | FR / US / ... | Raoul Peck | Mongrel Media | 36 449 | n.a. |
| 17 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Mongrel Media | 35 403 | n.a. |
| 18 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Sony Pictures | 35 216 | n.a. |
| 19 | Kedi | 2016 | TR / US | Torun Ceyda | Oscilloscope | 32 455 | n.a. |
| 20 | Julieta | 2016 | ES | P. Almodóvar | Sony Pictures | 31 624 | n.a. |
| 21 | Free Fire | 2016 | GB | Ben Wheatley | Elevation Pictures | 31 231 | n.a. |
| 22 | The Trip to Spain | 2017 | GB | M. Winterbottom | E1 Films | 30 597 | n.a. |
| 23 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Universal Pictures | 29 378 | n.a. |
| 24 | The Square | 2017 | SE / DE / ... | Ruben Östlund | Independent | 29 375 | n.a. |
| 25 | The Killing of a Sacred Deer | 2017 | IE / GB / US | Y. Lanthimos | Elevation Pictures | 29 335 | n.a. |
| 26 | Call Me by Your Name | 2017 | IT / FR / ... | L. Guadagnino | Sony Pictures | 27 610 | n.a. |
| 27 | Sage femme | 2017 | FR | Martin Provost | Independent | 25 794 | n.a. |
| 28 | La tortue rouge | 2016 | FR / BE / JP | M. Dudok de Wit | Independent | 25 508 | n.a. |
| 29 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Pacific Northwest | 24 513 | n.a. |
| 30 | My Cousin Rachel | 2017 | GB INC / US | Roger Michell | Fox Searchlight | 23 740 | n.a. |
| 31 | Human Flow | 2017 | DE / US / CN | Ai Weiwei | Elevation Pictures | 20 804 | n.a. |
| 32 | Churchill | 2017 | GB | J. Teplitzky | Mongrel Media | 16 814 | n.a. |
| 33 | Frantz | 2016 | FR / DE | François Ozon | Mongrel Media | 16 436 | n.a. |
| 34 | The Sense of an Ending | 2017 | GB | Ritesh Batra | Elevation Pictures | 16 061 | n.a. |
| 35 | Breathe | 2017 | GB | Andy Serkis | Elevation Pictures | 14 755 | n.a. |
| 36 | A Quiet Passion | 2016 | GB INC / ... | T. Davies | Pacific Northwest | 13 963 | n.a. |
| 37 | Le sens de la fête | 2017 | FR / CA / BE | O. Nakache, ... | MK2 Mile End | 13 699 | n.a. |
| 38 | Visages villages | 2017 | FR | Jr., Agnès Varda | MK2 Mile End | 11 904 | n.a. |
| 39 | Personal Shopper | 2016 | FR / DE / CZ | O. Assayas | Mongrel Media | 11 555 | n.a. |
| 40 | Goodbye Christopher Robin | 2017 | GB INC / US | Simon Curtis | Fox Searchlight | 11 442 | n.a. |
| 41 | Tulip Fever | 2017 | GB INC / US | Justin Chadwick | E1 Films | 10 944 | n.a. |
| 42 | Elle | 2016 | FR / DE / BE | P. Verhoeven | Sony Pictures | 10 633 | n.a. |
| 43 | Friend Request | 2016 | DE | S. Verhoeven | Independent | 9 390 | n.a. |
| 44 | Ma vie de Courgette | 2016 | CH / FR | Claude Barras | Independent | 9 301 | n.a. |
| 45 | Réparer les vivants | 2016 | FR / BE | K. Quillévéré | Independent | 8 761 | n.a. |
| 46 | 120 battements par minute | 2017 | FR | R. Campillo | MK2 Mile End | 7 862 | n.a. |
| 47 | Le fils de Jean | 2016 | FR / CA | Philippe Lioret | E1 Films | 7 793 | n.a. |
| 48 | The Breadwinner | 2017 | IE / CA / LU | Nora Twomey | Elevation Pictures | 7 597 | n.a. |
| 49 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Fox Searchlight | 6 672 | n.a. |
| 50 | God's Own Country | 2017 | GB | Francis Lee | Pacific Northwest | 6 256 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



10.3.5. CA - Who is distributing European films?

Table 105. CA - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | E1 Films | 1 305 933 | 42% | 11% | 10 | 11% | n.a. | n.a. |
| 2 | Universal Pictures | 395 298 | 13% | 3% | 3 | 3% | n.a. | n.a. |
| 3 | Mongrel Media | 514 122 | 17% | 51% | 12 | 13% | n.a. | n.a. |
| 4 | Elevation Pictures | 226 278 | 7% | 9% | 9 | 10% | n.a. | n.a. |
| 5 | Sony Pictures | 173 871 | 6% | 2% | 7 | 8% | n.a. | n.a. |
| 6 | VVS Films | 57 428 | 2% | 3% | 1 | 1% | n.a. | n.a. |
| 7 | AIM Distribution | 53 993 | 2% | 99% | 1 | 1% | n.a. | n.a. |
| 8 | Oscilloscope | 32 455 | 1% | 98% | 1 | 1% | n.a. | n.a. |
| 9 | Pacific Northwest | 50 633 | 2% | 89% | 6 | 7% | n.a. | n.a. |
| 10 | Fox Searchlight | 41 854 | 1% | 7% | 3 | 3% | n.a. | n.a. |
| | Other distributors | 224 546 | 7% | 0% | 38 | 42% | n.a. | n.a. |
| | Total distributors | 3 076 411 | 100% | 3% | 91 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



11. MARKET PROFILE: CHILE

11.1. CL - 2017 at a glance

Table 106. CL - Cinema market at a glance (2017)

| | | | |
|--|--------|--|-------|
| Population (in millions) | 18.4 | Theatrical feature films produced | 37 |
| GDP per capita (in EUR) | 12 697 | Theatrical first releases in market | 216 |
| Screens | 411 | Gross box office (in M EUR) | 121.5 |
| Digital screens | 410 | Admissions (in millions) | 27.6 |
| Screens per million inhabitants | 22 | Avg ticket price (in EUR) | 4.4 |

Sources: IMF, OIA / CNCA, European Audiovisual Observatory / LUMIERE, Comscore

Table 107. CL – Benchmark (2017)

| | BE | NL | CL | RO | AU |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 11.4 | 17.1 | 18.4 | 19.6 | 24.8 |
| Screens | 523 | 956 | 411 | 386 | 2 210 |
| Screens per million inhabitants | 46 | 56 | 22 | 20 | 89 |
| Admissions in millions | 19.6 | 36.0 | 27.6 | 13.9 | 85.0 |
| Admissions per capita | 1.7 | 2.1 | 1.5 | 0.7 | 3.4 |
| Admissions per screen | 37 391 | 37 668 | 67 153 | 35 952 | 38 462 |
| GBO in MEUR | 160.9 | 301.9 | 121.5 | 58.3 | 817.1 |
| Average ticket price in EUR | 8.2 | 8.4 | 4.4 | 4.2 | 9.6 |
| Film releases ¹⁾ | 922 | 1 130 | 244 | 387 | 685 |
| Admissions per release ¹⁾ | 20 503 | 32 754 | 109 398 | 35 695 | 112 790 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

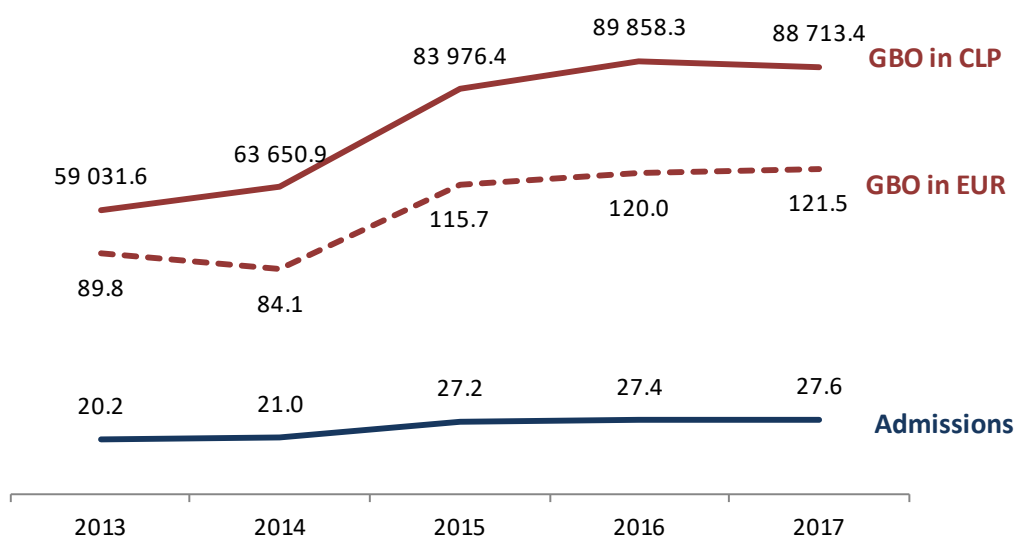


11.2. CL - General market characteristics

11.2.1. CL - Market trends

Figure 65. CL - Box office trend (2013-2017)

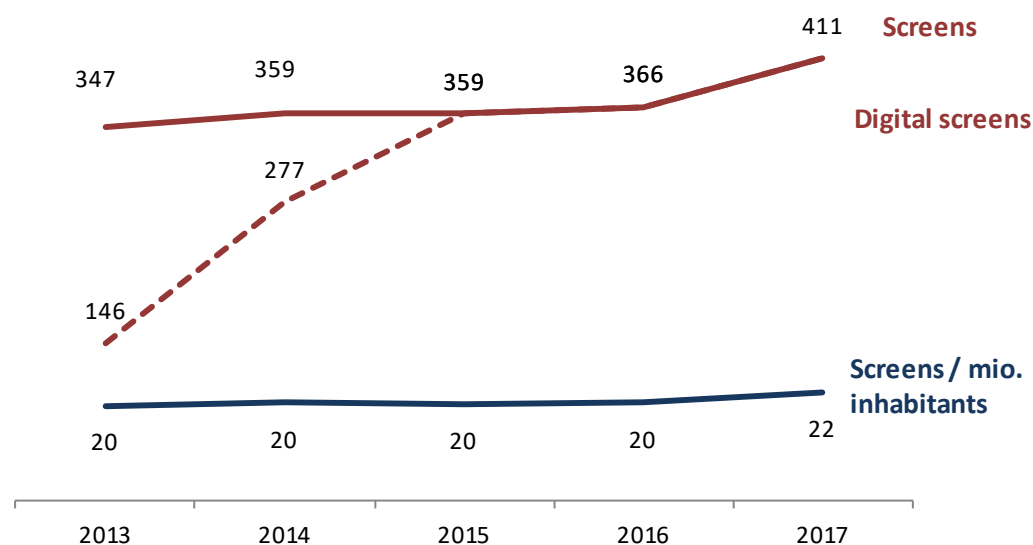
In millions; GBO in EUR converted at average annual bid rate



Sources: OIA / CNCA

Figure 66. CL - Screen development (2013-2017)

Screens in units; Inhabitants in millions

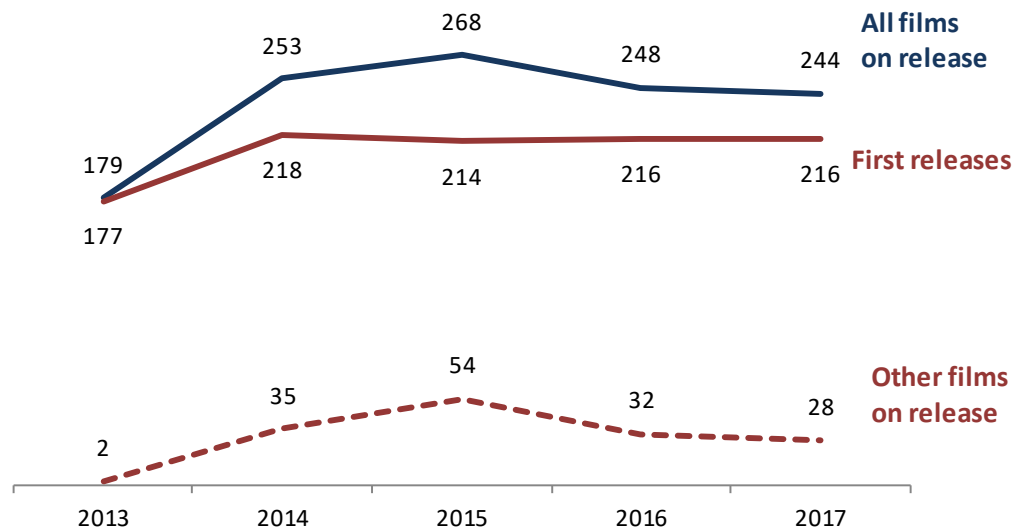


Sources: OIA / CNCA



Figure 67. CL - Development of film releases (2013-2017)

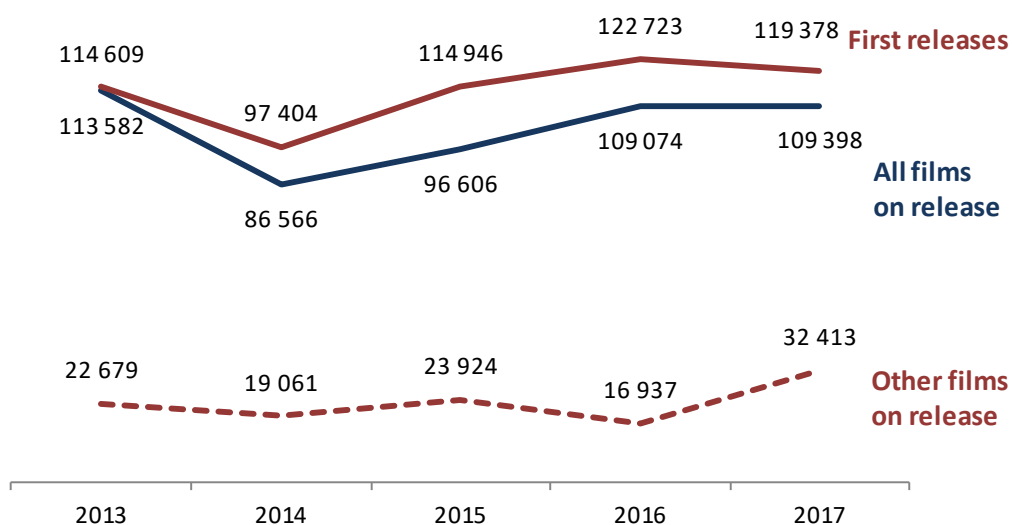
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Sources: European Audiovisual Observatory / LUMIERE, Comscore

Figure 68. CL - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Sources: European Audiovisual Observatory / LUMIERE, Comscore



11.2.2. CL - Market concentration in 2017

Table 108. CL - Concentration of admissions and prints (2017)

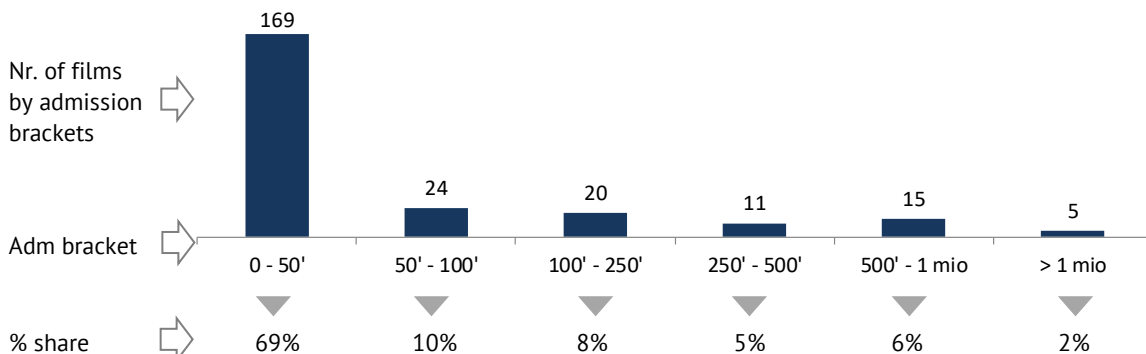
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 10 444 595 | 39% | 2 020 | 17% |
| Top 20 | 16 423 119 | 62% | 3 746 | 32% |
| Top 30 | 20 060 323 | 75% | 4 930 | 43% |
| Top 50 | 23 424 229 | 88% | 6 903 | 60% |
| Top 100 | 26 023 842 | 97% | 9 695 | 84% |
| Other 144 films | 669 366 | 3% | 1 849 | 16% |
| All films on release | 26 693 208 | 100% | 11 544 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 69. CL - Number of films on release by admission brackets (2017)

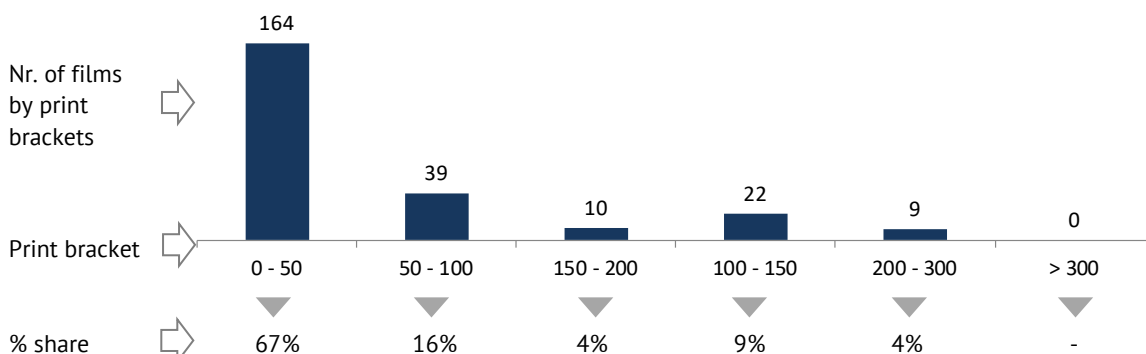
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 70. CL - Number of films on release by print brackets (2017)

Print brackets in units

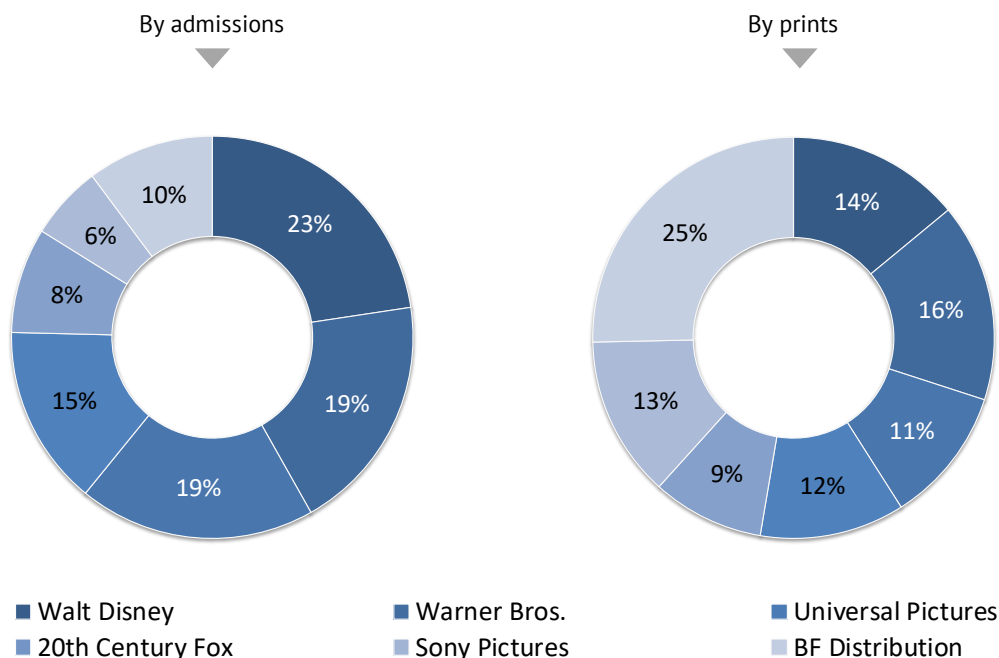


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 71. CL - Top distributors (2017)

Admission brackets in thousands tickets sold.



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 109. CL - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

| Rank | Distributor | Admissions | % share of admissions | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-----------------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Walt Disney | 6 036 321 | 23% | 548 756 | 11 | 5% | 1 617 | 14% |
| 2 | Warner Bros. | 5 131 508 | 19% | 270 079 | 19 | 8% | 1846 | 16% |
| 3 | Universal Pictures | 5 077 263 | 19% | 362 662 | 14 | 6% | 1269 | 11% |
| 4 | 20th Century Fox | 3 877 690 | 15% | 242 356 | 16 | 7% | 1347 | 12% |
| 5 | Sony Pictures | 2 265 752 | 8% | 161 839 | 14 | 6% | 1042 | 9% |
| 6 | BF Distribution | 1 586 647 | 6% | 40 683 | 39 | 16% | 1498 | 13% |
| 7 | Paramount Pictures | 1 312 924 | 5% | 131 292 | 10 | 4% | 825 | 7% |
| 8 | Diamond | 720 227 | 3% | 42 366 | 17 | 7% | 681 | 6% |
| 9 | Cinecolor | 263 929 | 1% | 13 891 | 19 | 8% | 420 | 4% |
| 10 | Andes Films | 108 326 | 0% | 15 475 | 7 | 3% | 170 | 1% |
| | Other distributors | 312 621 | 1% | 4 008 | 78 | 32% | 829 | 7% |
| | Total distributors | 26 693 208 | 100% | 109 398 | 244 | 100% | 11 544 | 100% |

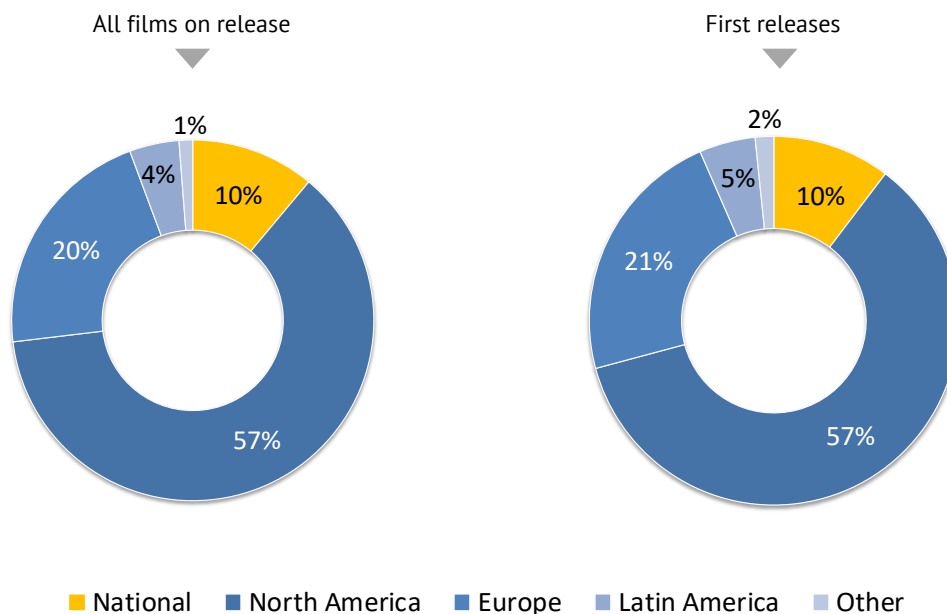
Source: European Audiovisual Observatory / LUMIERE, Comscore



11.2.3. CL - Market share by origin

Figure 72. CL - Film releases by region of origin (2017)

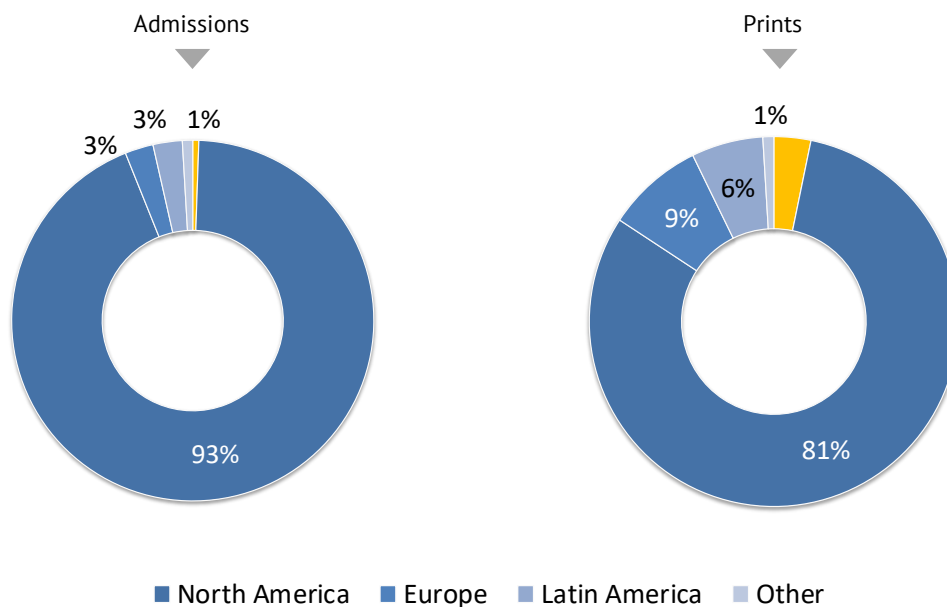
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 73. CL - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



11.2.4. CL - Top films 2017

Table 110. CL - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Despicable Me 3 | 2017 | US | K. Balda, ... | Universal Pictures | 1 646 915 | 224 |
| 2 | It | 2017 | US / CA | A. Muschietti | Warner Bros. | 1 298 073 | 264 |
| 3 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 1 276 574 | 266 |
| 4 | Moana | 2016 | US | R. Clements, ... | Walt Disney | 1 115 576 | 139 |
| 5 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 1 014 153 | 152 |
| 6 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 874 120 | 218 |
| 7 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 849 471 | 214 |
| 8 | Coco | 2017 | US | Lee Unkrich, ... | Walt Disney | 844 070 | 203 |
| 9 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 833 115 | 193 |
| 10 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 692 528 | 147 |
| 11 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 684 615 | 187 |
| 12 | Logan | 2017 | US | J. Mangold | 20th Century Fox | 671 612 | 167 |
| 13 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 662 410 | 223 |
| 14 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 658 639 | 206 |
| 15 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 601 982 | 150 |
| 16 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 561 537 | 167 |
| 17 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 540 953 | 82 |
| 18 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 536 249 | 93 |
| 19 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 534 053 | 168 |
| 20 | Star Wars: Episode VIII - The ... | 2017 | US | Rian Johnson | Walt Disney | 526 474 | 283 |
| 21 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 474 242 | 160 |
| 22 | Condorito: La Película | 2017 | PE | A. Orrelle, ... | 20th Century Fox | 455 163 | 152 |
| 23 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 433 712 | 119 |
| 24 | Dunkirk | 2017 | GB INC / ... | C. Nolan | Warner Bros. | 429 367 | 126 |
| 25 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 343 133 | 121 |
| 26 | Assassin's Creed | 2016 | US / FR / ... | Justin Kurzel | 20th Century Fox | 328 679 | 119 |
| 27 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 310 819 | 126 |
| 28 | A Dog's Purpose | 2017 | US / IN | L. Hallström | Universal Pictures | 299 222 | 56 |
| 29 | Rings | 2017 | US | F. Javier Gutiérrez | Paramount Pictures | 285 251 | 103 |
| 30 | Wonder | 2017 | US / HK | Stephen Chbosky | BF Distribution | 277 616 | 102 |
| 31 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 250 864 | 111 |
| 32 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 241 550 | 158 |
| 33 | Resident Evil: The Final ... | 2016 | US / FR / DE | P. W.S. Anderson | Sony Pictures | 214 505 | 103 |
| 34 | La La Land | 2016 | US | Damien Chazelle | BF Distribution | 211 592 | 56 |
| 35 | Happy Death Day | 2017 | US | C. Landon | Universal Pictures | 207 364 | 91 |
| 36 | Captain Underpants: The ... | 2017 | US / CA / ... | David Soren | 20th Century Fox | 188 071 | 74 |
| 37 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 180 754 | 103 |
| 38 | Hacksaw Ridge | 2016 | US / AU | Mel Gibson | Diamond | 174 480 | 57 |
| 39 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 172 906 | 79 |
| 40 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 164 929 | 117 |
| 41 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 156 409 | 91 |
| 42 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 148 471 | 105 |
| 43 | The LEGO Ninjago Movie | 2017 | US / DK | Charlie Bean, ... | Warner Bros. | 145 413 | 141 |
| 44 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 144 826 | 83 |
| 45 | The Nut Job 2: Nutty by Nature | 2017 | KR / CA | Cal Brunker | Diamond | 144 591 | 118 |
| 46 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Sony Pictures | 144 051 | 106 |
| 47 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 134 712 | 90 |
| 48 | King Arthur: Legend of the ... | 2017 | US | Guy Ritchie | Warner Bros. | 123 965 | 118 |
| 49 | John Wick: Chapter 2 | 2017 | US / HK | Chad Stahelski | BF Distribution | 109 367 | 60 |
| 50 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 105 086 | 112 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

11.3. CL - Market potential for European films

11.3.1. CL - Market volume for European films

Table 111. CL - Overview market volume for European films (2017)

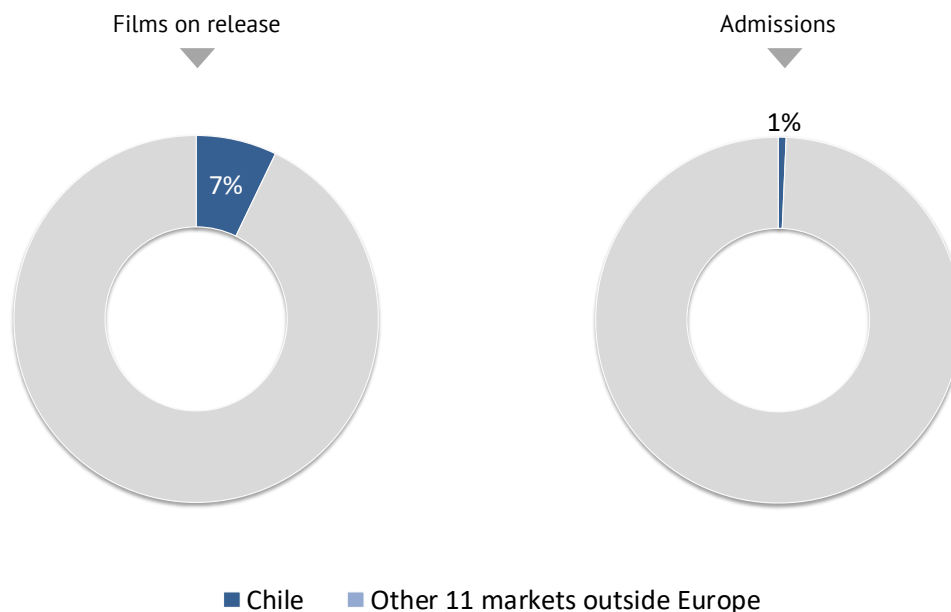
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-----------|-------------------|--------------|
| Admissions | 675 529 | 3% | 26 693 208 |
| GBO (in EUR) | 2 970 334 | 3% | 117 371 326 |
| Films on release | 48 | 20% | 244 |
| - First releases | 46 | 21% | 216 |
| - Other | 2 | 7% | 28 |
| Prints | 983 | 9% | 11 544 |
| Average admissions per first release | 14 599 | - | 119 378 |
| Average prints per first release | 21 | - | 51 |
| Average admissions per other release | 1 994 | - | 32 413 |
| Average prints per other release | 10 | - | 15 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 74. CL - Weight of Brazil as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



11.3.2. CL - Concentration of European films

Table 112. CL - Concentration of admissions and prints for European films (2017)

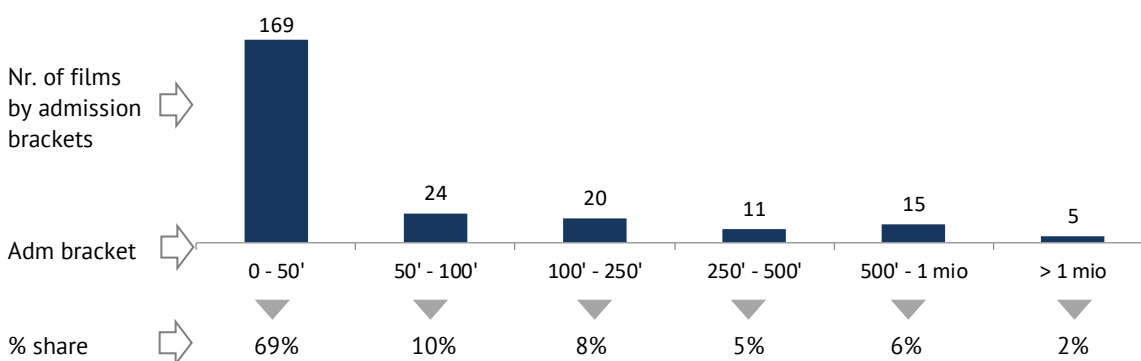
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 538 536 | 80% | 580 | 59% |
| Top 20 | 635 248 | 94% | 811 | 83% |
| Top 30 | 664 517 | 98% | 935 | 95% |
| Other 18 films | 11 012 | 2% | 48 | 5% |
| All films on release | 675 529 | 100% | 983 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 75. CL - Number of European films on release by admission brackets (2017)

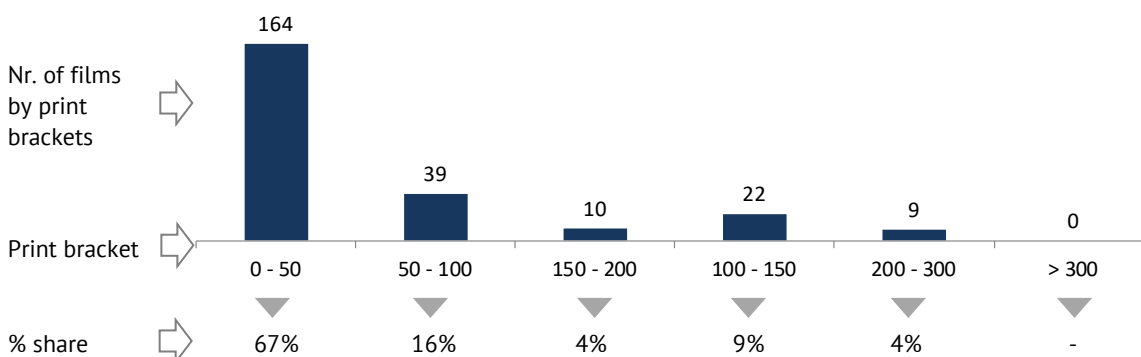
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 76. CL - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



11.3.3. CL - European films by country of origin

Table 113. CL - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|----------------|---|-----------------------------------|
| 1 | FR France | 208 092 | 31% | 7% |
| 2 | DE Germany | 146 584 | 22% | 1% |
| 3 | GB United Kingdom | 140 976 | 21% | 5% |
| 4 | RU Russia | 72 964 | 11% | 1% |
| 5 | BE Belgium | 32 183 | 5% | 1% |
| 6 | ES Spain | 28 733 | 4% | 2% |
| 7 | IT Italy | 21 779 | 3% | 1% |
| 8 | PL Poland | 11 848 | 2% | 0% |
| 9 | SE Sweden | 6 741 | 1% | 1% |
| 10 | AT Austria | 4 068 | 1% | 0% |
| 11 | GR Greece | 1 561 | 0% | 0% |
| Total | | 675 529 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 114. CL - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|------------------|----------------------------------|----------------------|
| 1 | FR | France | 914 991 | 31% | 1% |
| 2 | DE | Germany | 644 537 | 22% | 1% |
| 3 | GB | United Kingdom | 619 878 | 21% | 1% |
| 4 | RU | Russia | 320 826 | 11% | 0% |
| 5 | BE | Belgium | 141 510 | 5% | 0% |
| 6 | ES | Spain | 126 340 | 4% | 0% |
| 7 | IT | Italy | 95 763 | 3% | 0% |
| 8 | PL | Poland | 52 096 | 2% | 0% |
| 9 | SE | Sweden | 29 641 | 1% | 0% |
| 10 | AT | Austria | 17 887 | 1% | 0% |
| 11 | GR | Greece | 6 864 | 0% | 0% |
| Total | | | 2 970 334 | 100% | 3% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 115. CL - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 17 | 35% | 7% |
| 2 | GB | United Kingdom | 11 | 23% | 5% |
| 3 | ES | Spain | 6 | 13% | 2% |
| 4 | IT | Italy | 3 | 6% | 1% |
| 5 | RU | Russia | 2 | 4% | 1% |
| 6 | DE | Germany | 2 | 4% | 1% |
| 7 | BE | Belgium | 2 | 4% | 1% |
| 8 | SE | Sweden | 2 | 4% | 1% |
| 9 | GR | Greece | 1 | 2% | 0% |
| 10 | AT | Austria | 1 | 2% | 0% |
| 11 | PL | Poland | 1 | 2% | 0% |
| Total | | | 48 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 116. CL - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 16 | 35% | 7% |
| 2 | GB | United Kingdom | 10 | 22% | 5% |
| 3 | ES | Spain | 6 | 13% | 3% |
| 4 | IT | Italy | 3 | 7% | 1% |
| 5 | RU | Russia | 2 | 4% | 1% |
| 6 | DE | Germany | 2 | 4% | 1% |
| 7 | BE | Belgium | 2 | 4% | 1% |
| 8 | SE | Sweden | 2 | 4% | 1% |
| 9 | GR | Greece | 1 | 2% | 0% |
| 10 | AT | Austria | 1 | 2% | 0% |
| 11 | PL | Poland | 1 | 2% | 0% |
| Total | | | 46 | 100% | 21% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 117. CL - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 271 | 28% | 2% |
| 2 | GB | United Kingdom | 251 | 26% | 2% |
| 3 | DE | Germany | 140 | 14% | 1% |
| 4 | RU | Russia | 90 | 9% | 1% |
| 5 | BE | Belgium | 80 | 8% | 1% |
| 6 | ES | Spain | 76 | 8% | 1% |
| 7 | SE | Sweden | 28 | 3% | 0% |
| 8 | IT | Italy | 20 | 2% | 0% |
| 9 | AT | Austria | 16 | 2% | 0% |
| 10 | PL | Poland | 9 | 1% | 0% |
| 11 | GR | Greece | 2 | 0% | 0% |
| Total | | | 983 | 100% | 9% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



11.3.4. CL - Top European films 2013-2017

Table 118. CL - Top 29 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------------|--------------------|------------|--------|
| 1 | Lo imposible | 2012 | ES / US | J. A. Bayona | BF Distribution | 287 215 | n.a. |
| 2 | Las aventuras de Tadeo ... | 2012 | ES | Enrique Gato | Paramount Pictures | 143 094 | n.a. |
| 3 | Sammy's avonturen 2 | 2012 | BE / FR / IT | V. Kesteloot, ... | Andes Films | 80 106 | n.a. |
| 4 | Les Misérables | 2012 | GB / US | Tom Hooper | Universal Pictures | 55 353 | n.a. |
| 5 | Cloud Atlas | 2012 | DE / US | Tom Tykwer, ... | BF Distribution | 44 100 | n.a. |
| 6 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 34 777 | n.a. |
| 7 | Amour | 2012 | FR / DE / AT | Michael Haneke | CDI Filmes | 25 837 | n.a. |
| 8 | Séptimo | 2013 | ES / AR | Patxi Amézcuca | 20th Century Fox | 22 887 | n.a. |
| 9 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 21 225 | n.a. |
| 10 | Una pistola en cada ma... | 2012 | ES | Cesc Gay | CDI Filmes | 5 333 | n.a. |
| 11 | Il Futuro | 2013 | IT / CL / ... | Alicia Scherson | BF Distribution | 4 774 | n.a. |
| 12 | Los amantes pasajeros | 2013 | ES | Pedro Almodóvar | Diamond | 4 716 | n.a. |
| 13 | Manuale d'am3re | 2011 | IT / FR | Giovanni Veronesi | CDI Filmes | 4 009 | n.a. |
| 14 | Seven Psychopaths | 2012 | GB INC / US | Martin McDonagh | Diamond | 3 644 | n.a. |
| 15 | Hysteria | 2011 | GB INC / ... | Tanya Wexler | BF Distribution | 1 969 | n.a. |
| 16 | Posti in piedi in paradiso | 2012 | IT | Carlo Verdone | CDI Filmes | 1 278 | n.a. |
| 17 | Ginger & Rosa | 2012 | GB / DK / ... | Sally Potter | BF Distribution | 1 242 | n.a. |
| 18 | Le prénom | 2012 | FR / BE | A. de La Patellière, ... | Impacto | 1 212 | n.a. |
| 19 | Au galop | 2011 | FR | L.-D. De Lencquesaing | CDI Filmes | 1 000 | n.a. |
| 20 | 7 días en La Habana | 2012 | FR / ES | L. Cantent, ... | Impacto | 670 | n.a. |
| 21 | Paradis: Amour | 2012 | AT / DE / FR | Ulrich Seidl | n.a. | 624 | n.a. |
| 22 | Sentados frente al fuego | 2011 | DE / CL | A. Fernández Almendras | n.a. | 579 | n.a. |
| 23 | Paul McCartney And ... | 2013 | GB | Paul McCartney | n.a. | 330 | n.a. |
| 24 | Searching for Sugar Man | 2012 | SE / GB | M. Bendjelloul | n.a. | 286 | n.a. |
| 25 | Juan de los Muertos | 2011 | ES / CU | Alejandro Brugués | n.a. | 255 | n.a. |
| 26 | Rolling Stones: Crossfire ... | 2012 | GB / US | Brett Morgen | n.a. | 109 | n.a. |
| 27 | La guerre est déclarée | 2011 | FR | Valérie Donzelli | n.a. | 56 | n.a. |
| 28 | Polisse | 2011 | FR | Maiwenn | n.a. | 49 | n.a. |
| 29 | Where the Condors Fly | 2012 | CH / CL / ... | Carlos Klein | n.a. | 9 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 119. CL - Top 38 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|-----------------------|--------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 218 362 | n.a. |
| 2 | Paddington | 2014 | GB / FR | Paul King | Diamond | 84 639 | n.a. |
| 3 | Tarzan | 2013 | DE | Reinhard Klooss | BF Distribution | 41 182 | n.a. |
| 4 | Violetta. La emoción del ... | 2014 | GB / AR | Matthew Amos | Walt Disney | 36 177 | n.a. |
| 5 | Pancho, el perro millonario | 2014 | ES | Tom Fernández | BF Distribution | 26 037 | n.a. |
| 6 | Minuscule - La vallée ... | 2013 | FR / BE | H. Giraud, ... | BF Distribution | 25 184 | n.a. |
| 7 | A Most Wanted Man | 2014 | GB / US / ... | Anton Corbijn | Diamond | 22 263 | n.a. |
| 8 | [REC] 4: Apocalipsis | 2014 | ES | J. Balagueró | CDI Filmes | 21 978 | n.a. |
| 9 | La grande bellezza | 2013 | IT / FR | Paolo Sorrentino | Impacto | 17 839 | n.a. |
| 10 | Perdona si te llamo amor | 2014 | ES | Joaquín Llamas | BF Distribution | 16 800 | n.a. |
| 11 | Philomena | 2013 | GB / US / ... | Stephen Frears | BF Distribution | 15 945 | n.a. |
| 12 | Mary's Land | 2013 | ES | Juan Manuel Cotelo | n.a. | 15 457 | n.a. |
| 13 | Diana | 2013 | GB / FR / ... | O. Hirschbiegel | BF Distribution | 15 112 | n.a. |
| 14 | La danza de la realidad | 2013 | FR / CL | A. Jodorowsky | Arcadia | 10 669 | n.a. |
| 15 | The Family | 2013 | FR / US | Luc Besson | BF Distribution | 8 990 | n.a. |
| 16 | Calvary | 2014 | IE / GB | J. M. McDonagh | 20th Century Fox | 8 841 | n.a. |
| 17 | Le temps de l'aventure | 2013 | FR / BE / ... | Jérôme Bonnell | CDI Filmes | 6 266 | n.a. |
| 18 | Renoir | 2012 | FR | Gilles Bourdos | Impacto | 4 641 | n.a. |
| 19 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Impacto | 4 551 | n.a. |
| 20 | Ismael | 2013 | ES | Marcelo Piñeyro | BF Distribution | 4 008 | n.a. |
| 21 | Le passé | 2013 | FR / IT | Asghar Farhadi | CDI Filmes | 2 869 | n.a. |
| 22 | A Clockwork Orange | 1971 | GB / US | Stanley Kubrick | Cinemark | 1 782 | n.a. |
| 23 | La vie d'Adèle | 2013 | FR / BE / ... | A. Kechiche | BF Distribution | 1 764 | n.a. |
| 24 | El árbol magnético | 2013 | ES / CL | I. de Ayguavives | n.a. | 1 450 | n.a. |
| 25 | African Safari | 2013 | BE / FR / ... | Ben Stassen | BF Distribution | 1 018 | n.a. |
| 26 | BBC Earth: Little Giants | 2014 | GB | Mark Brownlow | n.a. | 654 | n.a. |
| 27 | Leave The World Behind | 2014 | GB / US | Christian Larson | n.a. | 543 | n.a. |
| 28 | BBC Earth: One Life | 2011 | GB | M. Gunton, ... | n.a. | 436 | n.a. |
| 29 | Au galop | 2011 | FR | L.-D. De Lencquesaing | CDI Filmes | 133 | n.a. |
| 30 | Posti in piedi in paradiso | 2012 | IT | Carlo Verdone | CDI Filmes | 115 | n.a. |
| 31 | Séptimo | 2013 | ES / AR | Patxi Amézcuca | 20th Century Fox | 85 | n.a. |
| 32 | Propaganda | 1998 | TR | Sinan Cetin | n.a. | 69 | n.a. |
| 33 | Pandora'nin kutusu | 2008 | TR / FR / ... | Yesim Ustaoglu | n.a. | 46 | n.a. |
| 34 | Málmsáttur | 2013 | IS | Ragnar Bragason | n.a. | 25 | n.a. |
| 35 | Les adieux à la reine | 2012 | FR / ES | Benoît Jacquot | n.a. | 24 | n.a. |
| 36 | Stella | 2008 | FR | Sylvie Verheyde | n.a. | 19 | n.a. |
| 37 | Juan de los Muertos | 2011 | ES / CU | A. Brugués | n.a. | 13 | n.a. |
| 38 | Du vent dans mes mollets | 2012 | FR | Carine Tardieu | n.a. | 2 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 120. CL - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|-----------------------|--------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 359 010 | 80 |
| 2 | The Little Prince | 2015 | FR / US | Mark Osborne | BF Distribution | 139 294 | 83 |
| 3 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 91 530 | 19 |
| 4 | La belle et la bête | 2014 | FR / DE | Christophe Gans | BF Distribution | 80 915 | 42 |
| 5 | Qu'est-ce qu'on a fait au ... | 2014 | FR | P. de Chauveron | Cinicolor | 67 736 | 26 |
| 6 | The Woman in Black 2: Angel ... | 2014 | GB INC / ... | Tom Harper | Diamond | 51 700 | 49 |
| 7 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | BF Distribution | 31 477 | 42 |
| 8 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | T. Genkel, ... | BF Distribution | 30 903 | 46 |
| 9 | The House of Magic | 2013 | BE | J. Degruson, ... | Cinicolor | 29 002 | 49 |
| 10 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Universal Pictures | 21 985 | 48 |
| 11 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Cinicolor | 21 327 | 11 |
| 12 | Escobar: Paradise Lost | 2014 | FR / ES | Andrea Di Stefano | BF Distribution | 18 642 | 34 |
| 13 | Maya the Bee Movie | 2014 | DE / AU | Alexs Stadermann | Andes Films | 14 222 | 43 |
| 14 | Love, Rosie | 2014 | DE / GB | Christian Ditter | Andes Films | 12 234 | 12 |
| 15 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | BF Distribution | 11 758 | 36 |
| 16 | Ida | 2013 | PL / DK | Pawel Pawlikowski | Cinicolor | 10 433 | 13 |
| 17 | El club de los incomprendidos | 2014 | ES | Carlos Sedes | BF Distribution | 8 321 | 29 |
| 18 | El botón de nácar | 2015 | FR / ES | Patricio Guzmán | BF Distribution | 7 418 | 12 |
| 19 | Avant l'hiver | 2013 | FR / LU | Philippe Claudel | Cinicolor | 5 828 | 11 |
| 20 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | BF Distribution | 5 400 | 10 |
| 21 | Im Labyrinth des Schweigens | 2014 | DE | Giulio Ricciarelli | CDI Filmes | 4 489 | 5 |
| 22 | Perdona si te llamo amor | 2014 | ES | Joaquín Llamas | BF Distribution | 4 360 | 10 |
| 23 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | BF Distribution | 4 310 | 20 |
| 24 | The Shining | 1980 | GB / US | Stanley Kubrick | Parkcircus | 3 539 | 7 |
| 25 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 3 239 | 8 |
| 26 | Leviafan | 2014 | RU | Andrei Zvyagintsev | Cinicolor | 2 754 | 7 |
| 27 | Le Week-End | 2013 | GB / FR | Roger Michell | CDI Filmes | 2 446 | 2 |
| 28 | Backstreet Boys: Show 'Em ... | 2015 | GB / US | Stephen Kijak | Parkcircus | 2 297 | 23 |
| 29 | Mia madre | 2015 | IT / FR | Nanni Moretti | Impacto | 1 801 | 8 |
| 30 | 3 coeurs | 2014 | FR / DE / BE | Benoît Jacquot | CDI Filmes | 1 701 | 7 |
| 31 | Deux jours, une nuit | 2014 | BE / FR / IT | Luc Dardenne, ... | n.a. | 1 652 | 4 |
| 32 | Blutgletscher | 2013 | AT | Marvin Kren | CDI Filmes | 1 612 | 6 |
| 33 | Amy | 2015 | GB / US | Asif Kapadia | n.a. | 1 483 | 6 |
| 34 | Roger Waters the Wall | 2014 | GB | Sean Evans, ... | n.a. | 1 441 | 9 |
| 35 | Paddington | 2014 | GB / FR | Paul King | Diamond | 1 437 | 7 |
| 36 | Elle s'en va | 2013 | FR | E. Bercot | CDI Filmes | 1 429 | 8 |
| 37 | La chambre bleue | 2014 | FR | Mathieu Amalric | Impacto | 1 368 | 4 |
| 38 | Violette | 2013 | FR / BE | Martin Provost | Cinicolor | 980 | 1 |
| 39 | En chance til | 2014 | DK / SE | Susanne Bier | Impacto | 899 | 7 |
| 40 | Ronaldo | 2015 | GB | Anthony Wonke | n.a. | 891 | 12 |
| 41 | Mr. Kaplan | 2014 | ES / UY / DE | Álvaro Brechner | Arcadia | 737 | 3 |
| 42 | La Vénus à la fourrure | 2013 | FR / PL | Roman Polanski | n.a. | 396 | 2 |
| 43 | The Door | 2012 | HU / DE | István Szabó | Arcadia | 327 | 4 |
| 44 | Emergo | 2011 | ES / US | Carles Torrens | Andes Films | 293 | 1 |
| 45 | Francisco - El Padre Jorge | 2015 | ES / AR / IT | B. Docampo Feijóo | Andes Films | 165 | 11 |
| 46 | Desert Dancer | 2014 | GB | Richard Raymond | BF Distribution | 136 | 3 |
| 47 | Tusen ganger god natt | 2013 | NO / IE / SE | Erik Poppe | n.a. | 77 | 1 |
| 48 | Den skaldede frisør | 2012 | DK / SE / FR / | Susanne Bier | n.a. | 61 | 1 |
| 49 | Sammy's avonturen 2 | 2012 | BE / FR / IT | Vincent Kesteloot, Be | Andes Films | 35 | 1 |
| 50 | Nucingen Haus | 2008 | FR / RO | Raoul Ruiz | n.a. | 23 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 121. CL - Top 50 European films by admissions (2016)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Bridget Jones's Baby | 2016 | GB / US / FR | S. Maguire | Universal Pictures | 102 978 | 68 |
| 2 | Ich seh, Ich seh | 2014 | AT | S. Fiala, ... | BF Distribution | 80 858 | 47 |
| 3 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Cinecolor | 51 211 | 45 |
| 4 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 38 948 | 16 |
| 5 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | Diamond | 36 704 | 39 |
| 6 | Eye in the Sky | 2015 | GB | Gavin Hood | BF Distribution | 14 741 | 17 |
| 7 | Heidi | 2015 | DE / CH | Alain Gsponer | BF Distribution | 14 092 | 30 |
| 8 | Truman | 2015 | ES / AR | Cesc Gay | Cinecolor | 13 897 | 13 |
| 9 | Julieta | 2016 | ES | P. Almodóvar | Universal Pictures | 13 420 | 8 |
| 10 | Se Dio vuole | 2015 | IT | E. M. Falcone | Cinecolor | 12 145 | 5 |
| 11 | Tini: El gran cambio de ... | 2016 | ES / IT / AR | J. P. Buscarini | Walt Disney | 11 764 | 41 |
| 12 | The Hollow | 2015 | GB / US / IE | Corin Hardy | BF Distribution | 10 804 | 23 |
| 13 | Youth | 2015 | IT / FR / ... | P. Sorrentino | Walt Disney | 10 252 | 6 |
| 14 | Bastille Day | 2016 | GB INC / ... | J. Watkins | BF Distribution | 9 790 | 22 |
| 15 | Snezhnaya koroleva 2. ... | 2014 | RU | A. Tsitsilin | BF Distribution | 8 327 | 26 |
| 16 | Atrapa la bandera | 2015 | ES | Enrique Gato | Paramount Pictures | 8 135 | 49 |
| 17 | Carol | 2015 | GB / US / AU | Todd Haynes | Andes Films | 8 064 | 11 |
| 18 | Ekipazh | 2016 | RU / KH | N. Lebedev | BF Distribution | 7 831 | 26 |
| 19 | Cien años de perdón | 2016 | ES / FR / AR | D. Calparsoro | 20th Century Fox | 6 967 | 18 |
| 20 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Andes Films | 6 852 | 26 |
| 21 | Brooklyn | 2015 | GB / IE / CA | John Crowley | BF Distribution | 6 833 | 19 |
| 22 | Bølgen | 2015 | NO | Roar Uthaug | Impacto | 6 550 | 18 |
| 23 | Eddie the Eagle | 2016 | GB INC / ... | D. Fletcher | 20th Century Fox | 6 511 | 19 |
| 24 | Miss You Already | 2015 | GB | C. Hardwicke | BF Distribution | 5 150 | 16 |
| 25 | Gespensterjäger | 2015 | DE / AT / IE | T. Baumann | Cinecolor | 4 983 | 33 |
| 26 | Belka i Strelka. Zvezdnye ... | 2010 | RU | I. Evlannikova, ... | BF Distribution | 4 906 | 21 |
| 27 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Andes Films | 4 894 | 8 |
| 28 | Ocho apellidos catalanes | 2015 | ES | E. Martínez Lázaro | Cinecolor | 4 234 | 8 |
| 29 | Mi gran noche | 2015 | ES | Á. de la Iglesia | Cinecolor | 4 033 | 7 |
| 30 | Une heure de tranquillité | 2014 | FR | Patrice Leconte | Cinecolor | 3 643 | 16 |
| 31 | Poveda | 2016 | ES | Pablo Moreno | n.a. | 3 310 | 5 |
| 32 | A Hard Day's Night | 1964 | GB | Richard Lester | Parkcircus | 3 151 | 12 |
| 33 | La vache | 2016 | FR | M. Hamidi | BF Distribution | 3 113 | 10 |
| 34 | Krigen | 2015 | DK | T. Lindholm | Impacto | 2 959 | 10 |
| 35 | Sorgenfri | 2015 | DK | Bo Mikkelsen | Cinecolor | 2 844 | 11 |
| 36 | Quo vado? | 2016 | IT | G. Nunziante | Diamond | 2 312 | 8 |
| 37 | A Night in Bohemia | 2016 | GB | n.a. | n.a. | 2 276 | 11 |
| 38 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Cinecolor | 2 230 | 12 |
| 39 | Colonia | 2015 | DE / FR / LU | F. Gallenberger | n.a. | 2 007 | 1 |
| 40 | Babysitting 2 | 2015 | FR | N. Benamou, ... | BF Distribution | 1 829 | 7 |
| 41 | Kiki, el amor se hace | 2016 | ES | Paco León | BF Distribution | 1 741 | 11 |
| 42 | L'ombre des femmes | 2015 | FR / CH | Philippe Garrel | CDI Filmes | 1 621 | 3 |
| 43 | Le Week-End | 2013 | GB / FR | Roger Michell | CDI Filmes | 1 559 | 3 |
| 44 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Cinecolor | 1 516 | 5 |
| 45 | Mon roi | 2015 | FR | Maiwenn | CDI Filmes | 1 186 | 5 |
| 46 | Trainspotting | 1996 | GB | Danny Boyle | Parkcircus | 994 | 5 |
| 47 | The Rolling Stones Havana ... | 2016 | GB | Paul Dugdale | CinEvento | 835 | 23 |
| 48 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | n.a. | 829 | 2 |
| 49 | Supersonic | 2016 | GB | Mat Whitecross | n.a. | 533 | 1 |
| 50 | The Little Prince | 2015 | FR / US | Mark Osborne | BF Distribution | 262 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 122. CL - Top 48 European films by admissions (2017)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|------------------|--------------------|------------|--------|
| 1 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Diamond | 92 758 | 127 |
| 2 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, ... | Andes Films | 86 052 | 74 |
| 3 | Ballerina | 2016 | FR / CA | E. Summer, ... | BF Distribution | 77 256 | 52 |
| 4 | Happy Family | 2017 | DE / GB | Holger Tappe | BF Distribution | 60 532 | 66 |
| 5 | Nevesta | 2017 | RU | S. Podgaevskiy | BF Distribution | 54 024 | 51 |
| 6 | Don't Knock Twice | 2016 | GB | C. W. James | BF Distribution | 48 472 | 37 |
| 7 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 44 014 | 32 |
| 8 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Cinecolor | 32 048 | 79 |
| 9 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | BF Distribution | 23 646 | 49 |
| 10 | Perfetti sconosciuti | 2016 | IT | P. Genovese | Diamond | 19 734 | 13 |
| 11 | Zashchitniki | 2017 | RU | S. Andreasyan | BF Distribution | 18 940 | 39 |
| 12 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | BF Distribution | 13 733 | 19 |
| 13 | David Gilmour Live at Pompeii | 2017 | GB | Gavin Elder | n.a. | 12 291 | 56 |
| 14 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Impacto | 11 848 | 9 |
| 15 | Verónica | 2017 | ES | Paco Plaza | Andes Films | 10 495 | 24 |
| 16 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Diamond | 9 578 | 28 |
| 17 | Breathe | 2017 | GB | Andy Serkis | Diamond | 7 052 | 23 |
| 18 | Les innocentes | 2016 | FR / PL | Anne Fontaine | CDI Filmes | 4 502 | 4 |
| 19 | The Square | 2017 | SE / DE / ... | Ruben Östlund | Cinecolor | 4 205 | 13 |
| 20 | Un profil pour deux | 2017 | AT / FR / ... | S. Robelin | BF Distribution | 4 068 | 16 |
| 21 | Frantz | 2016 | FR / DE | François Ozon | Arcadia | 3 864 | 2 |
| 22 | Warrior's Gate | 2016 | FR / CN | Matthias Hoene | Cinecolor | 3 824 | 17 |
| 23 | C'est la vie | 2001 | FR | J.-P. Améris | BF Distribution | 3 621 | 18 |
| 24 | Princesita | 2017 | ES / AR / CL | Marialy Rivas | n.a. | 3 500 | 14 |
| 25 | El bar | 2017 | ES / AR | Á. de la Iglesia | Cinecolor | 3 273 | 4 |
| 26 | Rammstein: Paris | 2016 | GB | Jonas Åkerlund | n.a. | 3 141 | 34 |
| 27 | Borg McEnroe | 2017 | SE / DK / FI | Janus Metz | Impacto | 2 536 | 15 |
| 28 | Miss Sloane | 2016 | FR / US | John Madden | BF Distribution | 2 065 | 13 |
| 29 | My Bakery in Brooklyn | 2016 | ES / US | Gustavo Ron | n.a. | 1 738 | 5 |
| 30 | Elle | 2016 | FR / DE / BE | P. Verhoeven | Andes Films | 1 707 | 2 |
| 31 | Little Men | 2016 | GR / BR / US | Ira Sachs | Arcadia | 1 561 | 2 |
| 32 | Sage femme | 2017 | FR | Martin Provost | CDI Filmes | 1 296 | 2 |
| 33 | Forever Young | 2016 | IT | Fausto Brizzi | Cinecolor | 1 107 | 5 |
| 34 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Cinecolor | 1 081 | 3 |
| 35 | Polina, danser sa vie | 2016 | FR | A. Preljocaj | CDI Filmes | 969 | 3 |
| 36 | I nostri ragazzi | 2014 | IT | I. De Matteo | Arcadia | 938 | 2 |
| 37 | Un beau soleil intérieur | 2017 | FR / BE | Claire Denis | CDI Filmes | 778 | 3 |
| 38 | À fond | 2016 | FR / MK | N. Benamou | Cinecolor | 739 | 3 |
| 39 | Mal de pierres | 2016 | FR / BE / CA | Nicole Garcia | CDI Filmes | 648 | 3 |
| 40 | An Inconvenient Truth 2 | 2012 | GB | Jack Guest | Paramount Pictures | 375 | 6 |
| 41 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Cinecolor | 366 | 1 |
| 42 | Black Sabbath the End of ... | 2017 | GB | Dick Carruthers | n.a. | 358 | 9 |
| 43 | Dans la maison | 2012 | FR | François Ozon | Arcadia | 183 | 1 |
| 44 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | n.a. | 180 | 1 |
| 45 | La puerta abierta | 2016 | ES | M. Sereskesky | n.a. | 149 | 1 |
| 46 | El color del camaleón | 2017 | BE / CL | Andres Lubbert | n.a. | 135 | 1 |
| 47 | Francofonia | 2015 | FR / DE / NL | A. Sokurov | CDI Filmes | 98 | 1 |
| 48 | La belle saison | 2015 | FR / BE | C. Corsini | Arcadia | 51 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



11.3.5. CL - Who is distributing European films?

Table 123. CL - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | BF Distribution | 306 357 | 45% | 19% | 10 | 21% | 360 | 37% |
| 2 | Diamond | 129 122 | 19% | 18% | 4 | 8% | 191 | 19% |
| 3 | Andes Films | 98 254 | 15% | 91% | 3 | 6% | 100 | 10% |
| 4 | Cinicolor | 46 643 | 7% | 18% | 8 | 17% | 125 | 13% |
| 5 | Sony Pictures | 44 014 | 7% | 2% | 1 | 2% | 32 | 3% |
| 6 | Impacto | 14 384 | 2% | 59% | 2 | 4% | 24 | 2% |
| 7 | CDI Filmes | 8 291 | 1% | 100% | 6 | 13% | 16 | 2% |
| 8 | Arcadia | 6 597 | 1% | 12% | 5 | 10% | 8 | 1% |
| 9 | Paramount Pictures | 375 | 0% | 0% | 1 | 2% | 6 | 1% |
| | Other distributors | 21 492 | 3% | 0% | 8 | 17% | 121 | 12% |
| | Total distributors | 675 529 | 100% | 3% | 48 | 100% | 983 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



12. MARKET PROFILE: CHINA

12.1. CN - 2017 at a glance

Table 124. CN - Cinema market at a glance (2017)

| | | | |
|--|---------|--|---------|
| Population (in millions) | 1 390.1 | Theatrical feature films produced | 970 |
| GDP per capita (in EUR) | 7 613 | Theatrical first releases in market | 381 |
| Screens | 50 776 | Gross box office (in M EUR) | 7 339.7 |
| Digital screens | 47 097 | Admissions (in millions) | 1 620.0 |
| Screens per million inhabitants | 37 | Avg ticket price (in EUR) | 4.5 |

Source: IMF, China Media Management, SAPPRFT, European Audiovisual Observatory / LUMIERE, Comscore

Table 125. CN – Benchmarking (2017)

| | MX | RU | BR | US | CN |
|--------------------------------------|--------------|--------------|--------------|--------------|------------------|
| Population in mio | 123.5 | 144.3 | 207.7 | 325.9 | 1 390.1 |
| Screens | 6 633 | 4 796 | 3 220 | 40 393 | 50 776 |
| Screens per million inhabitants | 54 | 33 | 16 | 124 | 37 |
| Admissions in millions | 338.0 | 211.3 | 181.3 | 1 216.8 | 1 620.0 |
| Admissions per capita | 2.7 | 1.5 | 0.9 | 3.7 | 1.2 |
| Admissions per screen | 34 981 | 42 302 | 51 298 | 27 585 | 57 856 |
| GBO in MEUR | 756.9 | 811.5 | 755.9 | 9 335.3 | 7 339.7 |
| Average ticket price in EUR | 2.2 | 3.8 | 4.2 | 7.7 | 4.5 |
| Film releases ¹⁾ | 563 | 659 | 623 | 839 | 938 |
| Admissions per release ¹⁾ | 602 356 | 322 112 | 283 456 | 1 306 911 | 1 612 039 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

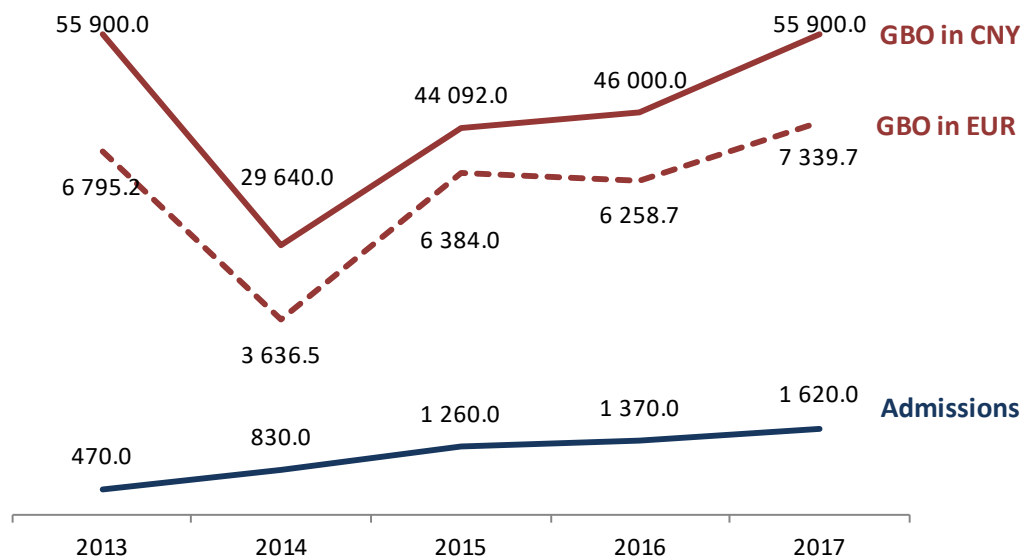


12.2. CN - General market characteristics

12.2.1. CN - Market trends

Figure 77. CN - Box office trends (2013-2017)

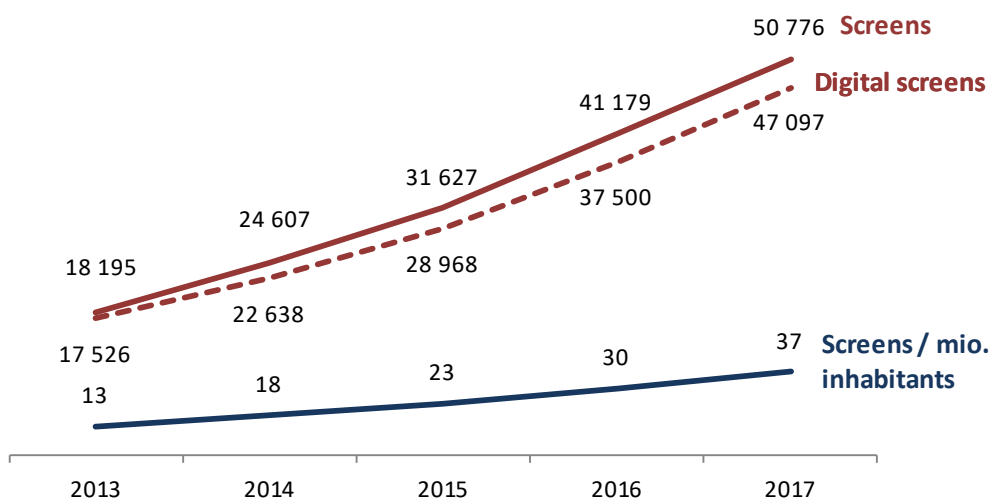
In millions; GBO in EUR converted at average annual bid rate



Source: China Media Management, SPPRFT

Figure 78. CN - Screen development (2013-2017)

Screens in units; Inhabitants in millions

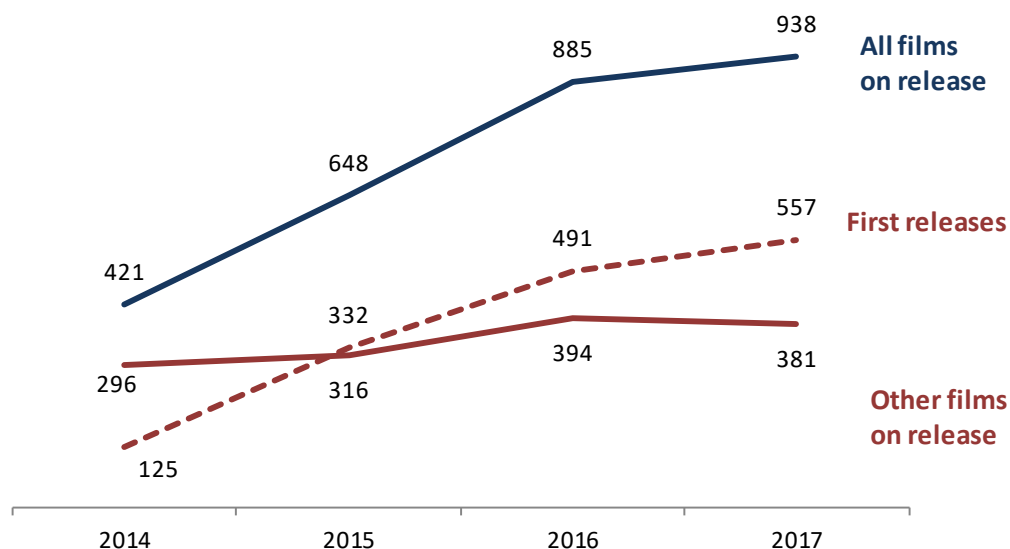


Source: China Media Management, SPPRFT



Figure 79. CN - Development of film releases (2014-2017)

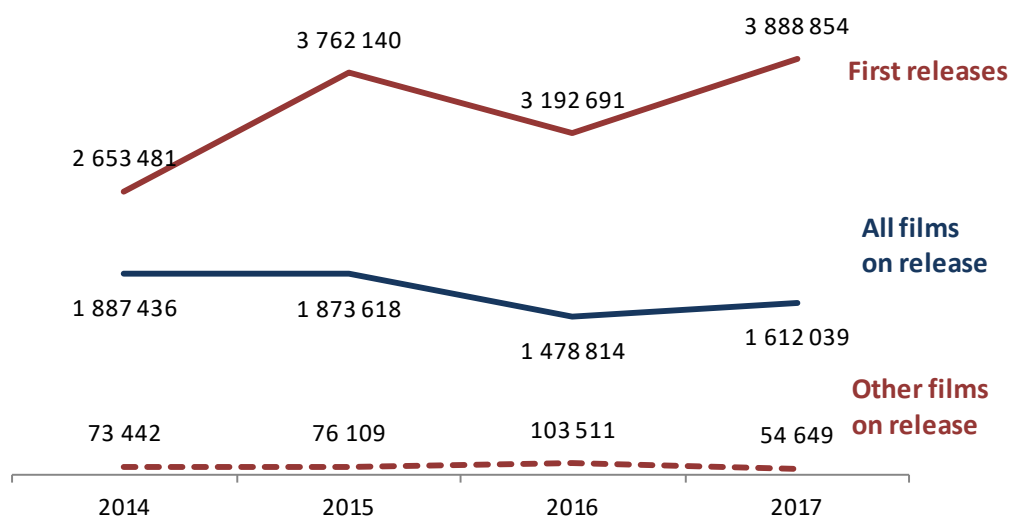
In units, as tracked in LUMIERE; Qualification of “first” releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 80. CN - Average admissions per film (2014-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

12.2.2. CN - Market concentration in 2017

Table 126. CN - Concentration of admissions and prints (2017)

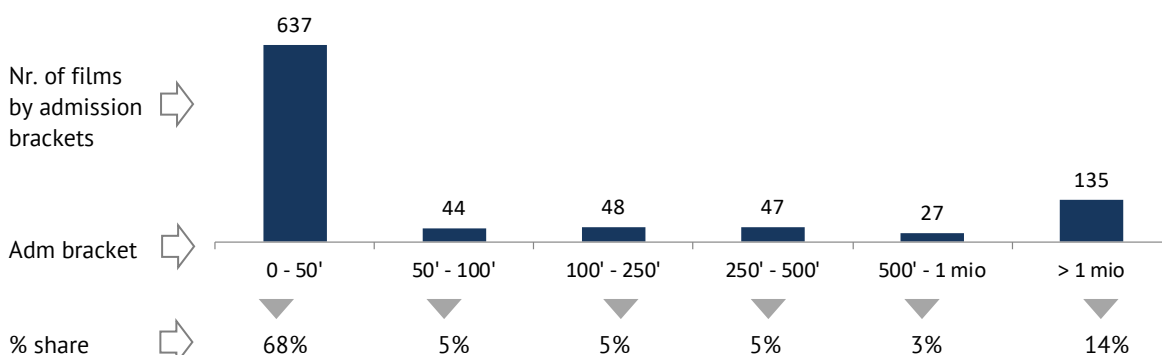
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative locations | % share of locations |
|-----------------------------|-----------------------|--------------------|----------------------|----------------------|
| Top 10 | 552 400 196 | 37% | 78 369 | 5% |
| Top 20 | 804 845 937 | 53% | 157 361 | 10% |
| Top 30 | 976 736 201 | 65% | 234 717 | 15% |
| Top 50 | 1 195 381 519 | 79% | 391 209 | 24% |
| Top 100 | 1 408 132 836 | 93% | 755 085 | 47% |
| Other 838 films | 103 959 957 | 7% | 855 896 | 53% |
| All films on release | 1 512 092 793 | 100% | 1 610 981 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 81. CN - Number of films on release by admission brackets (2017)

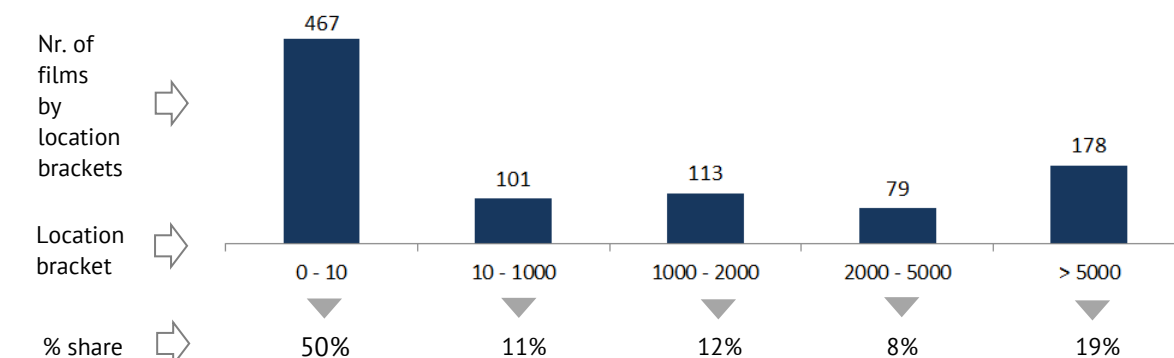
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 82. CN - Number of films on release by location brackets (2017)

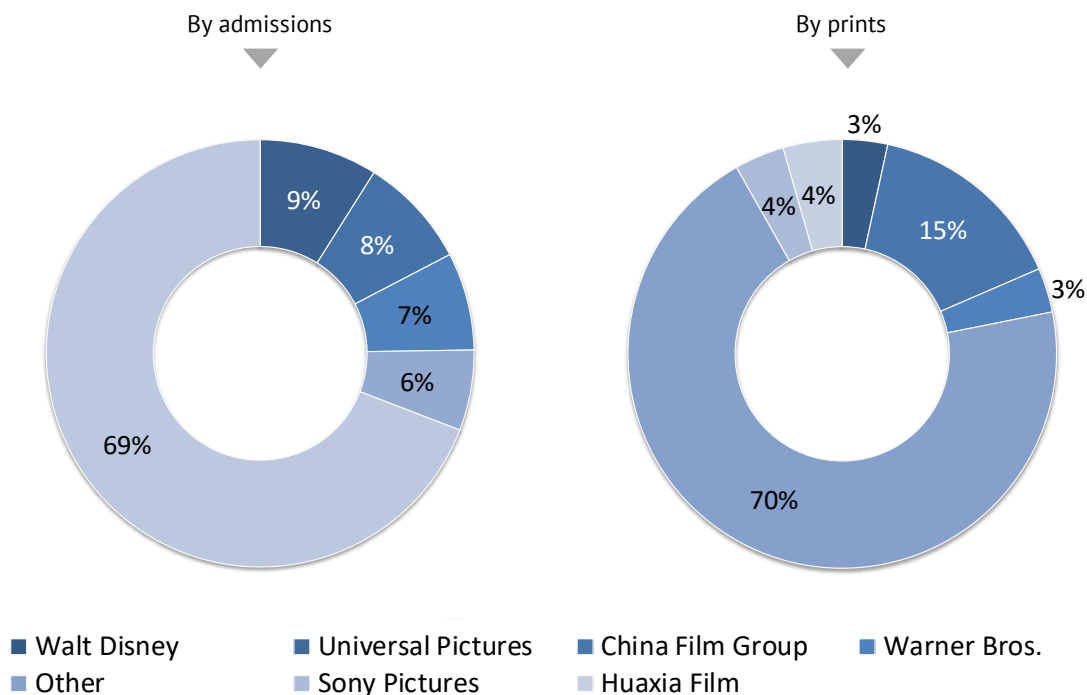
Location brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 83. CN - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 127. CN - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

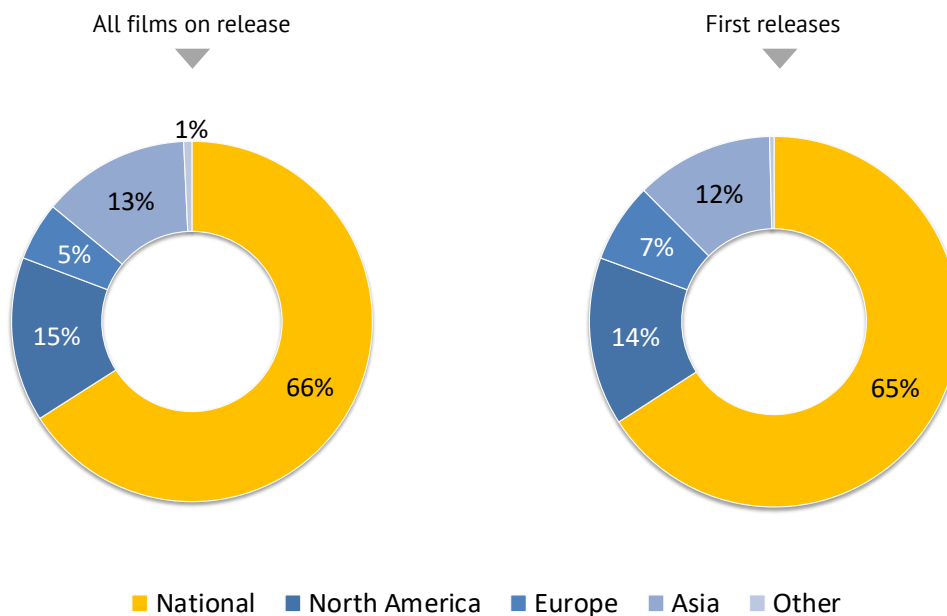
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of locations | % share |
|------|---------------------------|----------------------|-------------|--------------------|--------------|-------------|------------------|-------------|
| 1 | Walt Disney | 135 136 407 | 9% | 6 435 067 | 21 | 2% | 55 016 | 3% |
| 2 | Universal Pictures | 127 228 135 | 8% | 7 484 008 | 17 | 2% | 49502 | 3% |
| 3 | China Film Group | 111 888 946 | 7% | 1 017 172 | 110 | 12% | 243291 | 15% |
| 4 | Warner Bros. | 92 160 731 | 6% | 8 378 248 | 11 | 1% | 53998 | 3% |
| 5 | Paramount Pictures | 79 513 300 | 5% | 6 116 408 | 13 | 1% | 30330 | 2% |
| 6 | Sony Pictures | 77 191 732 | 5% | 5 146 115 | 15 | 2% | 60556 | 4% |
| 7 | 20th Century Fox | 76 655 197 | 5% | 4 034 484 | 19 | 2% | 46991 | 3% |
| 8 | Huaxia Film | 39 822 681 | 3% | 1 076 289 | 37 | 4% | 71702 | 4% |
| 9 | Beijing Enlight | 39 449 656 | 3% | 2 076 298 | 19 | 2% | 29616 | 2% |
| 10 | Bona Film | 34 642 300 | 2% | 1 385 692 | 25 | 3% | 40424 | 3% |
| | Other distributors | 698 403 708 | 46% | 1 072 817 | 651 | 69% | 16082 | 1% |
| | Total distributors | 1 512 092 793 | 100% | 1 612 039 | 938 | 100% | 1 610 981 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

12.2.3. CN - Market share by origin

Figure 84. CN - Film releases by region of origin (2017)

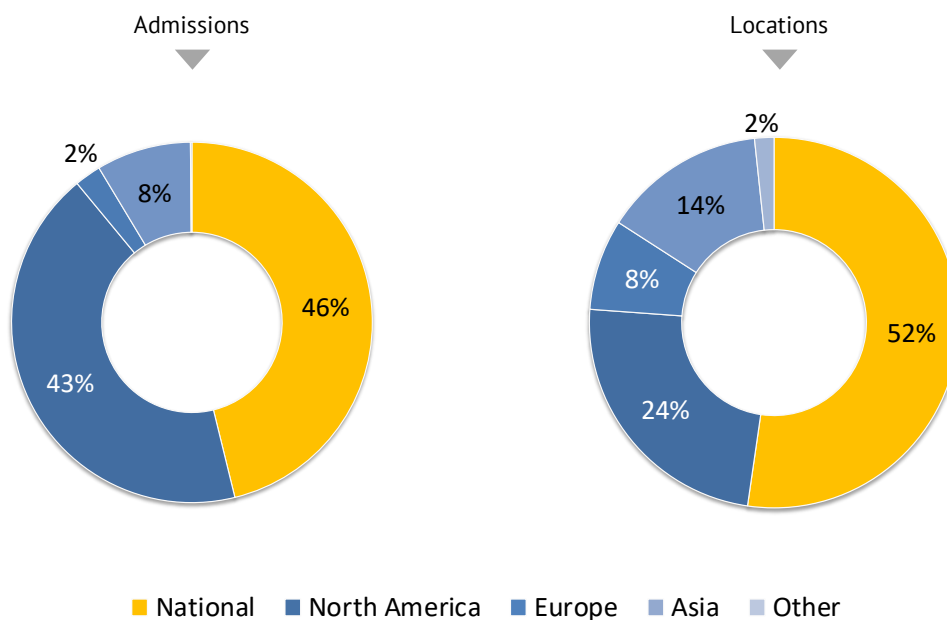
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 85. CN - Admissions and locations by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



12.2.4. CN - Top films 2017

Table 128. CN - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Locations |
|------|----------------------------------|------------|-------------------|--------------------|--------------------|-------------|-----------|
| 1 | Wolf Warrior 2 | 2017 | CN | Jing Wu | n.a. | 154 914 724 | 8 097 |
| 2 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 69 809 635 | 7 767 |
| 3 | Never Say Die | 2017 | CN | Y. Song, C. Zhang | n.a. | 63 374 909 | 8 108 |
| 4 | Kung Fu Yoga | 2017 | CN / HK / IN | Stanley Tong | n.a. | 44 835 219 | 7 760 |
| 5 | Dangal | 2016 | IN / US | Nitesh Tiwari | China Film Group | 41 817 568 | 7 434 |
| 6 | Journey to the West: The ... | 2017 | CN | Hark Tsui | n.a. | 41 240 378 | 7 733 |
| 7 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 40 345 452 | 7 947 |
| 8 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 32 316 780 | 7 757 |
| 9 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 31 985 496 | 7 836 |
| 10 | Coco | 2017 | US | Lee Unkrich, ... | Walt Disney | 31 760 035 | 7 930 |
| 11 | Resident Evil: The Final Chapter | 2016 | US / FR / DE | P. W.S. Anderson | Sony Pictures | 31 129 356 | 7 725 |
| 12 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 30 400 785 | 7 736 |
| 13 | Despicable Me 3 | 2017 | US | K. Balda, ... | Universal Pictures | 29 359 971 | 7 922 |
| 14 | Duckweed | 2017 | CN | Han Han | n.a. | 28 241 531 | 7 667 |
| 15 | Youth | 2017 | CN | Xiaogang Feng | n.a. | 28 134 394 | 8 267 |
| 16 | Logan | 2017 | US | James Mangold | 20th Century Fox | 22 101 443 | 7 726 |
| 17 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 21 432 095 | 8 146 |
| 18 | Buddies in India | 2017 | CN | Baoqiang Wang | Beijing Enlight | 20 761 023 | 7 679 |
| 19 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 20 564 848 | 8 092 |
| 20 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 20 320 295 | 8 032 |
| 21 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | Huaxia Film | 19 887 981 | 7 424 |
| 22 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 18 850 247 | 8 036 |
| 23 | WuKong | 2017 | CN | Chi-kin Kwok | New Classics Media | 18 223 001 | 7 816 |
| 24 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 17 587 114 | 7 558 |
| 25 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 17 128 200 | 7 765 |
| 26 | Chui Lung | 2017 | HK / CN | J. Kwan, ... | Bona Film Group | 16 934 305 | 7 850 |
| 27 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 16 509 346 | 7 705 |
| 28 | Wonder Woman | 2017 | US / CN / ... | Patty Jenkins | Warner Bros. | 16 291 361 | 7 712 |
| 29 | Paradox | 2017 | HK | Wilson Yip | n.a. | 15 634 521 | 7 980 |
| 30 | Boonie Bears: Entangled ... | 2017 | CN | n.a. | n.a. | 14 844 188 | 7 510 |
| 31 | Once Upon a Time | 2017 | CN | A. LaMolinara, ... | Alibaba Pictures | 14 721 278 | 8 002 |
| 32 | The Foreigner | 2017 | GB INC / ... | Martin Campbell | Huayi Bros | 13 631 395 | 8 056 |
| 33 | City of Rock | 2017 | CN | Chengpeng Dong | n.a. | 13 439 180 | 7 975 |
| 34 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 13 052 171 | 7 972 |
| 35 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 12 750 667 | 7 311 |
| 36 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 12 242 464 | 7 989 |
| 37 | Shock Wave | 2017 | CN / HK | Herman Yau | Bona Film | 11 960 367 | 7 622 |
| 38 | The Founding of an Army | 2017 | CN | Wai-Keung Lau | n.a. | 11 896 621 | 7 957 |
| 39 | The Devotion of Suspect X | 2017 | US / CN | Alec Su | Beijing Enlight | 11 596 090 | 7 566 |
| 40 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Fundamental Films | 11 343 876 | 8 018 |
| 41 | Qing Sheng | 2016 | CN | Xiaofei Song, ... | n.a. | 11 102 439 | 7 015 |
| 42 | Legend of the Demon Cat | 2017 | CN / JP | Kaige Chen | New Classics Media | 10 031 356 | 8 266 |
| 43 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 9 682 475 | 8 012 |
| 44 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 9 435 696 | 7 736 |
| 45 | Guilty of Mind | 2017 | CN | Dongshen Xie | n.a. | 8 798 122 | 7 891 |
| 46 | Passengers | 2016 | US | Morten Tyldum | Sony Pictures | 8 755 520 | 7 197 |
| 47 | Bad Genius | 2017 | TH | N. Poonpiriya | China Film Group | 8 699 140 | 7 845 |
| 48 | Sky Hunter | 2017 | CN | Chen Li | Huaxia Film | 8 580 032 | 8 096 |
| 49 | The Thousand Faces of Dunjia | 2017 | CN / HK | Woo-Ping Yuen | Le Vision | 8 466 985 | 8 238 |
| 50 | Brotherhood of Blades II: ... | 2017 | CN | Yang Lu | n.a. | 8 459 444 | 7 728 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

12.3. CN - Market potential for European films

12.3.1. CN - Market volume for European films

Table 129. CN - Overview market volume for European films (2017)

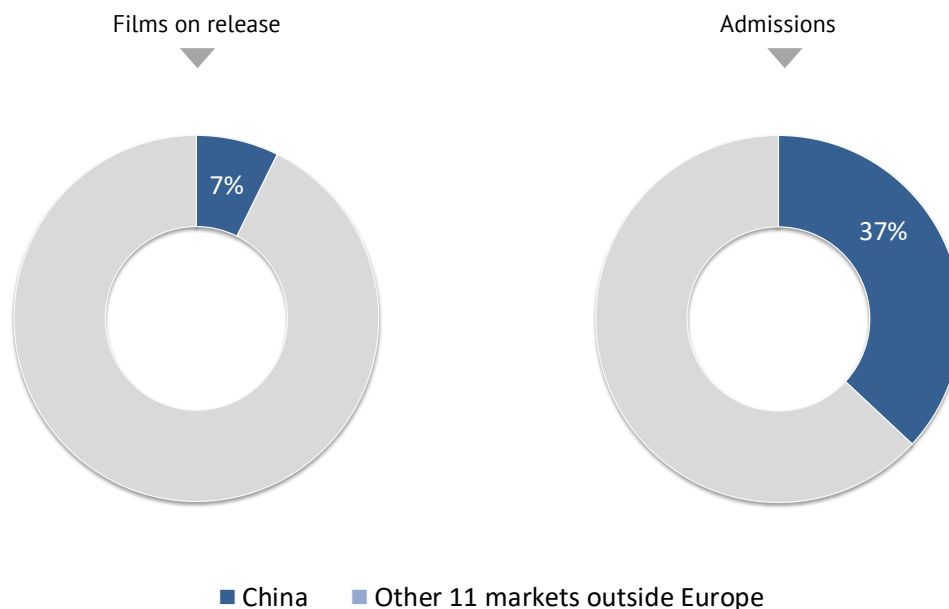
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-------------|-------------------|---------------|
| Admissions | 35 822 848 | 2% | 1 512 092 793 |
| GBO (in EUR) | 162 301 162 | 2% | 6 850 779 080 |
| Films on release | 49 | 5% | 938 |
| - First releases | 26 | 7% | 381 |
| - Other | 23 | 4% | 557 |
| Locations | 128 111 | 8% | 1 610 981 |
| Average admissions per first release | 1 371 170 | - | 3 888 854 |
| Average locations per first release | 4 772 | - | 4 036 |
| Average admissions per other release | 7 496 | - | 54 649 |
| Average locations per other release | 176 | - | 132 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 86. CN - Weight of China as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



12.3.2. CN - Concentration among European films

Table 130. CN - Concentration of admissions and prints for European films (2017)

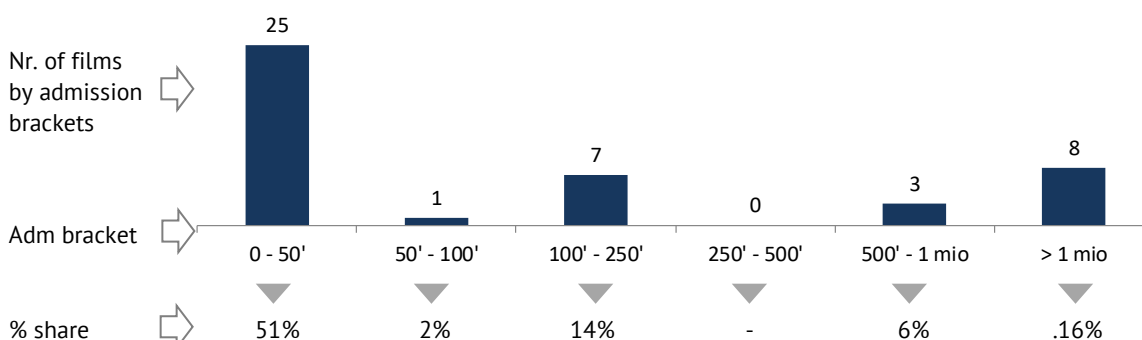
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of locations |
|-----------------------------|-----------------------|--------------------|-------------------|----------------------|
| Top 10 | 32 038 961 | 89.4% | 64 056 | 50.0% |
| Top 20 | 35 309 733 | 98.6% | 109 804 | 85.7% |
| Top 30 | 35 821 182 | 100.0% | 128 044 | 99.9% |
| Other 19 films | 1 666 | 0.005% | 67 | 0.1% |
| All films on release | 35 822 848 | 100.0% | 128 111 | 100.0% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 87. CN - Number of European films on release by admission brackets (2017)

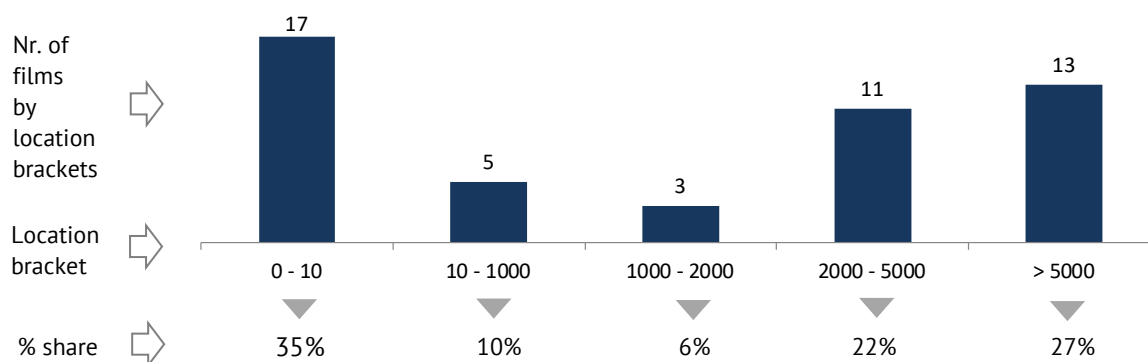
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 88. CN - Number of European films on release by location brackets (2017)

Location brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



12.3.3. CN - European films by country of origin

Table 131. CN - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|----------------|-------------------|---|-----------------------------------|
| 1 | FR | France | 12 964 744 | 36% | 1% |
| 2 | GB | United Kingdom | 10 841 299 | 30% | 1% |
| 3 | ES | Spain | 5 731 967 | 16% | 0% |
| 4 | BE | Belgium | 1 975 472 | 6% | 0% |
| 5 | PL | Poland | 1 962 264 | 5% | 0% |
| 6 | RU | Russia | 1 887 756 | 5% | 1% |
| 7 | CH | Switzerland | 224 260 | 1% | 0% |
| 8 | DE | Germany | 192 415 | 1% | 0% |
| 9 | NL | Netherlands | 37 425 | 0% | 0% |
| 10 | DK | Denmark | 4 029 | 0% | 0% |
| 11 | IE | Ireland | 1 217 | 0% | 0% |
| Total | | | 35 822 848 | 100% | 5% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 132. CN - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|--------------------|----------------------------------|----------------------|
| 1 | FR | France | 58 738 609 | 36% | 1% |
| 2 | GB | United Kingdom | 49 117 910 | 30% | 1% |
| 3 | ES | Spain | 25 969 574 | 16% | 0% |
| 4 | BE | Belgium | 8 950 157 | 6% | 0% |
| 5 | PL | Poland | 8 890 352 | 5% | 0% |
| 6 | RU | Russia | 8 552 419 | 5% | 0% |
| 7 | CH | Switzerland | 1 016 046 | 1% | 0% |
| 8 | DE | Germany | 871 676 | 1% | 0% |
| 9 | NL | Netherlands | 169 560 | 0% | 0% |
| 10 | DK | Denmark | 18 254 | 0% | 0% |
| 11 | IE | Ireland | 5 509 | 0% | 0% |
| Total | | | 162 300 066 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 133. CN - European films on release by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | GB | United Kingdom | 9 | 26% | 1% |
| 2 | FR | France | 7 | 21% | 1% |
| 3 | RU | Russia | 7 | 21% | 1% |
| 4 | DE | Germany | 2 | 6% | 0% |
| 5 | ES | Spain | 2 | 6% | 0% |
| 6 | BE | Belgium | 2 | 6% | 0% |
| 7 | DK | Denmark | 1 | 3% | 0% |
| 8 | IE | Ireland | 1 | 3% | 0% |
| 9 | NL | Netherlands | 1 | 3% | 0% |
| 10 | PL | Poland | 1 | 3% | 0% |
| 11 | CH | Switzerland | 1 | 3% | 0% |
| Total | | | 34 | 100% | 4% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 134. CN - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | GB | United Kingdom | 8 | 31% | 2% |
| 2 | FR | France | 5 | 19% | 1% |
| 3 | RU | Russia | 4 | 15% | 1% |
| 4 | ES | Spain | 2 | 8% | 1% |
| 5 | DE | Germany | 2 | 8% | 1% |
| 6 | BE | Belgium | 1 | 4% | 0% |
| 7 | DK | Denmark | 1 | 4% | 0% |
| 8 | NL | Netherlands | 1 | 4% | 0% |
| 9 | PL | Poland | 1 | 4% | 0% |
| 10 | CH | Switzerland | 1 | 4% | 0% |
| Total | | | 26 | 100% | 7% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 135. CN - Locations of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of locations | % share of locations for European films | % share of total locations |
|--------------|--------------|----------------|------------------|---|----------------------------|
| 1 | BE | Belgium | 6 140 | 5% | 0% |
| 2 | DE | Germany | 5 370 | 4% | 0% |
| 3 | DK | Denmark | 390 | 0% | 0% |
| 4 | ES | Spain | 13 228 | 10% | 1% |
| 5 | FR | France | 24 237 | 19% | 2% |
| 6 | GB | United Kingdom | 42 371 | 33% | 3% |
| 7 | IE | Ireland | 59 | 0% | 0% |
| 8 | PL | Poland | 6 775 | 5% | 0% |
| 9 | CH | Switzerland | 664 | 1% | 0% |
| 10 | RU | Russia | 26 266 | 21% | 2% |
| 11 | NL | Netherlands | 2 592 | 2% | 0% |
| Total | | | 128 092 | 100% | 8% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



12.3.4. CN - Top European films 2014-2017

Table 136. CN - Top European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Locations |
|------|---------------------------------------|------------|-------------------|------------------|--------------------|------------|-----------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 6 724 470 | 3 994 |
| 2 | The Family | 2013 | FR / US | Luc Besson | China Film Group | 1 526 141 | 3 387 |
| 3 | Redemption | 2013 | GB INC / US | Steven Knight | Huaxia Film | 1 035 540 | 3 339 |
| 4 | Minuscule - La vallée des fourmis ... | 2013 | FR / BE | H. Giraud, ... | China Film Group | 798 179 | 2 971 |
| 5 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Huaxia Film | 776 209 | 3 010 |
| 6 | Niko 2: Lentäjäljekset | 2012 | FI / DE / ... | J. Juusonen, ... | China Film Group | 707 573 | 2 662 |
| 7 | Autómata | 2014 | BG / ES | Gabe Ibáñez | Huaxia Film | 660 002 | 3 461 |
| 8 | Metro | 2013 | RU | A. Megerdichev | Huaxia Film | 556 380 | 2 575 |
| 9 | Tarzan | 2013 | DE | Reinhard Klooss | n.a. | 504 288 | 2 996 |
| 10 | La belle et la bête | 2014 | FR / DE | Christophe Gans | Huaxia Film | 502 407 | 3 090 |
| 11 | Los últimos días | 2013 | ES / FR | D. Pastor, ... | n.a. | 422 414 | 2 830 |
| 12 | Legendary: Tomb of the Dragon | 2013 | GB / CN | Eric Styles | China Film Group | 349 436 | 2 386 |
| 13 | Justin and the Knights of Valour | 2013 | ES | M. Sicilia | China Film Group | 334 252 | 3 086 |
| 14 | African Safari | 2013 | BE / FR / IT | Ben Stassen | n.a. | 218 859 | 2 043 |
| 15 | Schutzensengel | 2012 | DE | T. Schweiger | China Film Group | 206 015 | 2 832 |
| 16 | Eyjafjallajökull | 2013 | FR | A. Coffre | China Film Group | 135 076 | 2 300 |
| 17 | Saving Santa | 2013 | GB / US | L. Joosen, ... | Huaxia Film | 74 948 | 1 957 |
| 18 | La proie | 2011 | FR | Eric Valette | Huaxia Film | 1 757 | 2 |
| 19 | Blitz | 2011 | GB / US / FR | Elliott Lester | n.a. | 1 366 | 5 |
| 20 | Welcome to the Punch | 2013 | GB / US | Eran Creevy | China Film Group | 946 | 27 |
| 21 | Brestskaya krepost | 2010 | BY / RU | Aleksandr Kott | China Film Group | 359 | 2 |
| 22 | I Phone You | 2011 | DE / CN | Dan Tang | n.a. | 47 | 3 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 137. CN - Top European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Locations |
|------|-----------------------------------|------------|-------------------|-------------------|-------------------|------------|-----------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 5 413 267 | 4 735 |
| 2 | The Little Prince | 2015 | FR / US | Mark Osborne | Fundamental Films | 4 546 086 | 5 065 |
| 3 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | n.a. | 3 772 498 | 5 235 |
| 4 | Paddington | 2014 | GB / FR | Paul King | n.a. | 3 206 377 | 4 251 |
| 5 | Shaun the Sheep Movie | 2015 | GB | M. Burton, ... | n.a. | 1 775 619 | 4 245 |
| 6 | The House of Magic | 2013 | BE | J. Degruson, ... | n.a. | 1 372 769 | 4 088 |
| 7 | Rush | 2013 | GB INC / ... | Ron Howard | Huaxia Film | 657 107 | 4 650 |
| 8 | Beijing, New York | 2015 | GB / CN / US | Rain Li | n.a. | 580 553 | 4 186 |
| 9 | Amazonia | 2013 | FR / BR | Thierry Ragobert | n.a. | 451 401 | 3 541 |
| 10 | The Two Faces of January | 2014 | GB / FR / US | Hossein Amini | n.a. | 266 479 | 2 996 |
| 11 | A zori zdes tikkhie | 2015 | RU | R. Davletyarov | n.a. | 199 590 | 2 419 |
| 12 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | China Film Group | 123 407 | 2 640 |
| 13 | Snezhnaya koroleva | 2012 | RU | V. Barbe, ... | Huaxia Film | 118 537 | 3 038 |
| 14 | Magic Card | 2015 | IT / US / CN | Kwok-Man Keung | n.a. | 89 248 | 2 347 |
| 15 | Los últimos días | 2013 | ES / FR | David Pastor, ... | n.a. | 74 610 | 1 026 |
| 16 | 108 Rois-Démons | 2014 | LU / BE / FR | Pascal Morelli | n.a. | 55 808 | 2 168 |
| 17 | Breve storia di lunghi tradimenti | 2012 | IT | Davide Marengo | n.a. | 23 008 | 1 240 |
| 18 | Blitz | 2011 | GB / US / FR | Elliott Lester | n.a. | 3 187 | 8 |
| 19 | Taken 2 | 2012 | FR | Olivier Megaton | 20th Century Fox | 2 569 | 45 |
| 20 | Taken | 2008 | FR / US / GB | Pierre Morel | 20th Century Fox | 1 243 | 10 |
| 21 | R.T.T. | 2009 | FR | Frédéric Berthe | Huaxia Film | 286 | 1 |
| 22 | La proie | 2011 | FR | Eric Valette | Huaxia Film | 109 | 1 |
| 23 | Taxi 4 | 2007 | FR | Gérard Krawczyk | China Film Group | 85 | 1 |
| 24 | I Phone You | 2011 | DE / CN | Dan Tang | n.a. | 81 | 1 |
| 25 | Justin and the Knights of Valour | 2013 | ES | Manuel Sicilia | China Film Group | 80 | 3 |
| 26 | Brestskaya krepost | 2010 | BY / RU | Aleksandr Kott | China Film Group | 70 | 2 |
| 27 | Metro | 2013 | RU | A. Megerdichev | Huaxia Film | 23 | 2 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 138. CN - Top European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Locations |
|------|----------------------------------|------------|-------------------|-------------------|--------------------|------------|-----------|
| 1 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | China Film Group | 3 797 308 | 6 173 |
| 2 | On - drakon | 2015 | RU | I. Dzhendubaev | Huaxia Film | 1 838 258 | 6 007 |
| 3 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | China Film Group | 1 730 070 | 5 357 |
| 4 | Le Paon de Nuit | 2015 | FR / CN | Sijie Dai | n.a. | 1 164 095 | 5 783 |
| 5 | Ekipazh | 2016 | RU / KH | N. Lebedev | China Film Group | 876 285 | 5 630 |
| 6 | Warrior's Gate | 2016 | FR / CN | M. Hoene | Fundamental Films | 708 985 | 6 288 |
| 7 | Mafiya: Igra na vyzhivanie | 2016 | RU | S. Andreasyan | n.a. | 651 786 | 6 102 |
| 8 | Les nouvelles aventures d'Aladin | 2015 | FR / BE | A. Benzaquen | China Film Group | 633 788 | 5 947 |
| 9 | Thomas & Friends: Sodor's ... | 2015 | GB | David Stoten | Huaxia Film | 615 304 | 3 221 |
| 10 | Quackerz | 2016 | RU / US / CN | Viktor Lakisov | n.a. | 564 486 | 4 723 |
| 11 | Song of the Sea | 2014 | IE / LU / ... | Tomm Moore | China Film Group | 533 822 | 4 145 |
| 12 | Bastille Day | 2016 | GB INC / ... | James Watkins | China Film Group | 483 642 | 5 046 |
| 13 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | D. Alfredson | China Film Group | 481 914 | 5 809 |
| 14 | Collide | 2016 | GB / DE / ... | Eran Creevy | n.a. | 434 860 | 3 857 |
| 15 | Oops! Noah is Gone... | 2015 | DE / BE / ... | T. Genkel, ... | China Film Group | 406 115 | 4 130 |
| 16 | Absolutely Anything | 2015 | GB INC / US | Terry Jones | China Film Group | 296 431 | 5 484 |
| 17 | Eddie the Eagle | 2016 | GB INC / ... | D. Fletcher | 20th Century Fox | 209 226 | 3 379 |
| 18 | I.T. | 2016 | IE / FR / US | John Moore | China Film Group | 191 562 | 3 317 |
| 19 | Les saisons | 2015 | FR / DE | J. Perrin, ... | Huaxia Film | 154 192 | 1 901 |
| 20 | Antigang | 2015 | GB / FR | B. Rocher | China Film Group | 85 275 | 3 336 |
| 21 | Colt 45 | 2014 | FR / BE | Fabrice Du Welz | n.a. | 58 101 | 1 403 |
| 22 | Hamilton: I nationens intresse | 2012 | SE | K. Windfeld | n.a. | 22 566 | 1 286 |
| 23 | Rush | 2013 | GB INC / ... | Ron Howard | Huaxia Film | 1 913 | 54 |
| 24 | Ice Beauty | 2016 | RU / CN | V. Menshov | China Film Group | 1 559 | 151 |
| 25 | Blitz | 2011 | GB / US / FR | Elliott Lester | n.a. | 925 | 6 |
| 26 | Saving Santa | 2013 | GB / US | L. Joosen, ... | Huaxia Film | 71 | 1 |
| 27 | La proie | 2011 | FR | Eric Valette | Huaxia Film | 57 | 2 |
| 28 | I Phone You | 2011 | DE / CN | Dan Tang | n.a. | 36 | 1 |
| 29 | The Family | 2013 | FR / US | Luc Besson | China Film Group | 23 | 1 |
| 30 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | n.a. | 17 | 1 |
| 31 | BBC Earth: Little Giants | 2014 | GB | M. Brownlow | China Film Group | 10 | 1 |
| 32 | A Single Shot | 2013 | GB / US / CA | D. M. Rosenthal | n.a. | 4 | 1 |
| 33 | Brestskaya krepost | 2010 | BY / RU | Aleksandr Kott | China Film Group | 4 | 1 |
| 34 | Snezhnaya koroleva 2.... | 2014 | RU | A. Tsitsilin | China Film Group | 3 | 1 |
| 35 | Taken 3 | 2014 | FR | O. Megaton | 20th Century Fox | 2 | 1 |
| 36 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 2 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 139. CN - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Locations |
|------|----------------------------------|------------|-------------------|-------------------|--------------------|------------|-----------|
| 1 | Valerian and the City of a ... | 2017 | FR / CN / ... | Luc Besson | Fundamental Films | 11 343 876 | 8 018 |
| 2 | Paddington 2 | 2017 | GB / FR | Paul King | China Film Group | 6 315 531 | 8 053 |
| 3 | Contratiempo | 2016 | ES | Oriol Paulo | China Film Group | 5 265 742 | 6 985 |
| 4 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Huaxia Film | 1 975 209 | 6 138 |
| 5 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | China Film Group | 1 962 264 | 6 775 |
| 6 | Earth: One Amazing Day | 2017 | GB | R. Dale, ... | n.a. | 1 365 989 | 3 465 |
| 7 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | China Film Group | 1 317 746 | 7 734 |
| 8 | Ballerina | 2016 | FR / CA | E. Summer, ... | n.a. | 1 189 486 | 3 928 |
| 9 | Thomas & Friends: The ... | 2016 | GB | David Stoten | China Film Group | 701 899 | 6 110 |
| 10 | Zashchitniki | 2017 | RU | S. Andreasyan | n.a. | 601 219 | 6 850 |
| 11 | Eye in the Sky | 2015 | GB | Gavin Hood | China Film Group | 527 872 | 5 139 |
| 12 | Viking | 2016 | RU | A. Kravchuk | China Film Group | 469 041 | 6 880 |
| 13 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Huaxia Film | 466 220 | 6 243 |
| 14 | Genius | 2016 | GB INC / US | M. Grandage | China Film Group | 461 698 | 6 158 |
| 15 | Savva. Serdtse voina | 2015 | RU | M. Fadeev | China Film Group | 364 902 | 3 797 |
| 16 | Urfin Dzhyus i ego ... | 2017 | RU | F. Dmitriev, ... | China Film Group | 284 581 | 4 825 |
| 17 | Hetian Jade Legend | 2017 | CH | Guo Song | n.a. | 224 260 | 664 |
| 18 | Snezhnaya koroleva 2. ... | 2014 | RU | A. Tsitsilin | China Film Group | 166 100 | 3 884 |
| 19 | Raid dingue | 2016 | FR / BE | Dany Boon | China Film Group | 153 633 | 3 848 |
| 20 | Santa & Cie | 2017 | FR / BE | A. Chabat | China Film Group | 152 465 | 4 310 |
| 21 | Unlocked | 2017 | GB INC / ... | M. Apted | China Film Group | 128 413 | 5 396 |
| 22 | HHhH | 2017 | FR / GB / ... | C. Jimenez | China Film Group | 123 058 | 4 115 |
| 23 | Vier gegen die Bank | 2016 | DE | W. Petersen | China Film Group | 116 513 | 2 827 |
| 24 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, ... | China Film Group | 75 882 | 2 543 |
| 25 | Kill Switch | 2017 | NL / DE / US | Tim Smit | China Film Group | 37 425 | 2 592 |
| 26 | Bridget Jones's Baby | 2016 | GB / US / FR | S. Maguire | Universal Pictures | 21 479 | 285 |
| 27 | Skammerens datter | 2015 | DK | K. Kainz | China Film Group | 4 029 | 390 |
| 28 | La belle et la bête | 2014 | FR / DE | G. Gans | Huaxia Film | 1 744 | 15 |
| 29 | Quackerz | 2016 | RU / US / CN | V. Lakisov | n.a. | 1 690 | 18 |
| 30 | I.T. | 2016 | IE / FR / US | John Moore | China Film Group | 1 216 | 59 |
| 31 | Paddington | 2014 | GB / FR | Paul King | n.a. | 598 | 31 |
| 32 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | China Film Group | 428 | 3 |
| 33 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | China Film Group | 255 | 2 |
| 34 | Snezhnaya koroleva | 2012 | RU | V. Barbe, ... | Huaxia Film | 143 | 12 |
| 35 | Salyut-7 | 2017 | RU | K. Shipenko | China Film Group | 77 | 1 |
| 36 | On - drakon | 2015 | RU | I. Dzhenubaev | Huaxia Film | 53 | 1 |
| 37 | Antigang | 2015 | GB / FR | B. Rocher | China Film Group | 46 | 3 |
| 38 | Les nouvelles aventures d'Aladin | 2015 | FR / BE | A. Benzaquen | China Film Group | 45 | 2 |
| 39 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | T. Genkel, ... | China Film Group | 20 | 1 |
| 40 | Ekipazh | 2016 | RU / KH | N. Lebedev | China Film Group | 19 | 1 |
| 41 | Absolutely Anything | 2015 | GB INC / US | Terry Jones | China Film Group | 15 | 1 |
| 42 | Mafiya: Igra na vyzhivanie | 2016 | RU | S. Andreasyan | n.a. | 8 | 1 |
| 43 | Thomas & Friends: Sodor's ... | 2015 | GB | David Stoten | Huaxia Film | 8 | 2 |
| 44 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | D. Alfredson | China Film Group | 8 | 1 |
| 45 | Warrior's Gate | 2016 | FR / CN | M. Hoene | Fundamental Films | 6 | 1 |
| 46 | Justin and the Knights of Valour | 2013 | ES | M. Sicilia | China Film Group | 5 | 1 |
| 47 | Bastille Day | 2016 | GB INC / ... | J. Watkins | China Film Group | 3 | 1 |
| 48 | Les saisons | 2015 | FR / DE | J. Perrin, ... | Huaxia Film | 3 | 1 |
| 49 | Collide | 2016 | GB / DE / ... | Eran Creevy | n.a. | 2 | 1 |
| 50 | Song of the Sea | 2014 | IE / LU / ... | Tomm Moore | China Film Group | 1 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



12.3.5. CN - Who is distributing European films?

Table 140. CN - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of total distributor's admissions | Nr. of European films | % share of European films | Nr. of locations | % share of locations |
|------|---------------------------|------------------------------|---|---|-----------------------|---------------------------|------------------|----------------------|
| 1 | China Film group | 18 630 855 | 20% | 17% | 31 | 63% | 92 437 | 72% |
| 2 | Fundamental Films | 11 343 882 | 12% | 100% | 2 | 4% | 8 019 | 6% |
| 3 | Huaxia Film | 2 443 380 | 3% | 6% | 7 | 14% | 12 412 | 10% |
| 4 | Universal Pictures | 21 479 | 0% | 0% | 1 | 2% | 285 | 0% |
| | Other distributors | 3 383 252 | 4% | 1% | 8 | 16% | 14 958 | 12% |
| | Total distributors | 92 160 731 | 100% | 2% | 49 | 100% | 128 111 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



13. MARKET PROFILE: COLOMBIA

13.1. CO - 2017 at a glance

Table 141. CO - Cinema market at a glance (2017)

| | | | |
|--|-------|--|-------|
| Population (in millions) | 49.3 | Theatrical feature films produced | 44 |
| GDP per capita (in EUR) | 5 533 | Theatrical first releases in market | 312 |
| Screens | 1 082 | Gross box office (in M EUR) | 163.5 |
| Digital screens | 1 082 | Admissions (in millions) | 62.6 |
| Screens per million inhabitants | 22 | Avg ticket price (in EUR) | 2.6 |

Source: IMF, OIA, European Audiovisual Observatory / LUMIERE, Comscore

Table 142. CO – Benchmarking (2017)

| | AR | ES | CO | KR | IT |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 44.1 | 46.5 | 49.3 | 51.5 | 60.6 |
| Screens | 963 | 3 618 | 1 082 | 2 575 | 5 298 |
| Screens per million inhabitants | 22 | 78 | 22 | 50 | 87 |
| Admissions in millions | 49.4 | 99.8 | 62.6 | 219.9 | 99.6 |
| Admissions per capita | 1.1 | 2.1 | 1.3 | 4.3 | 1.6 |
| Admissions per screen | 34 981 | 42 302 | 51 298 | 27 585 | 57 856 |
| GBO in MEUR | 259.4 | 591.3 | 163.5 | 1 387.7 | 619.4 |
| Average ticket price in EUR | 5.3 | 5.9 | 2.6 | 6.3 | 6.2 |
| Film releases ¹⁾ | 537 | 1 848 | 382 | 500 | 1 581 |
| Admissions per release ¹⁾ | 87 344 | 58 462 | 159 250 | 420 183 | 58 218 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

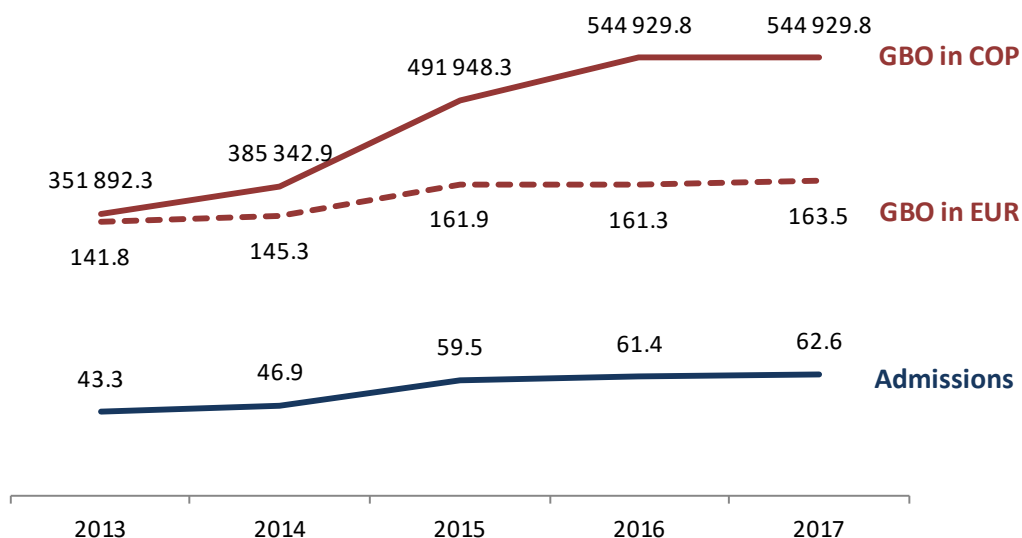


13.2. CO - General market characteristics

13.2.1. CO - Market trends

Figure 89. CO - Box office trends (2013-2017)

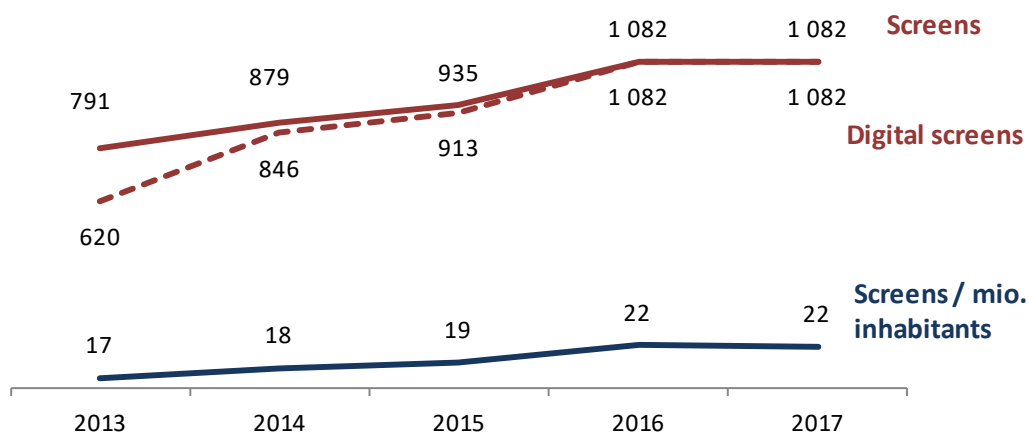
In millions; GBO in EUR converted at average annual bid rate



Source: OIA

Figure 90. CO - Screen development (2013-2017)

Screens in units; Inhabitants in millions

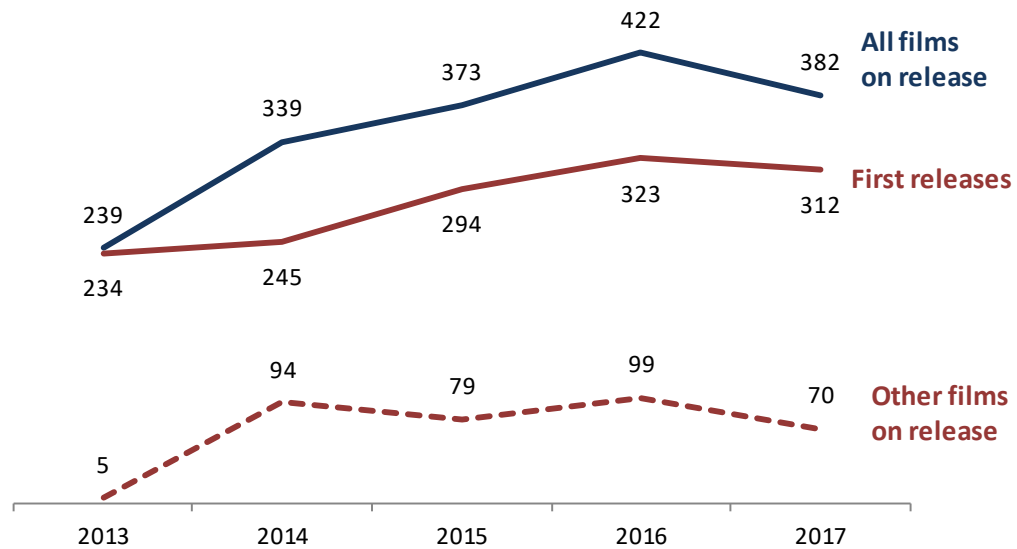


Source: OIA



Figure 91. CO - Development of film releases (2013-2017)

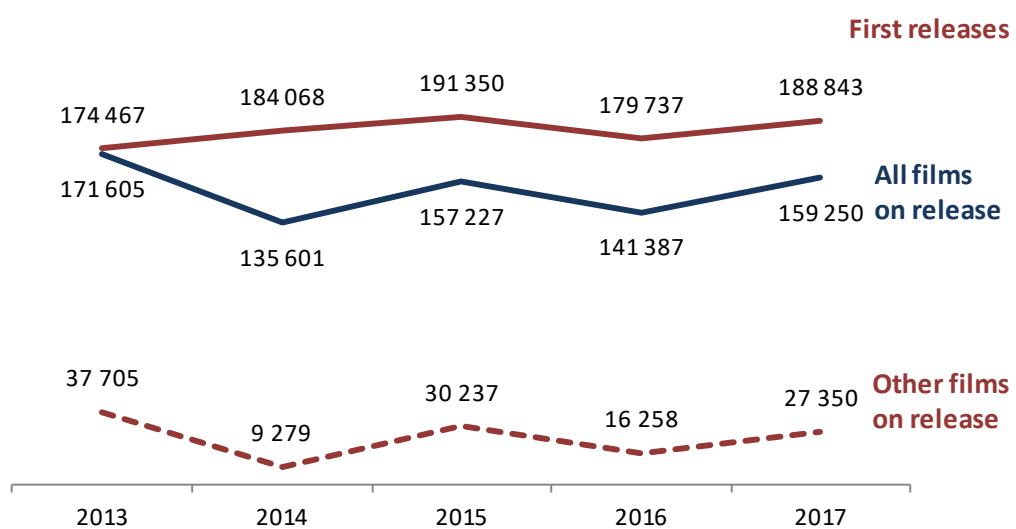
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years.



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 92. CO - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



13.3. CO - Market concentration in 2017

Table 143. CO - Concentration of admissions and prints (2017)

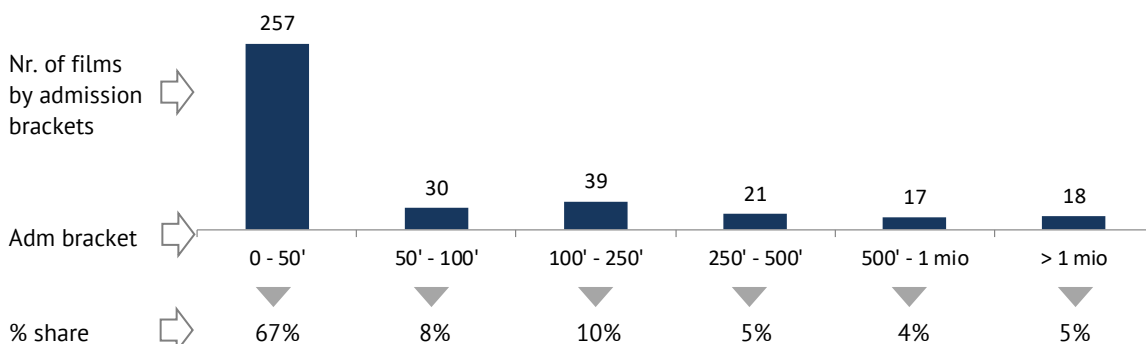
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 21 877 056 | 36% | 5 273 | 16% |
| Top 20 | 33 564 697 | 55% | 9 274 | 29% |
| Top 30 | 40 299 735 | 66% | 11 943 | 37% |
| Top 50 | 49 157 999 | 81% | 16 802 | 52% |
| Top 100 | 57 038 912 | 94% | 24 635 | 77% |
| Other 282 films | 3 794 647 | 6% | 7 455 | 23% |
| All films on release | 60 833 559 | 100% | 32 090 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 93. CO - Number of films on release by admission brackets (2017)

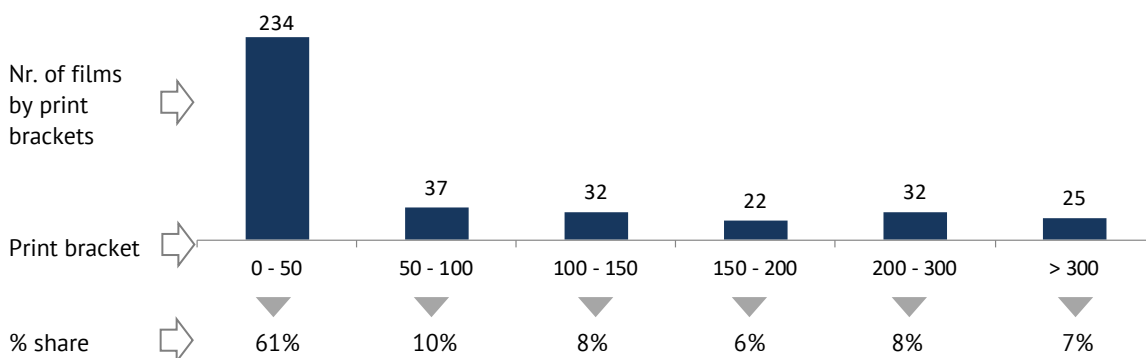
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 94. CO - Number of films on release by print brackets (2017)

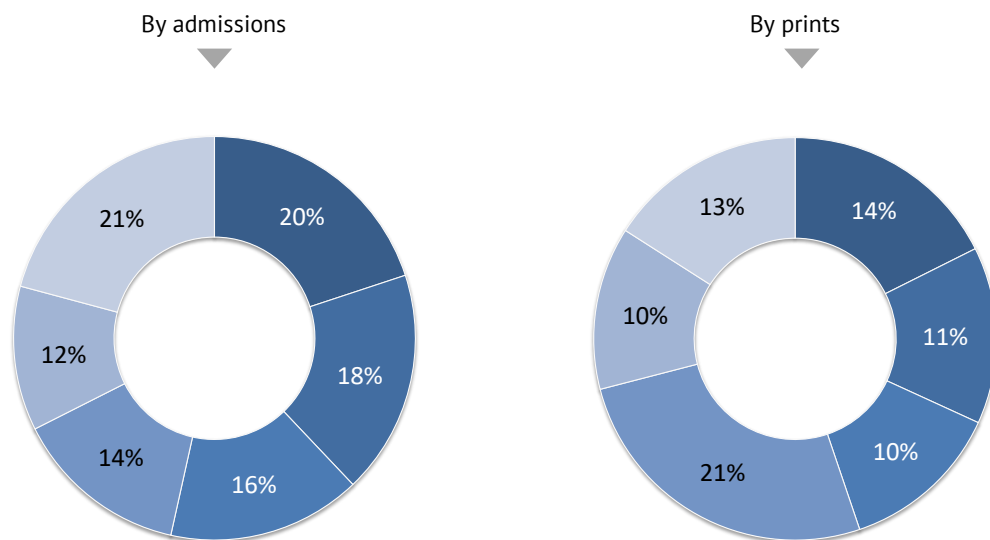
Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 95. CO - Top distributors (2017)

Admission brackets in thousands tickets sold



■ Warner Bros. ■ Universal Pictures ■ Walt Disney ■ Cine Colombia ■ 20th Century Fox ■ Other

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 144. CO - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

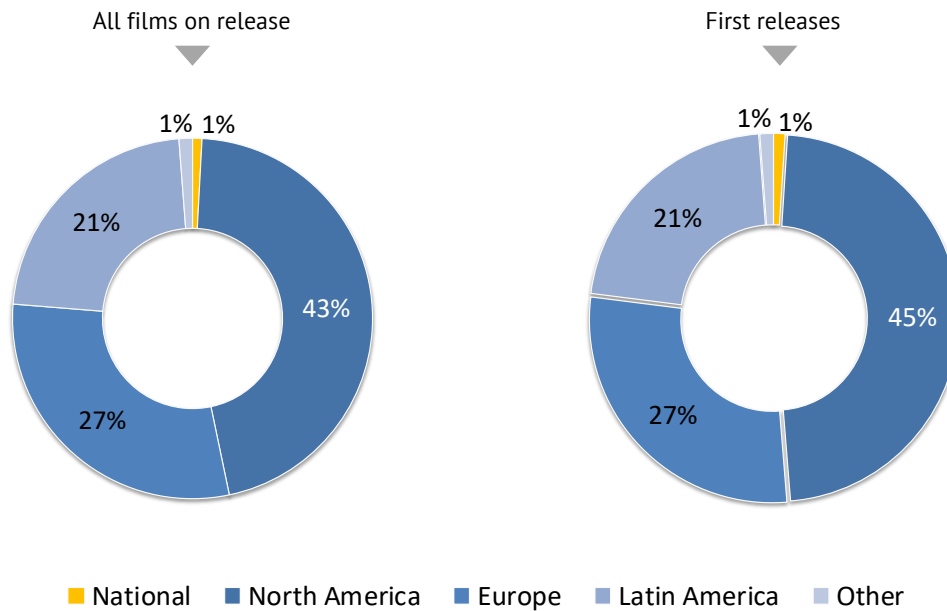
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Warner Bros. | 12 126 584 | 20% | 638 241 | 19 | 5% | 4 534 | 14% |
| 2 | Universal Pictures | 10 943 873 | 18% | 643 757 | 17 | 4% | 3651 | 11% |
| 3 | Walt Disney | 9 464 719 | 16% | 788 727 | 12 | 3% | 3337 | 10% |
| 4 | Cine Colombia | 8 567 676 | 14% | 92 126 | 93 | 24% | 6733 | 21% |
| 5 | 20th Century Fox | 7 059 782 | 12% | 441 236 | 16 | 4% | 3359 | 10% |
| 6 | Paramount Pictures | 4 771 100 | 8% | 433 736 | 11 | 3% | 2104 | 7% |
| 7 | Sony Pictures | 4 285 535 | 7% | 238 085 | 18 | 5% | 2701 | 8% |
| 8 | Diamond Films | 1 526 163 | 3% | 63 590 | 24 | 6% | 1896 | 6% |
| 9 | Cinecolor | 1 317 522 | 2% | 42 501 | 31 | 8% | 1987 | 6% |
| 10 | Cineplex Odeon | 433 856 | 1% | 17 354 | 25 | 7% | 971 | 3% |
| | Other distributors | 336 749 | 1% | 2 903 | 116 | 30% | 817 | 3% |
| | Total distributors | 60 833 559 | 100% | 159 250 | 382 | 100% | 32 090 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

13.3.1. CO - Market share by origin

Figure 96. CO - Film releases by region of origin (2017)

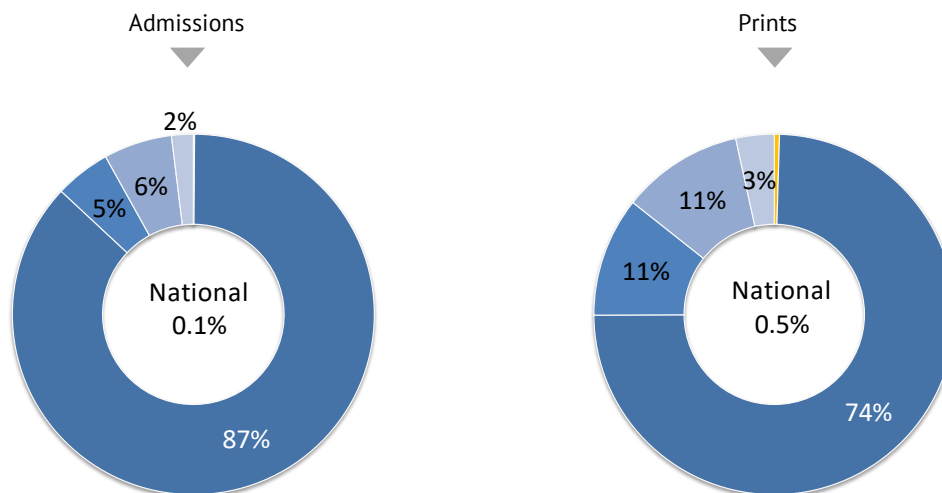
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 97. CO - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



13.3.2. CO - Top films 2017

Table 145. CO - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 3 929 612 | 799 |
| 2 | Despicable Me 3 | 2017 | US | K. Balda, ... | Universal Pictures | 2 563 931 | 507 |
| 3 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 2 410 791 | 611 |
| 4 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 2 024 753 | 581 |
| 5 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 2 022 368 | 439 |
| 6 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 1 948 783 | 582 |
| 7 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 1 857 692 | 358 |
| 8 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 1 752 883 | 415 |
| 9 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 1 750 992 | 563 |
| 10 | Coco | 2017 | US | Lee Unkrich, ... | Walt Disney | 1 615 251 | 418 |
| 11 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 1 424 878 | 510 |
| 12 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 1 411 193 | 489 |
| 13 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 1 339 270 | 369 |
| 14 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 1 243 301 | 500 |
| 15 | Logan | 2017 | US | James Mangold | 20th Century Fox | 1 171 775 | 384 |
| 16 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 1 119 944 | 421 |
| 17 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 1 116 388 | 348 |
| 18 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 1 023 668 | 307 |
| 19 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 968 741 | 370 |
| 20 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 868 483 | 303 |
| 21 | The Healer | 2017 | ES / US / CA | Paco Arango | Cine Colombia | 788 625 | 214 |
| 22 | Assassin's Creed | 2016 | US / FR / ... | Justin Kurzel | 20th Century Fox | 760 493 | 225 |
| 23 | EL Paseo 4 | 2016 | CO | Federico Cuartas | Cine Colombia | 718 502 | 226 |
| 24 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 710 466 | 314 |
| 25 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 676 363 | 298 |
| 26 | Collateral Beauty | 2016 | US | David Frankel | Warner Bros. | 644 169 | 203 |
| 27 | Rings | 2017 | US | F. Javier Gutiérrez | Paramount Pictures | 643 277 | 244 |
| 28 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 617 983 | 261 |
| 29 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 611 144 | 214 |
| 30 | Star Wars: Episode VIII - ... | 2017 | US | Rian Johnson | Walt Disney | 564 016 | 470 |
| 31 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 560 453 | 311 |
| 32 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 559 791 | 393 |
| 33 | How to Be a Latin Lover | 2017 | US | Ken Marino | Cine Colombia | 559 613 | 208 |
| 34 | Wonder | 2017 | US / HK | Stephen Chbosky | Cine Colombia | 556 584 | 135 |
| 35 | Resident Evil: The Final ... | 2016 | US / FR / DE | P. W.S. Anderson | Sony Pictures | 548 646 | 278 |
| 36 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 476 906 | 200 |
| 37 | Jigsaw | 2017 | US / CA | M. Spierig, ... | Cine Colombia | 476 026 | 284 |
| 38 | La La Land | 2016 | US | Damien Chazelle | Cine Colombia | 469 612 | 109 |
| 39 | El Coco 2 | 2017 | CO | J. C. Pinzon | Cine Colombia | 462 711 | 222 |
| 40 | Condorito: La Película | 2017 | PE | Alex Orrelle, ... | 20th Century Fox | 428 456 | 299 |
| 41 | Ghost in the Shell | 2017 | US / CN / ... | Rupert Sanders | Paramount Pictures | 423 275 | 271 |
| 42 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 409 732 | 200 |
| 43 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 399 586 | 219 |
| 44 | Usted No Sabe Quien Soy Yo 2 | 2017 | CO | A. Felipe Orjuela | Cine Colombia | 385 630 | 208 |
| 45 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 381 096 | 265 |
| 46 | Armero | 2017 | CO | C. Mantilla-Vargas | Cinecolor | 368 110 | 192 |
| 47 | King Arthur: Legend of the ... | 2017 | US | Guy Ritchie | Warner Bros. | 353 633 | 295 |
| 48 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | Universal Pictures | 352 955 | 162 |
| 49 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 346 266 | 252 |
| 50 | Ferdinand | 2017 | US | Carlos Saldanha | 20th Century Fox | 339 183 | 356 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

13.4. CO - Market potential for European films

13.4.1. CO - Market volume for European films

Table 146. CO - Overview market volume for European films (2017)

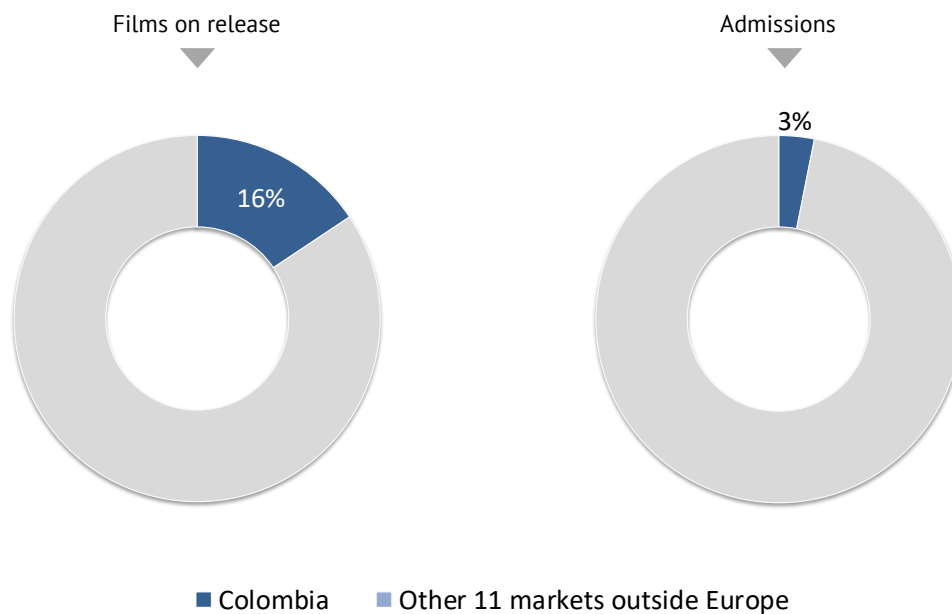
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-----------|-------------------|--------------|
| Admissions | 3 030 080 | 5% | 60 833 559 |
| GBO (in EUR) | 7 914 311 | 5% | 158 892 081 |
| Films on release | 105 | 27% | 382 |
| - First releases | 83 | 27% | 312 |
| - Other | 22 | 31% | 70 |
| Prints | 3 444 | 11% | 32 090 |
| Average admissions per first release | 36 415 | - | 188 843 |
| Average prints per first release | 41 | - | 100 |
| Average admissions per other release | 346 | - | 27 350 |
| Average prints per other release | 2 | - | 13 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 98. CO - Weight of Colombia as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



13.4.2. CO - Concentration among European films

Table 147. CO - Concentration of admissions and prints for European films (2017)

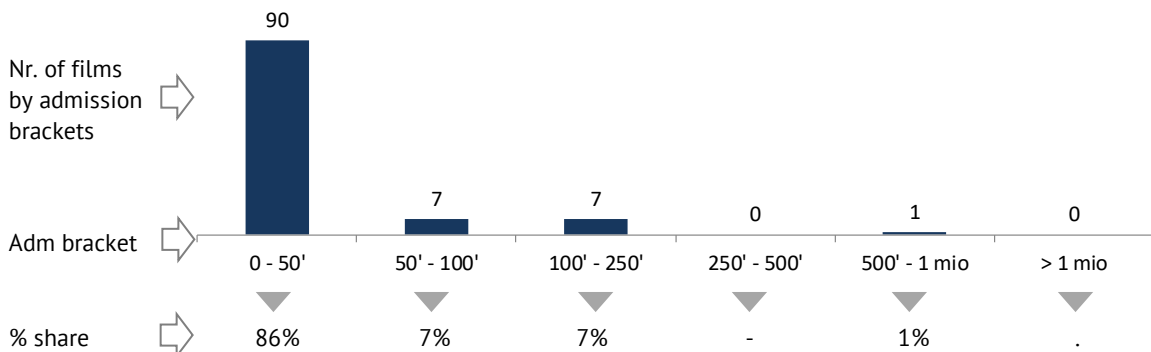
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 2 052 528 | 68% | 1 552 | 45% |
| Top 20 | 2 548 712 | 84% | 2 381 | 69% |
| Top 30 | 2 764 337 | 91% | 2 747 | 80% |
| Top 50 | 2 955 056 | 98% | 3 119 | 91% |
| Top 100 | 3 030 036 | 100% | 3 439 | 100% |
| Other 5 films | 44 | 0.001% | 5 | 0.1% |
| All films on release | 3 030 080 | 100% | 3 444 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 99. CO - Number of European films on release by admission brackets (2017)

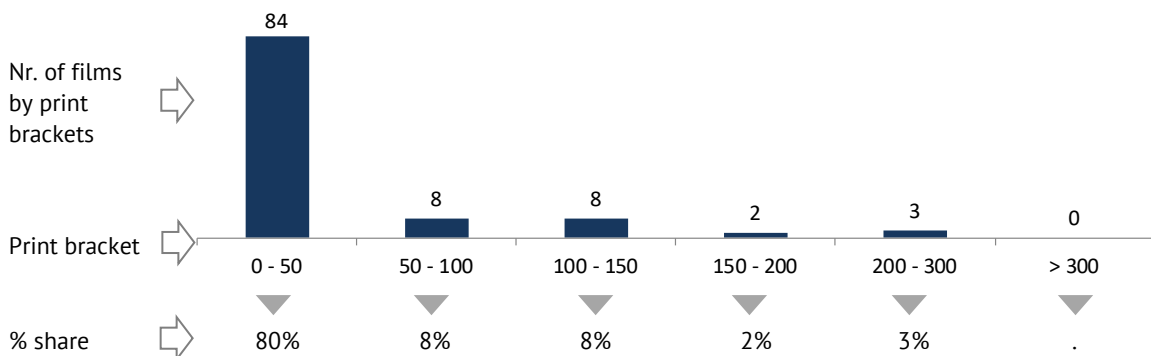
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 100. CO - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



13.4.3. CO - European films by country of origin

Table 148. CO - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|------------------|---|-----------------------------------|
| 1 | ES Spain | 913 883 | 30% | 4% |
| 2 | FR France | 672 417 | 22% | 10% |
| 3 | DE Germany | 377 104 | 12% | 2% |
| 4 | RU Russia | 286 651 | 9% | 2% |
| 5 | GB United Kingdom | 274 994 | 9% | 3% |
| 6 | AT Austria | 227 177 | 7% | 0% |
| 7 | BE Belgium | 174 419 | 6% | 2% |
| 8 | AM Armenia | 34 843 | 1% | 0% |
| 9 | IT Italy | 26 108 | 1% | 1% |
| 10 | SE Sweden | 21 617 | 1% | 1% |
| 11 | FI Finland | 8 976 | 0% | 0% |
| 12 | IS Iceland | 7 515 | 0% | 0% |
| 13 | RO Romania | 3 764 | 0% | 0% |
| 14 | PT Portugal | 364 | 0% | 1% |
| 15 | NO Norway | 215 | 0% | 0% |
| 16 | DK Denmark | 20 | 0% | 1% |
| 17 | CH Switzerland | 13 | 0% | 0% |
| Total | | 3 030 080 | 100% | 27% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 149. CO - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|------------------|----------------------------------|----------------------|
| 1 | ES | Spain | 2 386 985 | 30% | 2% |
| 2 | FR | France | 1 756 296 | 22% | 1% |
| 3 | DE | Germany | 984 964 | 12% | 1% |
| 4 | RU | Russia | 748 708 | 9% | 0% |
| 5 | GB | United Kingdom | 718 261 | 9% | 0% |
| 6 | AT | Austria | 593 367 | 7% | 0% |
| 7 | BE | Belgium | 455 568 | 6% | 0% |
| 8 | AM | Armenia | 91 007 | 1% | 0% |
| 9 | IT | Italy | 68 192 | 1% | 0% |
| 10 | SE | Sweden | 56 462 | 1% | 0% |
| 11 | FI | Finland | 23 445 | 0% | 0% |
| 12 | IS | Iceland | 19 629 | 0% | 0% |
| 13 | RO | Romania | 9 831 | 0% | 0% |
| 14 | PT | Portugal | 951 | 0% | 0% |
| 15 | NO | Norway | 562 | 0% | 0% |
| 16 | DK | Denmark | 52 | 0% | 0% |
| 17 | CH | Switzerland | 34 | 0% | 0% |
| Total | | | 7 914 311 | 100% | 5% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 150. CO - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 37 | 35% | 10% |
| 2 | ES | Spain | 14 | 13% | 4% |
| 3 | GB | United Kingdom | 13 | 12% | 3% |
| 4 | DE | Germany | 8 | 8% | 2% |
| 5 | RU | Russia | 7 | 7% | 2% |
| 6 | BE | Belgium | 6 | 6% | 2% |
| 7 | PT | Portugal | 5 | 5% | 1% |
| 8 | IT | Italy | 4 | 4% | 1% |
| 9 | DK | Denmark | 2 | 2% | 1% |
| 10 | SE | Sweden | 2 | 2% | 1% |
| 11 | IS | Iceland | 1 | 1% | 0% |
| 12 | AM | Armenia | 1 | 1% | 0% |
| 13 | AT | Austria | 1 | 1% | 0% |
| 14 | FI | Finland | 1 | 1% | 0% |
| 15 | RO | Romania | 1 | 1% | 0% |
| 16 | CH | Switzerland | 1 | 1% | 0% |
| 17 | NO | Norway | 1 | 1% | 0% |
| Total | | | 105 | 100% | 27% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 151. CO - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 25 | 30% | 8% |
| 2 | ES | Spain | 12 | 14% | 4% |
| 3 | GB | United Kingdom | 10 | 12% | 3% |
| 4 | RU | Russia | 7 | 8% | 2% |
| 5 | DE | Germany | 6 | 7% | 2% |
| 6 | PT | Portugal | 5 | 6% | 2% |
| 7 | BE | Belgium | 4 | 5% | 1% |
| 8 | IT | Italy | 4 | 5% | 1% |
| 9 | SE | Sweden | 2 | 2% | 1% |
| 10 | FI | Finland | 1 | 1% | 0% |
| 11 | AT | Austria | 1 | 1% | 0% |
| 12 | IS | Iceland | 1 | 1% | 0% |
| 13 | RO | Romania | 1 | 1% | 0% |
| 14 | AM | Armenia | 1 | 1% | 0% |
| 15 | DK | Denmark | 1 | 1% | 0% |
| 16 | CH | Switzerland | 1 | 1% | 0% |
| 17 | NO | Norway | 1 | 1% | 0% |
| Total | | | 83 | 100.0% | 26.6% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 152. CO - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 977 | 28% | 3% |
| 2 | ES | Spain | 557 | 16% | 2% |
| 3 | RU | Russia | 526 | 15% | 2% |
| 4 | DE | Germany | 426 | 12% | 1% |
| 5 | GB | United Kingdom | 354 | 10% | 1% |
| 6 | BE | Belgium | 318 | 9% | 1% |
| 7 | AT | Austria | 72 | 2% | 0% |
| 8 | IT | Italy | 66 | 2% | 0% |
| 9 | AM | Armenia | 53 | 2% | 0% |
| 10 | SE | Sweden | 53 | 2% | 0% |
| 11 | FI | Finland | 12 | 0% | 0% |
| 12 | IS | Iceland | 12 | 0% | 0% |
| 13 | RO | Romania | 9 | 0% | 0% |
| 14 | PT | Portugal | 5 | 0% | 0% |
| 15 | DK | Denmark | 2 | 0% | 0% |
| 16 | CH | Switzerland | 1 | 0% | 0% |
| 17 | NO | Norway | 1 | 0% | 0% |
| Total | | | 3 444 | 100% | 11% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



13.4.4. CO - Top European films 2013-2017

Table 153. CO - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|-------------------|------------------------|------------|--------|
| 1 | Lo imposible | 2012 | ES / US | J. A. Bayona | Cine Colombia | 785 387 | n.a. |
| 2 | Las aventuras de Tadeo Jones | 2012 | ES | E. Gato | Paramount Pictures | 173 756 | n.a. |
| 3 | Sammy's avonturen 2 | 2012 | BE / FR / IT | V. Kesteloot, ... | Warner Bros. | 153 799 | n.a. |
| 4 | Les Misérables | 2012 | GB / US | Tom Hooper | Universal Pictures | 72 923 | n.a. |
| 5 | Red Lights | 2012 | ES / US | R. Cortés | Cine Colombia | 66 644 | n.a. |
| 6 | [REC] ³ Génesis | 2011 | ES | Paco Plaza | Cine Colombia | 53 747 | n.a. |
| 7 | Un monstre à Paris | 2011 | FR | B. Bergeron | Cine Colombia | 50 082 | n.a. |
| 8 | Operación E | 2012 | ES / FR | M. Courtois | n.a. | 49 330 | n.a. |
| 9 | Rush | 2013 | GB INC / ... | Ron Howard | Cine Colombia | 45 186 | n.a. |
| 10 | Amour | 2012 | FR / DE / AT | M. Haneke | Babilla Films | 44 657 | n.a. |
| 11 | Cloud Atlas | 2012 | DE / US | T. Tykwer, ... | Cinecolor | 44 285 | n.a. |
| 12 | Saving Santa | 2013 | GB / US | L. Joosen, ... | n.a. | 42 343 | n.a. |
| 13 | The Family | 2013 | FR / US | Luc Besson | Compañía Internacional | 42 082 | n.a. |
| 14 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 33 871 | n.a. |
| 15 | Et si on vivait tous ensemble? | 2011 | FR / DE | S. Robelin | Cineplex | 33 807 | n.a. |
| 16 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 29 211 | n.a. |
| 17 | Comme un chef | 2012 | FR / ES | Daniel Cohen | Cine Colombia | 26 368 | n.a. |
| 18 | Dictado | 2012 | ES | A. Chavarrías | Procinal | 23 796 | n.a. |
| 19 | The Dinosaur Project | 2012 | GB / SA | Sid Bennett | Cine Colombia | 23 569 | n.a. |
| 20 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | Babilla Films | 23 152 | n.a. |
| 21 | Quartet | 2012 | GB | Dustin Hoffman | Cine Colombia | 21 815 | n.a. |
| 22 | Dans la maison | 2012 | FR | François Ozon | Babilla Films | 21 735 | n.a. |
| 23 | En kongelig affære | 2012 | DK / SE / CZ | Nikolaj Arcel | Cineplex | 21 575 | n.a. |
| 24 | Jagten | 2012 | DK / SE | T. Vinterberg | Babilla Films | 17 291 | n.a. |
| 25 | Skjult | 2009 | NO | Pål Øie | Procinal | 15 834 | n.a. |
| 26 | Vulnerables | 2012 | ES | M. Cruz Carretero | Procinal | 14 260 | n.a. |
| 27 | El cuerpo | 2012 | ES | Oriol Paulo | Compañía Internacional | 14 180 | n.a. |
| 28 | Hypnotisören | 2012 | SE | L. Hallström | Cineplex | 13 842 | n.a. |
| 29 | Los amantes pasajeros | 2013 | ES | P. Almodóvar | Cine Colombia | 13 709 | n.a. |
| 30 | Bekas | 2012 | SE / FI / IQ | Karzan Kader | Vidal Orozco | 13 403 | n.a. |
| 31 | Searching for Sugar Man | 2012 | SE / GB | M. Bendjelloul | Cine Colombia | 12 342 | n.a. |
| 32 | Les infidèles | 2012 | FR | E. Bercot, ... | Babilla Films | 12 066 | n.a. |
| 33 | The Pelayos | 2012 | ES | Eduard Cortés | Procinal | 11 109 | n.a. |
| 34 | Le cochon de Gaza | 2011 | FR / DE / BE | Sylvain Estibal | Cine Colombia | 11 050 | n.a. |
| 35 | Fin | 2012 | ES | J. Torregrossa | Compañía Internacional | 10 767 | n.a. |
| 36 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | Babilla Films | 10 739 | n.a. |
| 37 | Les neiges du Kilimandjaro | 2011 | FR | R. Guédiguian | Cineplex | 10 312 | n.a. |
| 38 | Renoir | 2012 | FR | Gilles Bourdos | Babilla Films | 8 943 | n.a. |
| 39 | Psalm 21 | 2009 | SE | Fredrik Hiller | Venus Films | 8 624 | n.a. |
| 40 | Barbara | 2012 | DE | C. Petzold | Babilla Films | 7 901 | n.a. |
| 41 | The Door | 2012 | HU / DE | István Szabó | Cineplex | 7 713 | n.a. |
| 42 | On the Road | 2012 | FR / GB / ... | Walter Salles | Cine Colombia | 6 447 | n.a. |
| 43 | La nouvelle guerre des boutons | 2011 | FR | C. Barratier | Babilla Films | 6 301 | n.a. |
| 44 | Blancanieves | 2012 | ES / FR | Pablo Berger | Cine Colombia | 5 978 | n.a. |
| 45 | Ginger & Rosa | 2012 | GB / DK / ... | Sally Potter | Cine Colombia | 5 601 | n.a. |
| 46 | Holy Motors | 2012 | FR / DE | Leos Carax | n.a. | 5 564 | n.a. |
| 47 | Los últimos días | 2013 | ES / FR | D. Pastor, ... | Babilla Films | 5 333 | n.a. |
| 48 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | Cinecolor | 4 888 | n.a. |
| 49 | Was bleibt | 2012 | DE | H.-C. Schmid | Babilla Films | 4 866 | n.a. |
| 50 | Elles | 2011 | PL / DE / FR | M. Szumowska | Vidal Orozco | 4 554 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 154. CO - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 723 053 | n.a. |
| 2 | Paddington | 2014 | GB / FR | Paul King | Diamond Films | 299 923 | n.a. |
| 3 | Niko 2: Lentäjäväljekset | 2012 | FI / DE / ... | K. Juusonen, ... | Cinecolor | 93 277 | n.a. |
| 4 | Tarzan | 2013 | DE | R. Klooss | Cinecolor | 91 819 | n.a. |
| 5 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Cine Colombia | 86 823 | n.a. |
| 6 | Justin and the Knights ... | 2013 | ES | M. Sicilia | Cine Colombia | 77 794 | n.a. |
| 7 | Pancho, el perro millonario | 2014 | ES | T. Fernández | Cine Colombia | 73 001 | n.a. |
| 8 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | Cineplex Odeon | 70 169 | n.a. |
| 9 | Philomena | 2013 | GB / US / FR | S. Frears | Cine Colombia | 54 863 | n.a. |
| 10 | Paranormal Xperience 3D | 2011 | ES | S. Vizcaino | Procinal | 46 986 | n.a. |
| 11 | Minuscule - La vallée ... | 2013 | FR / BE | H. Giraud, ... | Cine Colombia | 44 325 | n.a. |
| 12 | When the Lights Went Out | 2011 | GB | Pat Holden | Procinal | 39 314 | n.a. |
| 13 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Procinal | 34 361 | n.a. |
| 14 | Fairytales | 2012 | IT | C. Bisceglia, ... | Procinal | 33 923 | n.a. |
| 15 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Cine Colombia | 30 330 | n.a. |
| 16 | Mary's Land | 2013 | ES | J.M. Coteló | n.a. | 25 681 | n.a. |
| 17 | The Broken Circle ... | 2012 | BE / NL | F. Van Groeningen | Cineplex Odeon | 22 907 | n.a. |
| 18 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Babilla Films | 21 288 | n.a. |
| 19 | La migliore offerta | 2013 | IT | G. Tornatore | Cineplex | 20 254 | n.a. |
| 20 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | S. Nettelbeck | Cine Colombia | 20 152 | n.a. |
| 21 | The Devil's Violinist | 2013 | DE / IT | Bernard Rose | Cine Colombia | 18 526 | n.a. |
| 22 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | Cineplex Odeon | 17 914 | n.a. |
| 23 | La religieuse | 2013 | FR / DE / BE | G. Nicloux | Cine Colombia | 17 347 | n.a. |
| 24 | A Most Wanted Man | 2014 | GB / US / DE | Anton Corbijn | Diamond Films | 15 452 | n.a. |
| 25 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Cine Colombia | 13 376 | n.a. |
| 26 | Ida | 2013 | PL / DK | P. Pawlikowski | Babilla Films | 12 715 | n.a. |
| 27 | Kon-Tiki | 2012 | NO / GB / ... | E. Sandberg | Cine Colombia | 12 656 | n.a. |
| 28 | The Physician | 2013 | DE | Philipp Stölzl | Cinecolor | 12 349 | n.a. |
| 29 | La fille du puisatier | 2011 | FR | Daniel Auteuil | Cine Colombia | 11 964 | n.a. |
| 30 | African Safari | 2013 | BE / FR / IT | Ben Stassen | Cine Colombia | 11 659 | n.a. |
| 31 | Populaire | 2012 | FR / BE | Régis Roinsard | Babilla Films | 11 581 | n.a. |
| 32 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | Cineplex Odeon | 11 267 | n.a. |
| 33 | Zwei Leben | 2012 | DE / NO | Georg Maas | Cineplex Odeon | 10 602 | n.a. |
| 34 | Un bonheur n'arrive ... | 2012 | FR | James Huth | Procinal | 9 197 | n.a. |
| 35 | Les saveurs du Palais | 2012 | FR | C. Vincent | Babilla Films | 8 252 | n.a. |
| 36 | Un Beau Dimanche | 2013 | FR | Nicole Garcia | Babilla Films | 7 118 | n.a. |
| 37 | Pozitia copilului | 2013 | RO | C. P. Netzer | Cine Colombia | 6 983 | n.a. |
| 38 | A nagy füzet | 2013 | HU / DE / ... | János Szász | Cineplex Odeon | 6 946 | n.a. |
| 39 | Le passé | 2013 | FR / IT | Asghar Farhadi | Cine Colombia | 6 940 | n.a. |
| 40 | Passion | 2012 | FR / DE | Brian De Palma | Babilla Films | 6 471 | n.a. |
| 41 | Elle s'en va | 2013 | FR | E. Bercot | Cine Colombia | 6 275 | n.a. |
| 42 | The Family | 2013 | FR / US | Luc Besson | Compañía Internaci | 5 416 | n.a. |
| 43 | Jeune & jolie | 2013 | FR | François Ozon | Babilla Films | 5 356 | n.a. |
| 44 | Violetta. La emoción ... | 2014 | GB / AR | Matthew Amos | Walt Disney | 5 330 | n.a. |
| 45 | SuperClásico | 2011 | DK | O. C. Madsen | Babilla Films | 5 120 | n.a. |
| 46 | Violette | 2013 | FR / BE | Martin Provost | Cineplex Odeon | 4 885 | n.a. |
| 47 | Omnívoros | 2013 | ES | Óscar Rojo | Procinal | 4 678 | n.a. |
| 48 | Vivir es fácil con los ojos ... | 2013 | ES | David Trueba | Vidal Orozco | 4 264 | n.a. |
| 49 | Wałęsa. Człowiek z nadziei | 2013 | PL | Andrzej Wajda | Cineplex Odeon | 4 160 | n.a. |
| 50 | Stockholm | 2013 | ES | R. Sorogoyen | Procinal | 3 772 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 155. CO - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | O. Megaton | 20th Century Fox | 771 504 | 148 |
| 2 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Cine Colombia | 534 141 | 80 |
| 3 | The Little Prince | 2015 | FR / US | Mark Osborne | Cine Colombia | 464 197 | 198 |
| 4 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Cine Colombia | 232 199 | 177 |
| 5 | The House of Magic | 2013 | BE | J. Degruson, ... | Cine Colombia | 149 297 | 180 |
| 6 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | Cine Colombia | 139 263 | 125 |
| 7 | The Woman in Black 2: ... | 2014 | GB INC / ... | Tom Harper | Diamond Films | 138 430 | 100 |
| 8 | La belle et la bête | 2014 | FR / DE | C. Gans | Cine Colombia | 134 123 | 149 |
| 9 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | Toby Genkel, ... | Cine Colombia | 112 842 | 135 |
| 10 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 110 434 | 22 |
| 11 | Pinocchio | 2013 | DE | Anna Justice | Cinecolor | 108 649 | 135 |
| 12 | Qu'est-ce qu'on a fait au ... | 2014 | FR | P. de Chauveron | Cinecolor | 97 130 | 47 |
| 13 | Maya the Bee Movie | 2014 | DE / AU | A. Stadermann | UIP | 84 555 | 143 |
| 14 | [REC] 4: Apocalipsis | 2014 | ES | J. Balagueró | Cine Colombia | 51 120 | 68 |
| 15 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Universal Pictures | 38 555 | 84 |
| 16 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Compañía Internaci | 29 103 | 70 |
| 17 | Third Person | 2013 | GB / US / ... | Paul Haggis | Cine Colombia | 28 878 | 36 |
| 18 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Cine Colombia | 26 987 | 58 |
| 19 | Les vacances du petit Nicolas | 2014 | FR | Laurent Tirard | Babilla Films | 26 425 | 75 |
| 20 | Robot Overlords | 2014 | GB | Jon Wright | Cine Colombia | 26 197 | 73 |
| 21 | Timbuktu | 2014 | FR / MR | A. Sissako | Cine Colombia | 23 473 | 21 |
| 22 | Who Am I - Kein System ist ... | 2014 | DE | Baran bo Odar | Cineplex Odeon | 21 752 | 21 |
| 23 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | D. Alfredson | Cinecolor | 21 448 | 34 |
| 24 | Escobar: Paradise Lost | 2014 | FR / ES | A. Di Stefano | Cine Colombia | 21 035 | 60 |
| 25 | Im Labyrinth des Schweigens | 2014 | DE | Giulio Ricciarelli | Cine Colombia | 19 995 | 25 |
| 26 | Truman | 2015 | ES / AR | Cesc Gay | Walt Disney | 19 092 | 24 |
| 27 | Autómata | 2014 | BG / ES | Gabe Ibáñez | Cine Colombia | 18 825 | 46 |
| 28 | 205 - Zimmer der Angst | 2011 | DE | Rainer Matsutani | Babilla Films | 16 938 | 20 |
| 29 | Mandariinid | 2013 | EE / GE | Zaza Urushadze | Vidal Orozco | 16 624 | 19 |
| 30 | Love, Rosie | 2014 | DE / GB | Christian Ditter | Cinecolor | 15 861 | 30 |
| 31 | A Hard Day's Night | 1964 | GB | Richard Lester | Cine Colombia | 15 447 | 27 |
| 32 | Marie Heurtin | 2014 | FR | J.-P. Améris | Cineplex Odeon | 15 194 | 10 |
| 33 | Musarañas | 2014 | ES / FR | Juanfer Andrés, ... | Cineplex Odeon | 14 347 | 38 |
| 34 | The Crypt | 2014 | GB | Mark Murphy | Procinal | 14 154 | 30 |
| 35 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 13 686 | 23 |
| 36 | Deux jours, une nuit | 2014 | BE / FR / IT | Luc Dardenne, ... | Babilla Films | 12 238 | 11 |
| 37 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Cine Colombia | 12 155 | 16 |
| 38 | Pride | 2014 | GB / FR | Matthew Warchus | Cine Colombia | 12 080 | 22 |
| 39 | L'homme qu'on aimait trop | 2014 | FR | André Téchiné | Cine Colombia | 11 240 | 16 |
| 40 | 3 coeurs | 2014 | FR / DE / BE | Benoît Jacquot | Babilla Films | 11 216 | 10 |
| 41 | The Devil's Violinist | 2013 | DE / IT | Bernard Rose | Cine Colombia | 10 863 | 9 |
| 42 | Perdona si te llamo amor | 2014 | ES | Joaquín Llamas | Procinal | 10 820 | 22 |
| 43 | Desert Dancer | 2014 | GB | Richard Raymond | Cine Colombia | 10 633 | 20 |
| 44 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | Cine Colombia | 8 884 | 24 |
| 45 | Fehér isten | 2014 | HU / SE | Kornél Mundruczó | Cineplex Odeon | 8 802 | 20 |
| 46 | Kis Uykusu | 2014 | TR / FR / DE | Nuri Bilge Ceylan | Cine Colombia | 8 223 | 17 |
| 47 | Les combattants | 2014 | FR | Thomas Cailley | Babilla Films | 6 967 | 12 |
| 48 | Francisco - El Padre Jorge | 2015 | ES / AR / IT | B. Docampo Feijóo | Procinal | 6 753 | 97 |
| 49 | La isla mínima | 2014 | ES | Alberto Rodríguez | Cineplex Odeon | 6 512 | 21 |
| 50 | Miss You Already | 2015 | GB | C. Hardwicke | Cinecolor | 6 247 | 14 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 156. CO - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | Diamond Films | 178 516 | 150 |
| 2 | The Hollow | 2015 | GB / US / IE | Corin Hardy | Cineplex Odeon | 119 121 | 92 |
| 3 | Bastille Day | 2016 | GB INC / ... | James Watkins | Cine Colombia | 106 607 | 140 |
| 4 | La vache | 2016 | FR | M. Hamidi | Cine Colombia | 96 432 | 59 |
| 5 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 82 168 | 55 |
| 6 | Bølgen | 2015 | NO | Roar Uthaug | Cine Colombia | 79 679 | 119 |
| 7 | Gespensterjäger | 2015 | DE / AT / IE | Tobi Baumann | Cinecolor | 73 869 | 134 |
| 8 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 73 087 | 80 |
| 9 | Ghoul | 2015 | CZ / UA | Petr Jákł | Cine Colombia | 54 569 | 85 |
| 10 | Eye in the Sky | 2015 | GB | Gavin Hood | Cine Colombia | 50 676 | 60 |
| 11 | Atrapa la bandera | 2015 | ES | Enrique Gato | Paramount Pictures | 43 295 | 131 |
| 12 | Elki lokhmatye | 2015 | RU | M. Sveshnikov | Cine Colombia | 42 866 | 97 |
| 13 | De Surprise | 2015 | NL / BE / ... | Mike van Diem | Cine Colombia | 38 540 | 21 |
| 14 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 37 292 | 85 |
| 15 | Belka i Strelka. Zvezdnye ... | 2010 | RU | I. Evlannikova, ... | Cine Colombia | 36 657 | 127 |
| 16 | Julieta | 2016 | ES | P. Almodóvar | Universal Pictures | 33 317 | 25 |
| 17 | I.T. | 2016 | IE / FR / US | John Moore | Cinecolor | 31 953 | 43 |
| 18 | Elser | 2015 | DE | O. Hirschbiegel | Cine Colombia | 28 797 | 21 |
| 19 | Blood Father | 2016 | FR | J.-F. Richet | Cine Colombia | 27 551 | 61 |
| 20 | La dernière leçon | 2015 | FR | P. Pouzadoux | Cine Colombia | 23 703 | 17 |
| 21 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 22 834 | 29 |
| 22 | Infinite flight of days | 2016 | FR / CO | Catalina Mesa | Cine Colombia | 22 444 | 36 |
| 23 | Le Week-End | 2013 | GB / FR | Roger Michell | Cine Colombia | 21 915 | 14 |
| 24 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Cine Colombia | 21 817 | 24 |
| 25 | Carol | 2015 | GB / US / ... | Todd Haynes | Cineplex Odeon | 21 416 | 27 |
| 26 | Se Dio vuole | 2015 | IT | E. M. Falcone | Cinecolor | 19 691 | 19 |
| 27 | The program | 2015 | GB / FR | Stephen Frears | Cine Colombia | 19 195 | 33 |
| 28 | La Route d'Istanbul | 2016 | FR / BE | R. Bouchareb | Cine Colombia | 17 871 | 21 |
| 29 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Cinecolor | 17 699 | 24 |
| 30 | Phoenix | 2014 | DE / PL | Christian Petzold | Cine Colombia | 16 898 | 19 |
| 31 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Cine Colombia | 16 719 | 15 |
| 32 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Cine Colombia | 16 657 | 23 |
| 33 | 45 Years | 2015 | GB | Andrew Haigh | Diamond Films | 15 711 | 18 |
| 34 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Cineplex Odeon | 15 360 | 26 |
| 35 | Youth | 2015 | IT / FR / ... | P. Sorrentino | Walt Disney | 15 214 | 19 |
| 36 | Médecin de campagne | 2016 | FR | Thomas Lilti | Cineplex Odeon | 14 107 | 14 |
| 37 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | Diamond Films | 13 322 | 38 |
| 38 | La corrispondenza | 2016 | IT | G. Tornatore | Cineplex Odeon | 12 700 | 25 |
| 39 | Le tout nouveau testament | 2015 | BE / LU / FR | Jaco van Dormael | Babilla Films | 11 706 | 16 |
| 40 | Ocho apellidos catalanes | 2015 | ES | E. Martínez Lázaro | Procinal | 11 649 | 21 |
| 41 | La loi du marché | 2015 | FR | Stéphane Brizé | Cine Colombia | 11 551 | 18 |
| 42 | A Hologram for the King | 2016 | GB / FR / ... | Tom Tykwer | Cineplex Odeon | 10 871 | 20 |
| 43 | Chocolat | 2016 | FR | Roschdy Zem | Babilla Films | 10 849 | 19 |
| 44 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Cineplex Odeon | 10 127 | 17 |
| 45 | Tenemos que hablar | 2016 | ES | David Serrano | Procinal | 9 714 | 26 |
| 46 | Truman | 2015 | ES / AR | Cesc Gay | Walt Disney | 8 869 | 13 |
| 47 | Tini: El gran cambio de ... | 2016 | ES / IT / AR | J. P. Buscarini | Walt Disney | 8 367 | 35 |
| 48 | Lolo | 2015 | FR | Julie Delpy | Babilla Films | 8 288 | 12 |
| 49 | L'économie du couple | 2016 | FR / BE | Joachim Lafosse | Cine Colombia | 7 910 | 19 |
| 50 | Genius | 2016 | GB INC / US | Michael Grandage | Diamond Films | 7 014 | 14 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 157. CO - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|----------------------|--------------------|------------|--------|
| 1 | The Healer | 2017 | ES / US / CA | Paco Arango | Cine Colombia | 788 625 | 214 |
| 2 | Un profil pour deux | 2017 | AT / FR / ... | S. Robelin | Cine Colombia | 227 177 | 72 |
| 3 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Diamond Films | 225 965 | 240 |
| 4 | Happy Family | 2017 | DE / GB | Holger Tappe | Cine Colombia | 225 515 | 230 |
| 5 | Ballerina | 2016 | FR / CA | E. Summer, ... | Cine Colombia | 128 281 | 135 |
| 6 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, ... | Cine Colombia | 109 925 | 142 |
| 7 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Cinecolor | 107 078 | 169 |
| 8 | Nevesta | 2017 | RU | S. Podgaevskiy | n.a. | 107 027 | 111 |
| 9 | Zashchitniki | 2017 | RU | S. Andreasyan | Cine Colombia | 67 100 | 124 |
| 10 | Collide | 2016 | GB / DE / ... | Eran Creevy | Diamond Films | 65 835 | 115 |
| 11 | Deep | 2017 | ES / BE / ... | J. Soto Gurrpide | Cine Colombia | 64 300 | 184 |
| 12 | Overdrive | 2017 | FR / BE / US | Antonio Negret | Cine Colombia | 63 108 | 123 |
| 13 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | Cine Colombia | 56 379 | 73 |
| 14 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Cinecolor | 55 820 | 118 |
| 15 | Don't Knock Twice | 2016 | GB | C. W. James | Cine Colombia | 54 433 | 59 |
| 16 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 49 485 | 24 |
| 17 | Churchill | 2017 | GB | J. Teplitzky | Cine Colombia | 42 110 | 24 |
| 18 | Ekipazh | 2016 | RU / KH | N. Lebedev | Cineplex Odeon | 39 350 | 86 |
| 19 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Diamond Films | 36 356 | 85 |
| 20 | Zemletryasenie | 2016 | AM / RU | S. Andreasyan | Cinecolor | 34 843 | 53 |
| 21 | Volki i ovtsy. ... | 2016 | RU | A. Galat, ... | Cinecolor | 33 123 | 63 |
| 22 | Warrior's Gate | 2016 | FR / CN | Matthias Hoene | Cine Colombia | 31 645 | 83 |
| 23 | Urfin Dzhyus i ego ... | 2017 | RU | Fyodor Dmitriev, ... | Cinecolor | 23 699 | 104 |
| 24 | Mal de pierres | 2016 | FR / BE / CA | Nicole Garcia | Cine Colombia | 21 581 | 18 |
| 25 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 20 659 | 22 |
| 26 | Un sac de billes | 2017 | FR / CA / CZ | C. Duguay | Cineplex Odeon | 19 241 | 15 |
| 27 | Nebel im August | 2016 | DE | Kai Wessel | Cine Colombia | 18 880 | 17 |
| 28 | Paula | 2016 | DE | C. Schwochow | Cine Colombia | 16 722 | 16 |
| 29 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Babilla Films | 16 125 | 13 |
| 30 | Frantz | 2016 | FR / DE | François Ozon | Cine Colombia | 13 950 | 15 |
| 31 | (M)uchenik | 2016 | RU | K. Serebrennikov | Cine Colombia | 13 516 | 28 |
| 32 | The Journey | 2016 | GB INC / US | Nick Hamm | Cine Colombia | 13 275 | 17 |
| 33 | La pazza gioia | 2016 | IT / FR | Paolo Virzi | Babilla Films | 12 444 | 14 |
| 34 | Miss Sloane | 2016 | FR / US | John Madden | Cine Colombia | 11 416 | 26 |
| 35 | Fátima, el Último Misterio | 2017 | ES | Andrés Garrigó | n.a. | 10 663 | 12 |
| 36 | Noces | 2016 | FR / BE / ... | Stephan Streker | Cine Colombia | 10 656 | 21 |
| 37 | Lady Macbeth | 2016 | GB | William Oldroyd | Cine Colombia | 10 547 | 18 |
| 38 | Breathe | 2017 | GB | Andy Serkis | Diamond Films | 10 367 | 44 |
| 39 | Ce qui nous lie | 2017 | FR | Cédric Klapisch | Cine Colombia | 9 599 | 17 |
| 40 | À fond | 2016 | FR / MK | N. Benamou | Babilla Films | 9 144 | 26 |
| 41 | Tulen morsian | 2016 | FI / SE / ... | Saara Cantell | Cine Colombia | 8 976 | 12 |
| 42 | La fille de Brest | 2016 | FR | E. Bercot | Cine Colombia | 8 656 | 14 |
| 43 | Le confessioni | 2016 | IT / FR | Roberto Andò | Cine Colombia | 8 632 | 17 |
| 44 | Sage femme | 2017 | FR | Martin Provost | Cine Colombia | 7 756 | 20 |
| 45 | Cézanne et moi | 2016 | FR | D. Thompson | Babilla Films | 7 712 | 15 |
| 46 | Le ciel attendra | 2016 | FR | M. C. Mention-Schaar | Cineplex Odeon | 7 591 | 17 |
| 47 | Eshtebak | 2016 | FR / EG | Mohamed Diab | Babilla Films | 7 535 | 15 |
| 48 | Polina, danser sa vie | 2016 | FR | Angelin Preljocaj | Cine Colombia | 7 523 | 9 |
| 49 | Fúsi | 2015 | IS / DK | Dagur Kári | Babilla Films | 7 515 | 12 |
| 50 | La fille inconnue | 2016 | BE / FR | J. P. Dardenne, ... | Cine Colombia | 7 196 | 18 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



13.4.5. CO - Who is distributing European films?

Table 158. CO - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Cine Colombia | 2 068 091 | 68% | 24% | 38 | 36% | 1 825 | 53% |
| 2 | Diamond Films | 338 523 | 11% | 22% | 4 | 4% | 484 | 14% |
| 3 | Cinecolor | 255 283 | 8% | 19% | 6 | 6% | 508 | 15% |
| 4 | Cineplex Odeon | 89 278 | 3% | 21% | 10 | 10% | 218 | 6% |
| 5 | Babilla Films | 74 786 | 2% | 54% | 18 | 17% | 137 | 4% |
| 6 | Sony Pictures | 54 959 | 2% | 1% | 2 | 2% | 39 | 1% |
| 7 | Universal Pictures | 21 013 | 1% | 0% | 2 | 2% | 23 | 1% |
| 8 | Procinal | 3 055 | 0% | 11% | 3 | 3% | 47 | 1% |
| | Other distributors | 125 092 | 4% | 78% | 22 | 21% | 163 | 5% |
| | Total distributors | 3 030 080 | 100% | 5% | 105 | 100% | 3 444 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



14. MARKET PROFILE: SOUTH KOREA

14.1. KR - 2017 at a glance

Table 159. KR - Cinema market at a glance (2017)

| | | | |
|---------------------------------|---------------------|-------------------------------------|--------|
| Population (in millions) | 51.5 | Theatrical feature films produced | 494 |
| GDP per capita (in EUR) | 26 370 | Theatrical first releases in market | 452 |
| Screens | 2 575 ¹⁾ | Gross box office (in M EUR) | 1387.7 |
| Digital screens | 2 575 ¹⁾ | Admissions (in millions) | 219.9 |
| Screens per million inhabitants | 43 | Avg ticket price (in EUR) | 6.3 |

1) Figures for 2016.

Sources: IMF, KOVIC, IHS, European Audiovisual Observatory / LUMIERE, Comscore

Table 160. KR - Benchmark (2017)

| | ES | CO | KR | IT | GB |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 46.5 | 49.3 | 51.5 | 60.6 | 65.8 |
| Screens | 3 618 | 1 082 | 2 575 | 5 298 | 4 264 |
| Screens per million inhabitants | 78 | 22 | 50 | 87 | 65 |
| Admissions in million | 99.8 | 62.6 | 219.9 | 99.6 | 170.6 |
| Admissions per capita | 2.1 | 1.3 | 4.3 | 1.6 | 2.6 |
| Admissions per screen | 34 981 | 42 302 | 51 298 | 27 585 | 57 856 |
| GBO in MEUR | 591.3 | 163.5 | 1 387.7 | 619.4 | 1 458.9 |
| Average ticket price in EUR | 5.9 | 2.6 | 6.3 | 6.2 | 8.6 |
| Film releases ¹⁾ | 1 848 | 382 | 500 | 1 581 | 760 |
| Admissions per release ¹⁾ | 58 462 | 159 250 | 420 183 | 58 218 | 224 496 |

1) As tracked in LUMIERE for ES, CO, KR and IT

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

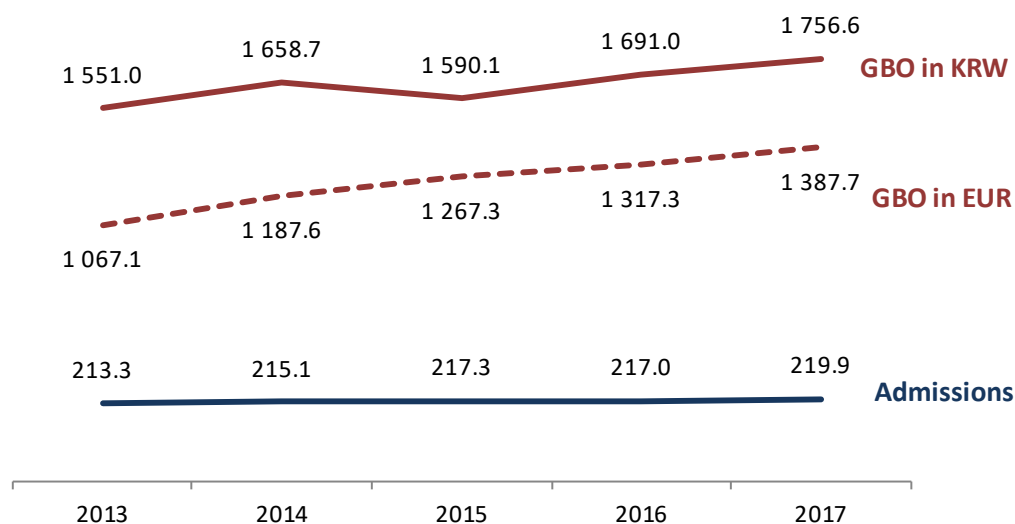


14.2. KR - General market characteristics

14.2.1. KR - Market trends

Figure 101. KR - Box office trend (2013-2017)

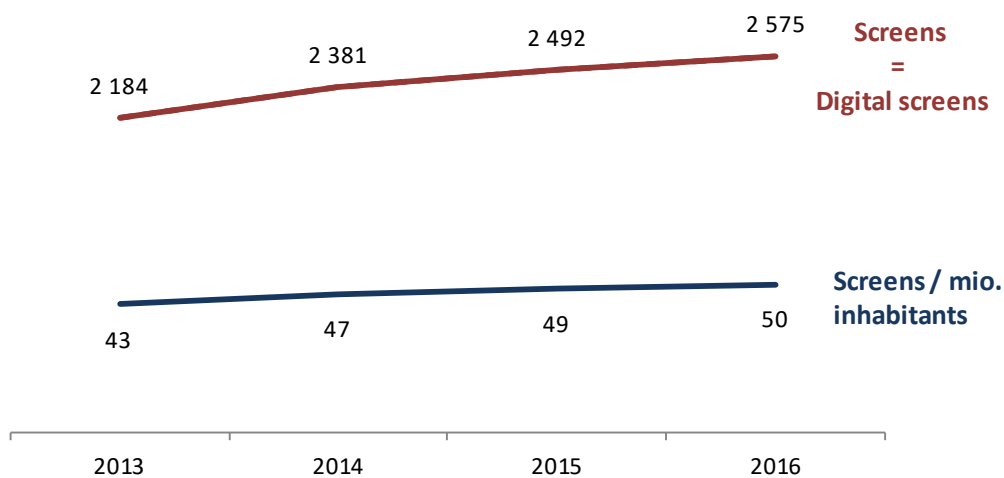
In billion KRW, in million EUR; GBO in EUR converted at average annual bid rate



Source: KOFIC

Figure 102. KR - Screen development (2013-2016)

Screens in units; Inhabitants in millions

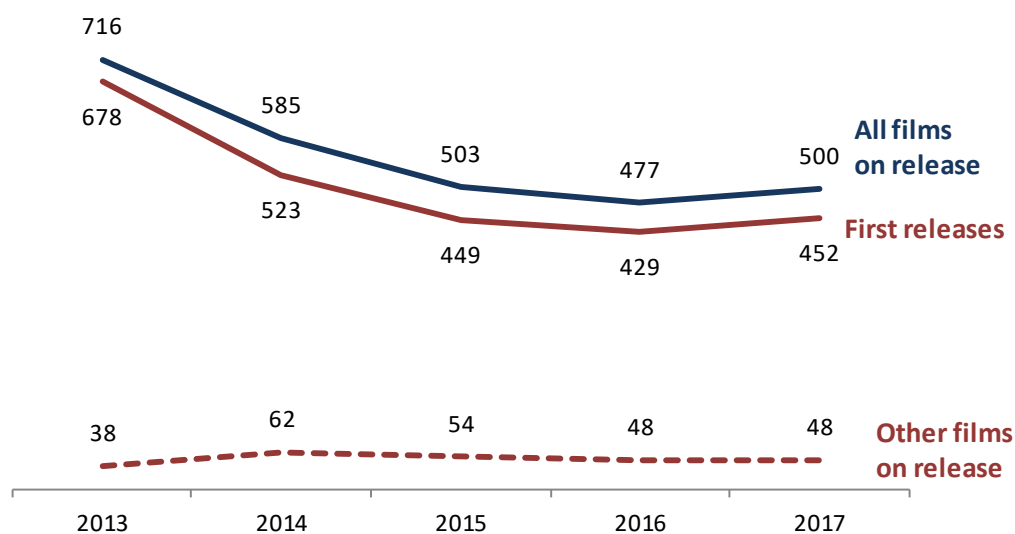


Source: KOFIC, IHS



Figure 103. KR - Development of film releases (2013-2017)

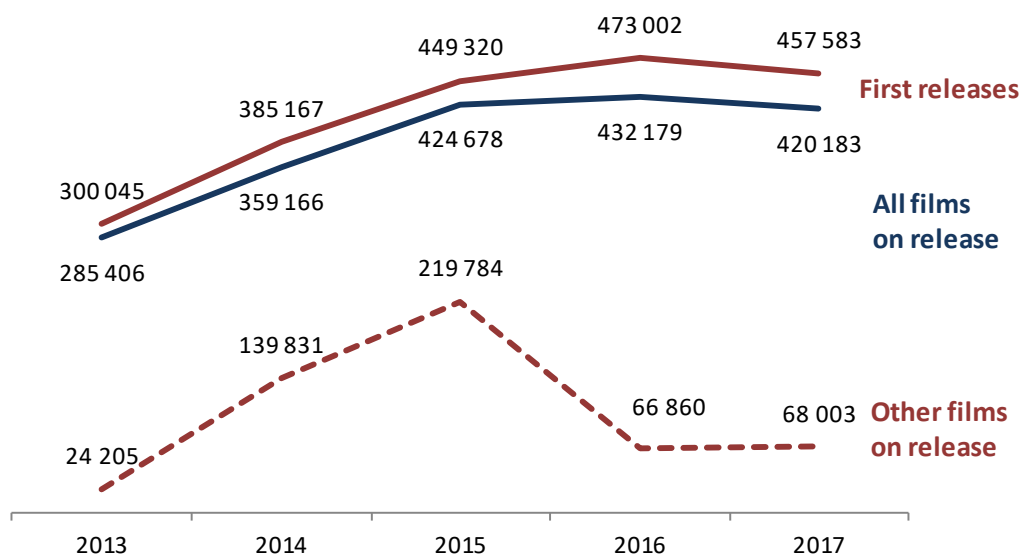
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 104. KR - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



14.2.2. KR - Market concentration in 2017

Table 161. KR - Concentration of admissions and prints (2017)

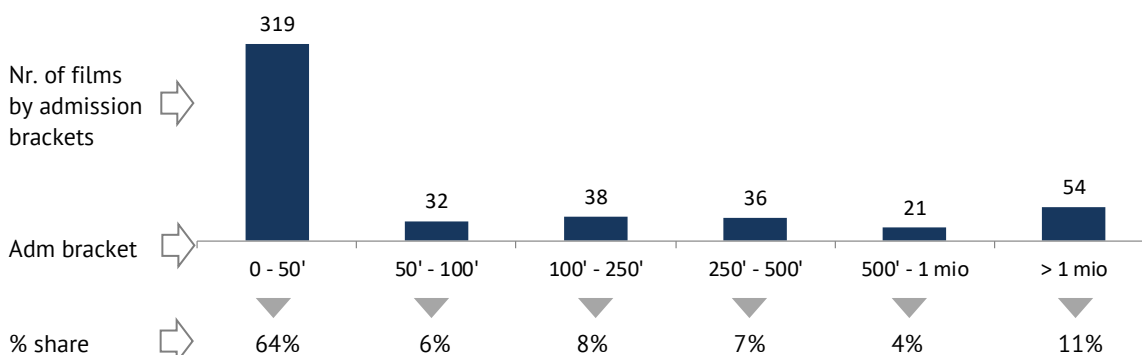
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 67 846 326 | 32% | 16 241 | 11% |
| Top 20 | 104 716 511 | 50% | 29 184 | 20% |
| Top 30 | 130 773 416 | 62% | 40 840 | 27% |
| Top 50 | 165 178 586 | 79% | 59 282 | 40% |
| Top 100 | 194 826 962 | 93% | 91 900 | 62% |
| Other 400 films | 15 264 529 | 7% | 57 124 | 38% |
| All films on release | 210 091 491 | 100% | 149 024 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 105. KR - Number of films on release by admission brackets (2017)

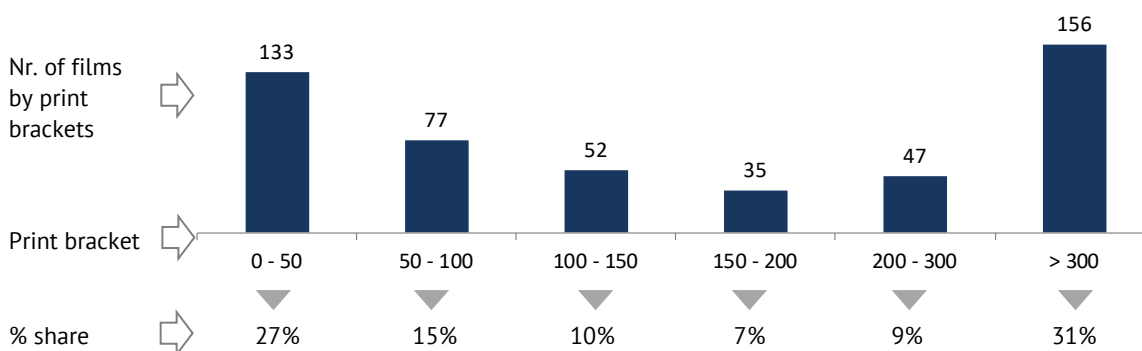
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 106. KR - Number of films on release by print brackets (2017)

Print brackets in units

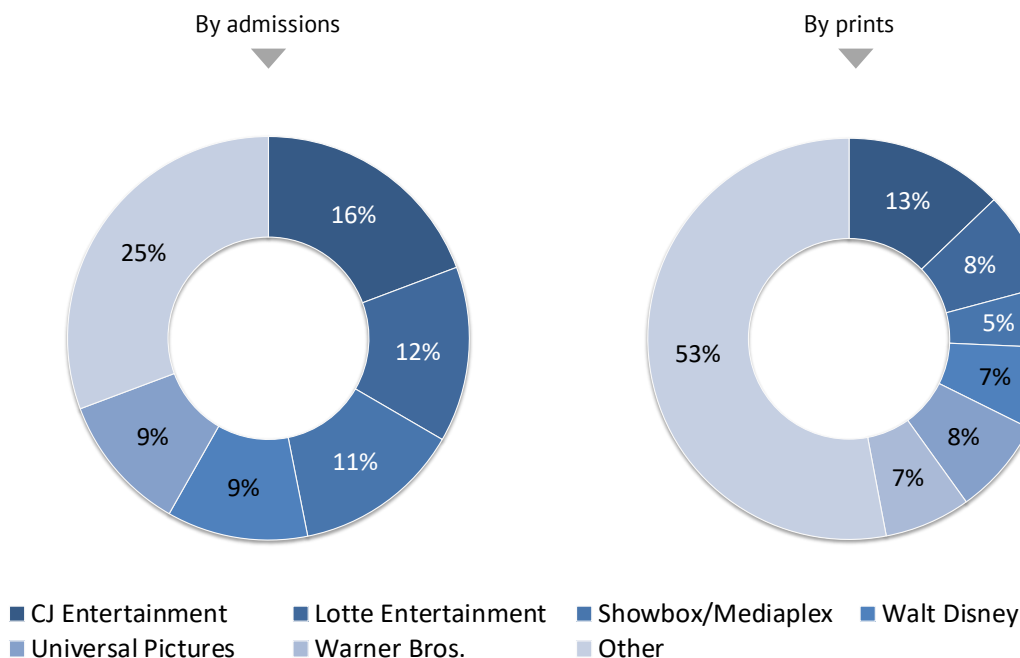


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 107. KR – Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 162. KR - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

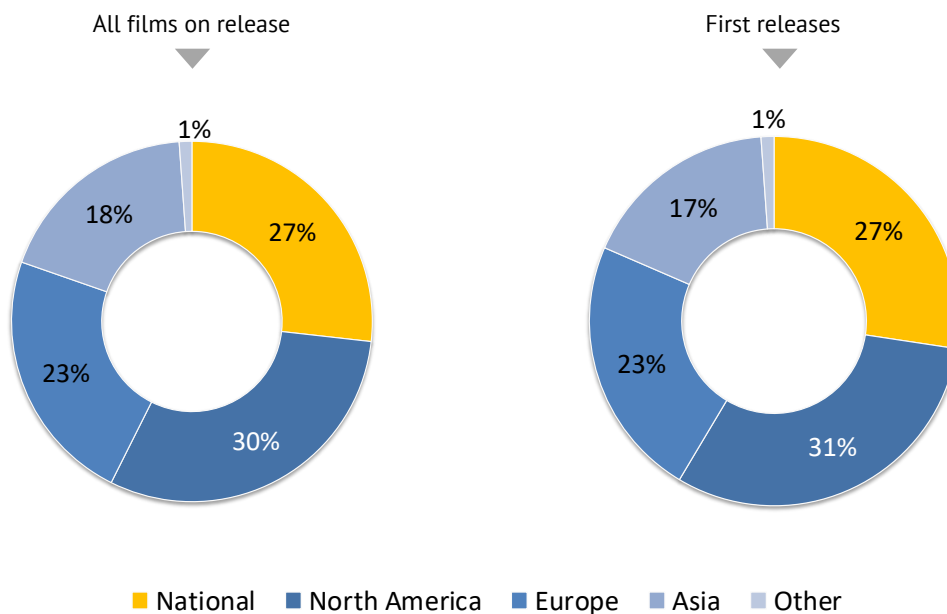
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|--------------------|-------------|--------------------|--------------|-------------|----------------|-------------|
| 1 | CJ Entertainment | 33 534 676 | 16% | 882 491 | 38 | 8% | 19 083 | 13% |
| 2 | Lotte Entertainment | 24 555 587 | 12% | 1 364 199 | 18 | 4% | 11948 | 8% |
| 3 | Showbox/Mediaplex | 23 478 331 | 11% | 3 913 055 | 6 | 1% | 7265 | 5% |
| 4 | Walt Disney | 19 720 664 | 9% | 1 792 788 | 11 | 2% | 9917 | 7% |
| 5 | Universal Pictures | 19 311 013 | 9% | 919 572 | 21 | 4% | 11554 | 8% |
| 6 | Warner Bros. | 14 720 983 | 7% | 1 132 383 | 13 | 3% | 10333 | 7% |
| 7 | Next Entertainment | 14 317 461 | 7% | 954 497 | 15 | 3% | 9034 | 6% |
| 8 | 20th Century Fox | 13 009 057 | 6% | 1 182 642 | 11 | 2% | 7537 | 5% |
| 9 | Megabox | 10 907 427 | 5% | 1 090 743 | 10 | 2% | 4418 | 3% |
| 10 | Sony Pictures | 9 591 677 | 5% | 959 168 | 10 | 2% | 5624 | 4% |
| | Other distributors | 26 944 615 | 13% | 77 650 | 347 | 69% | 52311 | 35% |
| | Total distributors | 210 091 491 | 100% | 420 183 | 500 | 100% | 149 024 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

14.2.3. KR - Market share by origin

Figure 108. KR - Film releases by region of origin (2017)

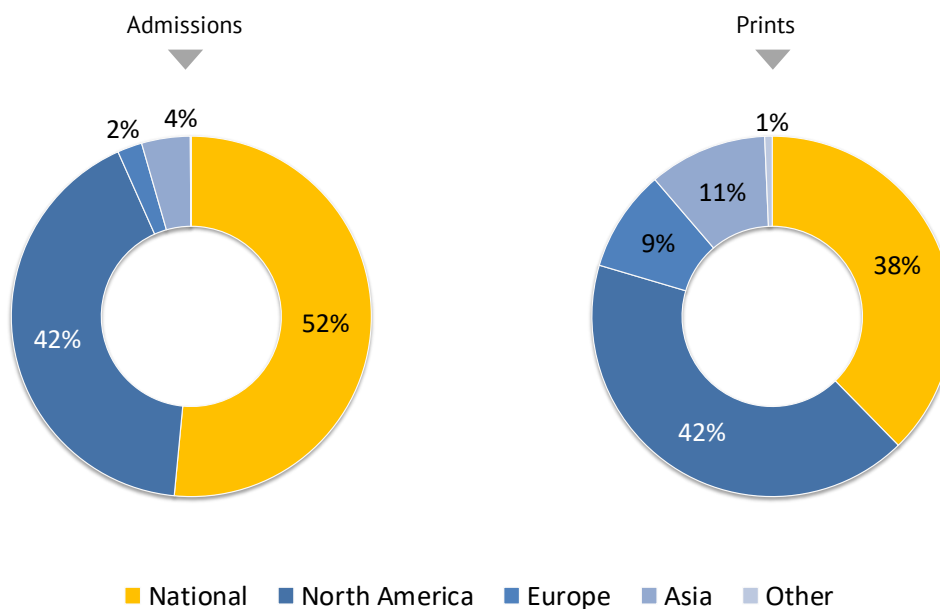
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 109. KR - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



14.2.4. KR - Top films 2017

Table 163. KR - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|--------------------|---------------------|------------|--------|
| 1 | Taeksi Woonjunsu | 2017 | KR | Hun Jang | Showbox/Mediaplex | 12 186 257 | 1 906 |
| 2 | Gongjo | 2017 | KR | Sung-hoon Kim | CJ Entertainment | 7 816 902 | 1 392 |
| 3 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 7 256 354 | 1 965 |
| 4 | The Outlaws | 2017 | KR | Yoon-Seong Kang | Megabox | 6 878 930 | 1 315 |
| 5 | Gun-ham-do | 2017 | KR | Seung-wan Ryoo | CJ Entertainment | 6 586 676 | 2 027 |
| 6 | Singwa hamgge | 2017 | KR | Yong-hwa Kim | Lotte Entertainment | 6 074 667 | 1 912 |
| 7 | Cheong-nyeon-gyeong-chal | 2017 | KR | Joo-hwan Kim | Lotte Entertainment | 5 653 329 | 1 102 |
| 8 | Deoking | 2017 | KR | Jae-rim Han | Next Entertainment | 5 315 656 | 1 310 |
| 9 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 5 135 460 | 1 625 |
| 10 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 4 942 095 | 1 687 |
| 11 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 4 853 260 | 1 640 |
| 12 | Kkun | 2017 | KR | Chang Won Jang | Showbox/Mediaplex | 4 018 099 | 1 314 |
| 13 | Namhansanseong | 2017 | KR | Dong-hyuk Hwang | CJ Entertainment | 3 847 420 | 1 228 |
| 14 | Gangcheolbi | 2017 | KR | Woo-seok Yang | Next Entertainment | 3 699 491 | 1 389 |
| 15 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 3 688 802 | 1 257 |
| 16 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 3 651 641 | 1 468 |
| 17 | Kimi no na wa. | 2016 | JP | Makoto Shinkai | Media Castle | 3 460 059 | 1 094 |
| 18 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | Universal Pictures | 3 323 763 | 1 057 |
| 19 | I Can Speak | 2017 | KR | Hyun-seok Kim | Lotte Entertainment | 3 277 970 | 1 140 |
| 20 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 3 049 680 | 1 356 |
| 21 | The Prison | 2017 | KR | Hyeon Na | Showbox/Mediaplex | 2 931 130 | 1 046 |
| 22 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 2 786 950 | 1 252 |
| 23 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 2 734 971 | 1 218 |
| 24 | Memoir of a Murderer | 2017 | KR | Shin-yeon Won | Showbox/Mediaplex | 2 658 193 | 1 064 |
| 25 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Lotte Entertainment | 2 614 267 | 1 739 |
| 26 | The Sheriff in Town | 2017 | KR | Hyeong-ju Kim | Lotte Entertainment | 2 587 310 | 1 091 |
| 27 | Fabricated City | 2017 | KR | Kwang-Hyun Park | CJ Entertainment | 2 514 927 | 1 019 |
| 28 | The Boss Baby | 2017 | US | Tom McGrath | CJ Entertainment | 2 451 332 | 1 116 |
| 29 | Jaesim | 2017 | KR | Tae-Yun Kim | Opus Pictures | 2 419 208 | 935 |
| 30 | Park Yeol | 2017 | KR | Joon-ik Lee | Megabox | 2 358 617 | 1 176 |
| 31 | Moana | 2016 | US | R. Clements, ... | Walt Disney | 2 309 550 | 953 |
| 32 | Logan | 2017 | US | James Mangold | 20th Century Fox | 2 168 084 | 954 |
| 33 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 2 165 267 | 1 034 |
| 34 | Get Out | 2017 | US / JP | Jordan Peele | Universal Pictures | 2 137 790 | 945 |
| 35 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 2 049 292 | 1 017 |
| 36 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 1 934 096 | 1 006 |
| 37 | Our President | 2017 | KR | Chang-jae Lee | CJ Entertainment | 1 854 591 | 775 |
| 38 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 1 786 134 | 1 308 |
| 39 | The Hitman's Bodyguard | 2017 | US / CN / ... | Patrick Hughes | The Contents On | 1 721 349 | 482 |
| 40 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 1 688 746 | 984 |
| 41 | Bluebeard | 2017 | KR | Soo-youn Lee | Lotte Entertainment | 1 678 571 | 914 |
| 42 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 1 674 737 | 952 |
| 43 | The King's Case Note | 2017 | KR | Hyun-Sung Moon | n.a. | 1 633 744 | 1 054 |
| 44 | The Bros | 2017 | KR | You-jeong Chang | Connect Pictures | 1 490 715 | 889 |
| 45 | Gi-eok-ui bam | 2017 | KR | Hang-jun Zhang | Megabox | 1 386 378 | 759 |
| 46 | Happy Death Day | 2017 | US | Christopher Landon | Universal Pictures | 1 382 120 | 714 |
| 47 | V.I.P. | 2017 | KR | Hoon-jung Park | Warner Bros. | 1 373 301 | 996 |
| 48 | Special Citizen | 2017 | KR | In-je Park | Showbox/Mediaplex | 1 361 903 | 1 154 |
| 49 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 1 305 383 | 841 |
| 50 | Jang-san-beom | 2017 | KR | Jung Huh | Next Entertainment | 1 303 419 | 711 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

14.3. KR - Market potential for European films

14.3.1. KR - Market volume for European films

Table 164. KR - Overview market volume for European films (2017)

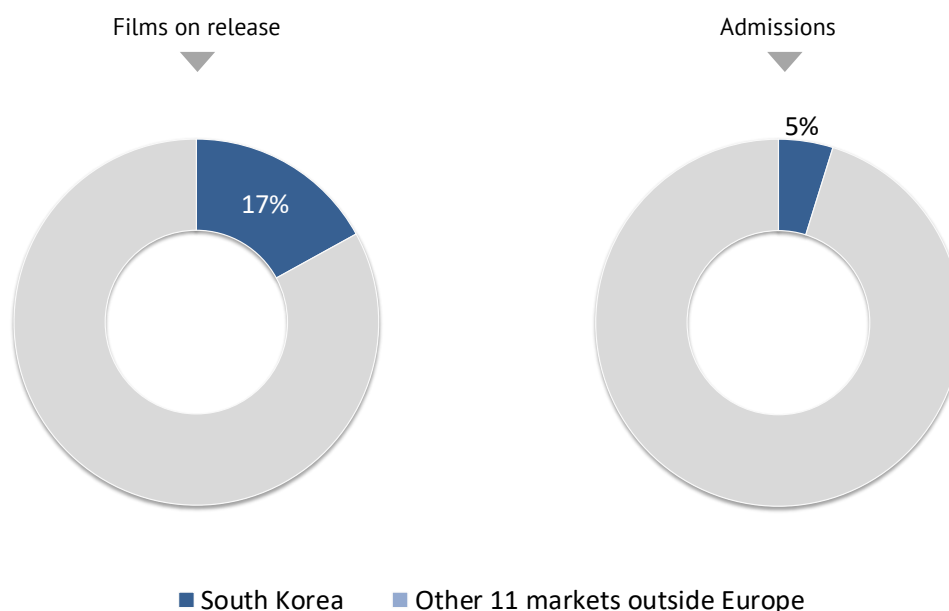
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|------------|-------------------|---------------|
| Admissions | 4 661 143 | 2% | 210 091 491 |
| GBO (in EUR) | 29 417 818 | 2% | 1 325 948 004 |
| Films on release | 114 | 23% | 500 |
| - First releases | 103 | 23% | 452 |
| - Other | 11 | 23% | 48 |
| Prints | 13 623 | 9% | 149 024 |
| Average admissions per first release | 44 307 | - | 457 583 |
| Average prints per first release | 129 | - | 320 |
| Average admissions per other release | 8 868 | - | 68 003 |
| Average prints per other release | 31 | - | 92 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 110. KR - Weight of South Korea as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



14.3.2. KR - Concentration among European films

Table 165. KR - Concentration of admissions and prints for European films (2017)

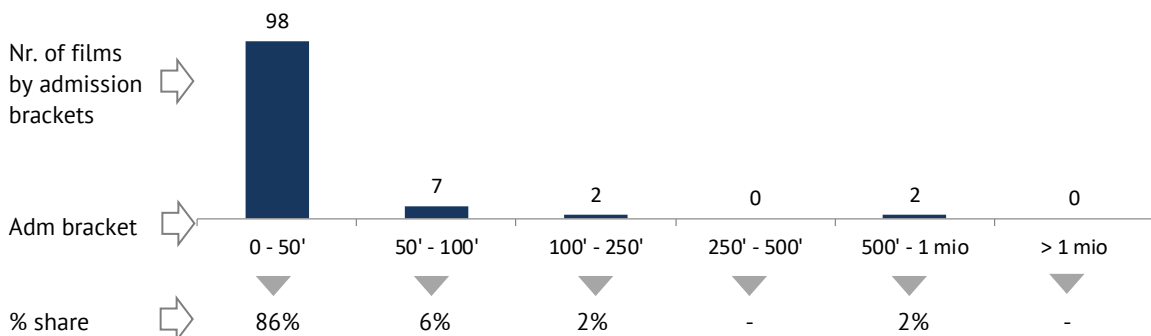
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 3 226 662 | 69% | 4 553 | 33% |
| Top 20 | 3 827 277 | 82% | 6 945 | 51% |
| Top 30 | 4 114 570 | 88% | 8 292 | 61% |
| Top 50 | 4 449 593 | 95% | 10 756 | 79% |
| Top 100 | 4 655 059 | 100% | 13 333 | 98% |
| Other 14 films | 6 084 | 0% | 290 | 2% |
| All films on release | 4 661 143 | 100% | 13 623 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 111. KR - Number of European films on release by admission brackets (2017)

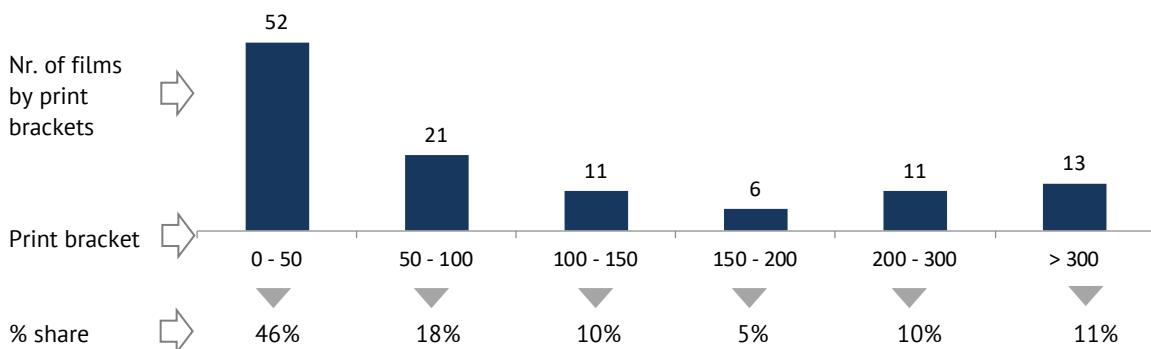
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 112. KR - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



14.3.3. KR - European films by country of origin

Table 166. KR - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|----------------|------------------|---|-----------------------------------|
| 1 | GB | United Kingdom | 984 817 | 21% | 6% |
| 2 | FR | France | 931 026 | 20% | 6% |
| 3 | DE | Germany | 524 620 | 11% | 2% |
| 4 | RU | Russia | 494 440 | 11% | 1% |
| 5 | ES | Spain | 429 830 | 9% | 2% |
| 6 | PL | Poland | 376 675 | 8% | 0% |
| 7 | BE | Belgium | 350 395 | 8% | 1% |
| 8 | IE | Ireland | 348 517 | 7% | 1% |
| 9 | UA | Ukraine | 78 771 | 2% | 0% |
| 10 | GR | Greece | 28 033 | 1% | 0% |
| 11 | NO | Norway | 24 092 | 1% | 0% |
| 12 | AT | Austria | 17 252 | 0% | 0% |
| 13 | DK | Denmark | 14 621 | 0% | 0% |
| 14 | SE | Sweden | 13 911 | 0% | 1% |
| 15 | HU | Hungary | 9 969 | 0% | 0% |
| 16 | IT | Italy | 9 107 | 0% | 1% |
| 17 | CH | Switzerland | 8 774 | 0% | 0% |
| 18 | CZ | Czech Republic | 6 458 | 0% | 0% |
| 19 | TR | Turkey | 5 618 | 0% | 0% |
| 20 | RO | Romania | 3 879 | 0% | 0% |
| 21 | GE | Georgia | 338 | 0% | 0% |
| Total | | | 4 661 143 | 100% | 23% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 167. KR - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|-------------------|----------------------------------|----------------------|
| 1 | GB | United Kingdom | 6 215 464 | 21% | 0% |
| 2 | FR | France | 5 875 974 | 20% | 0% |
| 3 | DE | Germany | 3 311 028 | 11% | 0% |
| 4 | RU | Russia | 3 120 553 | 11% | 0% |
| 5 | ES | Spain | 2 712 781 | 9% | 0% |
| 6 | PL | Poland | 2 377 305 | 8% | 0% |
| 7 | BE | Belgium | 2 211 444 | 8% | 0% |
| 8 | IE | Ireland | 2 199 591 | 7% | 0% |
| 9 | UA | Ukraine | 497 147 | 2% | 0% |
| 10 | GR | Greece | 176 924 | 1% | 0% |
| 11 | NO | Norway | 152 052 | 1% | 0% |
| 12 | AT | Austria | 108 882 | 0% | 0% |
| 13 | DK | Denmark | 92 277 | 0% | 0% |
| 14 | SE | Sweden | 87 796 | 0% | 0% |
| 15 | HU | Hungary | 62 917 | 0% | 0% |
| 16 | IT | Italy | 57 477 | 0% | 0% |
| 17 | CH | Switzerland | 55 375 | 0% | 0% |
| 18 | CZ | Czech Republic | 40 758 | 0% | 0% |
| 19 | TR | Turkey | 35 457 | 0% | 0% |
| 20 | RO | Romania | 24 481 | 0% | 0% |
| 21 | GE | Georgia | 2 133 | 0% | 0% |
| Total | | | 29 417 818 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 168. KR - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 32 | 28% | 6% |
| 2 | GB | United Kingdom | 29 | 25% | 6% |
| 3 | DE | Germany | 11 | 10% | 2% |
| 4 | ES | Spain | 9 | 8% | 2% |
| 5 | RU | Russia | 7 | 6% | 1% |
| 6 | IT | Italy | 3 | 3% | 1% |
| 7 | BE | Belgium | 3 | 3% | 1% |
| 8 | SE | Sweden | 3 | 3% | 1% |
| 9 | IE | Ireland | 3 | 3% | 1% |
| 10 | DK | Denmark | 2 | 2% | 0% |
| 11 | NO | Norway | 2 | 2% | 0% |
| 12 | AT | Austria | 1 | 1% | 0% |
| 13 | GR | Greece | 1 | 1% | 0% |
| 14 | RO | Romania | 1 | 1% | 0% |
| 15 | GE | Georgia | 1 | 1% | 0% |
| 16 | CZ | Czech Republic | 1 | 1% | 0% |
| 17 | TR | Turkey | 1 | 1% | 0% |
| 18 | UA | Ukraine | 1 | 1% | 0% |
| 19 | HU | Hungary | 1 | 1% | 0% |
| 20 | CH | Switzerland | 1 | 1% | 0% |
| 21 | PL | Poland | 1 | 1% | 0% |
| Total | | | 114 | 100% | 23% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 169. KR - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 28 | 27% | 6% |
| 2 | GB | United Kingdom | 27 | 26% | 6% |
| 3 | DE | Germany | 10 | 10% | 2% |
| 4 | ES | Spain | 7 | 7% | 2% |
| 5 | RU | Russia | 6 | 6% | 1% |
| 6 | IT | Italy | 3 | 3% | 1% |
| 7 | BE | Belgium | 3 | 3% | 1% |
| 8 | SE | Sweden | 3 | 3% | 1% |
| 9 | IE | Ireland | 3 | 3% | 1% |
| 10 | DK | Denmark | 2 | 2% | 0% |
| 11 | NO | Norway | 2 | 2% | 0% |
| 12 | UA | Ukraine | 1 | 1% | 0% |
| 13 | GR | Greece | 1 | 1% | 0% |
| 14 | RO | Romania | 1 | 1% | 0% |
| 15 | CZ | Czech Republic | 1 | 1% | 0% |
| 16 | PL | Poland | 1 | 1% | 0% |
| 17 | TR | Turkey | 1 | 1% | 0% |
| 18 | GE | Georgia | 1 | 1% | 0% |
| 19 | HU | Hungary | 1 | 1% | 0% |
| 20 | CH | Switzerland | 1 | 1% | 0% |
| Total | | | 103 | 100% | 23% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 170. KR - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | GB | United Kingdom | 3 096 | 23% | 2% |
| 2 | FR | France | 2 461 | 18% | 2% |
| 3 | DE | Germany | 1 994 | 15% | 1% |
| 4 | RU | Russia | 1 801 | 13% | 1% |
| 5 | ES | Spain | 1 320 | 10% | 1% |
| 6 | BE | Belgium | 595 | 4% | 0% |
| 7 | IE | Ireland | 392 | 3% | 0% |
| 8 | NO | Norway | 308 | 2% | 0% |
| 9 | PL | Poland | 272 | 2% | 0% |
| 10 | SE | Sweden | 246 | 2% | 0% |
| 11 | IT | Italy | 238 | 2% | 0% |
| 12 | CH | Switzerland | 232 | 2% | 0% |
| 13 | UA | Ukraine | 164 | 1% | 0% |
| 14 | GR | Greece | 123 | 1% | 0% |
| 15 | DK | Denmark | 119 | 1% | 0% |
| 16 | CZ | Czech Republic | 116 | 1% | 0% |
| 17 | AT | Austria | 44 | 0% | 0% |
| 18 | HU | Hungary | 37 | 0% | 0% |
| 19 | TR | Turkey | 32 | 0% | 0% |
| 20 | RO | Romania | 23 | 0% | 0% |
| 21 | GE | Georgia | 10 | 0% | 0% |
| Total | | | 13 623 | 100% | 9% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



14.3.4. KR - Top European films 2013-2017

Table 171. KR - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------|-----------------------|------------|--------|
| 1 | About Time | 2013 | GB / INC / US | Richard Curtis | Alcazar Filmvideo | 2 855 210 | n.a. |
| 2 | Lo imposible | 2012 | ES / US | J. A. Bayona | Lotte Entertainment | 622 506 | n.a. |
| 3 | The House of Magic | 2013 | BE | J. Degruon, ... | CJ Entertainment | 459 297 | n.a. |
| 4 | Cloud Atlas | 2012 | DE / US | Tom Tykwer, ... | Next Entertainment | 449 088 | n.a. |
| 5 | Snezhnaya koroleva | 2012 | RU | Vlad Barbe, ... | Next Entertainment | 276 397 | n.a. |
| 6 | Saving Santa | 2013 | GB / US | Leon Joosen, ... | n.a. | 220 749 | n.a. |
| 7 | Song for Marion | 2012 | GB / DE | P. A. Williams | Next Entertainment | 217 270 | n.a. |
| 8 | Marco Macaco | 2012 | DK | Jan Rahbek | Invent D | 181 740 | n.a. |
| 9 | To Rome with Love | 2012 | IT / US / ES | Woody Allen | 9ers Entertainment | 179 986 | n.a. |
| 10 | Anna Karenina | 2012 | GB | Joe Wright | Alcazar Filmvideo | 144 745 | n.a. |
| 11 | Rush | 2013 | GB / INC / ... | Ron Howard | Lotte Entertainment | 126 764 | n.a. |
| 12 | Den kæmpestore bjørn | 2011 | DK | E. Toft Jacobsen | Media Day | 79 558 | n.a. |
| 13 | Floquet de Neu | 2011 | ES | A. G. Schaer | Mains Entertainment | 71 796 | n.a. |
| 14 | Pinocchio | 2012 | IT / LU / ... | Enzo D'Alò | Invent D | 68 711 | n.a. |
| 15 | Ritter Rost - Eisenhart ... | 2012 | DE | T. Bodenstern, ... | Big Films | 67 630 | n.a. |
| 16 | Les As de la Jungle - ... | 2011 | FR | David Alaux, ... | Pop Entertainment | 65 827 | n.a. |
| 17 | Maaginen kristalli | 2011 | FI / BE | Antti Haikala | n.a. | 60 485 | n.a. |
| 18 | L'homme qui rit | 2012 | FR / CZ | J.-P. Améris | Cinus Entertainment | 57 752 | n.a. |
| 19 | El delfín: La historia de ... | 2009 | ES / IT / PE | E. Schuldt | Pop Entertainment | 53 744 | n.a. |
| 20 | Pelle Politibil går i vannet | 2009 | NO | R. A. Sivertsen | Yejirim | 53 735 | n.a. |
| 21 | The Nutcracker in 3D | 2010 | GB / HU | A. Konchalovskiy | 9ers Entertainment | 46 557 | n.a. |
| 22 | Ot vinta 3D | 2012 | RU | Olga Lopato | Big Films | 46 124 | n.a. |
| 23 | Gladiatori di Roma | 2012 | IT | Iginio Straffi | SBS Contents Hub | 45 611 | n.a. |
| 24 | Justin and the Knights ... | 2013 | ES | Manuel Sicilia | Smile Entertainment | 36 676 | n.a. |
| 25 | Chasseurs de dragons | 2008 | FR / LU / DE | F. Hemmen, ... | Lotte Entertainment | 36 601 | n.a. |
| 26 | Jagten | 2012 | DK / SE | T. Vinterberg | Atnine Film | 34 938 | n.a. |
| 27 | De rouille et d'os | 2012 | FR / BE | J.s Audiard | n.a. | 31 800 | n.a. |
| 28 | Love Actually | 2003 | GB / US | Richard Curtis | n.a. | 28 725 | n.a. |
| 29 | Nuovo Cinema Paradiso | 1988 | IT / FR | G. Tornatore | n.a. | 25 889 | n.a. |
| 30 | Spike Island | 2012 | GB | M. Whitecross | n.a. | 25 176 | n.a. |
| 31 | L'homme qui voulait vivre ... | 2010 | FR | Eric Lartigau | Dream West Pictures | 25 015 | n.a. |
| 32 | Camille redouble | 2012 | FR | Noémie Lvovsky | Atnine Film | 21 932 | n.a. |
| 33 | Le grand bleu | 1988 | FR / US | Luc Besson | Pop Entertainment | 21 311 | n.a. |
| 34 | Zarafa | 2012 | FR / BE | R. Bezançon, ... | Lotte Entertainment | 20 811 | n.a. |
| 35 | Welcome to the Punch | 2013 | GB / US | Eran Creevy | SBS Contents Hub | 19 415 | n.a. |
| 36 | Shame | 2011 | GB / AU / US | Steve McQueen | Baekdu-Daegan | 18 415 | n.a. |
| 37 | Holy Motors | 2012 | FR / DE | Leos Carax | Aud | 18 067 | n.a. |
| 38 | Dans la maison | 2012 | FR | François Ozon | Challan | 17 700 | n.a. |
| 39 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | T-Cast | 17 086 | n.a. |
| 40 | Mr. Nobody | 2009 | FR / DE / ... | J. van Dormael | Double & Joy Pictures | 16 969 | n.a. |
| 41 | Populaire | 2012 | FR / BE | Régis Roinsard | Pan Cinema | 12 968 | n.a. |
| 42 | Quartet | 2012 | GB | Dustin Hoffman | Baekdu-Daegan | 12 717 | n.a. |
| 43 | Poulet aux prunes | 2011 | FR / DE / BE | V. Paronnaud, ... | Prevision Entertainme | 12 698 | n.a. |
| 44 | Thomas & Friends: Blue ... | 2012 | GB | Greg Tiernan | Green Narae Media | 12 054 | n.a. |
| 45 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | Mains Entertainment | 10 761 | n.a. |
| 46 | Du vent dans mes mollets | 2012 | FR | Carine Tardieu | Prevision Entertainme | 9 931 | n.a. |
| 47 | Comme un chef | 2012 | FR / ES | Daniel Cohen | n.a. | 9 684 | n.a. |
| 48 | Les seigneurs | 2012 | FR | Olivier Dahan | Sidus FNH | 9 483 | n.a. |
| 49 | Les bien-aimés | 2011 | FR / GB / CZ | C. Honoré | Prairie Global | 9 116 | n.a. |
| 50 | Les adieux à la reine | 2012 | FR / ES | Benoît Jacquot | Double & Joy Pictures | 8 953 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 172. KR - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|---------------------|------------|--------|
| 1 | Lucy | 2014 | GB INC / US | Luc Besson | UIP | 1 707 975 | n.a. |
| 2 | Tarzan | 2013 | DE | R. Klooss | Sidus FNH | 596 481 | n.a. |
| 3 | Snezhnaya koroleva 2. ... | 2014 | RU | A. Tsitsilin | Cinema Republic | 529 301 | n.a. |
| 4 | About Time | 2013 | GB | Richard Curtis | Alcazar Filmvideo | 439 721 | n.a. |
| 5 | The House of Magic | 2013 | BE | J. Degruson, ... | CJ Entertainment | 316 410 | n.a. |
| 6 | La belle et la bête | 2014 | FR / DE | C. Gans | Next Entertainment | 314 731 | n.a. |
| 7 | Love, Rosie | 2014 | DE / GB | Christian Ditter | Newone Cinema | 292 482 | n.a. |
| 8 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 273 415 | n.a. |
| 9 | Hundraåringen som klev ... | 2013 | SE | Felix Herngren | Big Films | 240 567 | n.a. |
| 10 | Maya the Bee Movie | 2014 | DE / AU | A. Stadermann | Sejong Comm. | 236 110 | n.a. |
| 11 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Showbox/Mediaplex | 235 476 | n.a. |
| 12 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | Megabox | 193 726 | n.a. |
| 13 | Qu'est-ce qu'on a fait au ... | 2014 | FR | P. de Chauveron | Lee Soo | 190 384 | n.a. |
| 14 | Justin and the Knights of ... | 2013 | ES | Manuel Sicilia | Smile Entertainment | 154 881 | n.a. |
| 15 | Attila Marcel | 2013 | FR | Sylvain Chomet | Challan | 137 389 | n.a. |
| 16 | Hector and the Search for ... | 2014 | DE / CA / GB | Peter Chelsom | Green Narae Media | 122 684 | n.a. |
| 17 | Minuscule - La vallée des ... | 2013 | FR / BE | H. Giraud, ... | Pan Cinema | 91 791 | n.a. |
| 18 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | 9ers Entertainment | 72 165 | n.a. |
| 19 | El cuerpo | 2012 | ES | Oriol Paulo | Sidus FNH | 66 733 | n.a. |
| 20 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | CJ Entertainment | 59 736 | n.a. |
| 21 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | n.a. | 57 808 | n.a. |
| 22 | Frank | 2014 | GB / IE | L. Abrahamson | Jinjin Pictures | 50 752 | n.a. |
| 23 | Before I Go to Sleep | 2014 | GB INC / ... | Rowan Joffe | Jinjin Pictures | 49 683 | n.a. |
| 24 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Pan Cinema | 47 449 | n.a. |
| 25 | La migliore offerta | 2013 | IT | G. Tornatore | Boxoo Entertainment | 46 359 | n.a. |
| 26 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Jinjin Pictures | 41 620 | n.a. |
| 27 | Philomena | 2013 | GB / US / FR | Stephen Frears | Daou Tech Inc. | 36 870 | n.a. |
| 28 | Resan till Fjäderkungens ... | 2014 | SE / DK | E. Toft Jacobsen | Cinus Entertainment | 36 597 | n.a. |
| 29 | The Devil's Violinist | 2013 | DE / IT | Bernard Rose | Cinus Entertainment | 36 539 | n.a. |
| 30 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Prain Global | 34 250 | n.a. |
| 31 | Le Week-End | 2013 | GB / FR | Roger Michell | Pan Cinema | 32 984 | n.a. |
| 32 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Challan | 32 602 | n.a. |
| 33 | Blackie & Kanuto | 2011 | ES / FR / IT | F. Nielsen | Mains Entertainment | 31 259 | n.a. |
| 34 | Les vacances du petit Nicolas | 2014 | FR | Laurent Tirard | 9ers Entertainment | 30 808 | n.a. |
| 35 | Belle et Sébastien | 2013 | FR | Nicolas Vanier | Green Narae Media | 30 420 | n.a. |
| 36 | Postman Pat: The Movie | 2014 | GB | Mike Disa | Big Films | 28 095 | n.a. |
| 37 | Sunshine on Leith | 2013 | GB | Dexter Fletcher | Pop Entertainment | 25 488 | n.a. |
| 38 | Une rencontre | 2014 | FR | Lisa Azuelos | T-Cast | 25 081 | n.a. |
| 39 | Pelle Politibil på sporet | 2013 | NO | R. A. Sivertsen | n.a. | 24 537 | n.a. |
| 40 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | CJ Entertainment | 23 525 | n.a. |
| 41 | Smeshariki: Nachalo | 2011 | RU | Denis Chernov | n.a. | 21 487 | n.a. |
| 42 | Clouds of Sils Maria | 2014 | FR / DE / CH | O. Assayas | 9ers Entertainment | 21 369 | n.a. |
| 43 | Pinocchio | 2013 | DE | Anna Justice | Pine Pictures | 21 188 | n.a. |
| 44 | Grand Piano | 2013 | ES | Eugenio Mira | Media Day | 20 485 | n.a. |
| 45 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | Bloomsbury | 19 949 | n.a. |
| 46 | Supercondriaque | 2014 | FR / BE | Dany Boon | Big Films | 19 176 | n.a. |
| 47 | Salmon Fishing in the Yemen | 2011 | GB | L. Hallström | 9ers Entertainment | 18 708 | n.a. |
| 48 | Belka i Strelka: Lunnye ... | 2014 | RU | I. Evlannikova, ... | Gaeasoft | 17 478 | n.a. |
| 49 | The Family | 2013 | FR / US | Luc Besson | Prain Global | 17 322 | n.a. |
| 50 | Elias og jakten på havets gull | 2010 | NO | Lise I. Osvoll | Mains Entertainment | 15 772 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 173. KR - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|-------------------|----------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | O. Megaton | 20th Century Fox | 1 538 962 | 616 |
| 2 | 1944 | 2015 | EE / FI | Elmo Nüganen | Pine Pictures | 900 000 | 1 |
| 3 | The Little Prince | 2015 | FR / US | Mark Osborne | Daou Tech Inc. | 428 859 | 494 |
| 4 | Mune, le gardien de la lune | 2014 | FR | A. Heboyan, ... | Daou Tech Inc. | 318 326 | 365 |
| 5 | Paddington | 2014 | GB / FR | Paul King | Lotte Entertainment | 304 837 | 408 |
| 6 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | T. Genkel, ... | Daou Tech Inc. | 219 594 | 436 |
| 7 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Daou Tech Inc. | 161 031 | 432 |
| 8 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Jinjin Pictures | 113 441 | 245 |
| 9 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Lotte Entertainment | 106 860 | 349 |
| 10 | Macbeth | 2015 | GB / FR | Justin Kurzel | Newone Cinema | 93 587 | 141 |
| 11 | Shaun the Sheep Movie | 2015 | GB | M. Burton, ... | Boxoo Entertainment | 91 395 | 263 |
| 12 | Snezhnaya koroleva 2. ... | 2014 | RU | A. Tsitsilin | Cinema Republic | 89 276 | 229 |
| 13 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Storm Pictures Korea | 66 347 | 268 |
| 14 | Arthur et la guerre des ... | 2010 | FR | Luc Besson | Five Won Studio | 60 841 | 267 |
| 15 | Le tout nouveau testament | 2015 | BE / LU / FR | Jaco van Dormael | Atnine Film | 52 808 | 80 |
| 16 | The Lobster | 2015 | IE / FR / ... | Yorgos Lanthimos | n.a. | 52 192 | 75 |
| 17 | Samba | 2014 | FR | O. Nakache, ... | Bloomage | 39 683 | 252 |
| 18 | The Jungle Bunch 2: The ... | 2014 | FR | Ezra Weisz | Pop Entertainment | 37 908 | 247 |
| 19 | Deux jours, une nuit | 2014 | BE / FR / IT | L. Dardenne, ... | Green Narae Media | 34 691 | 45 |
| 20 | Der kleine Drache Kokosnuss | 2014 | DE | H. Weiland, ... | n.a. | 34 639 | 209 |
| 21 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | Megabox | 33 652 | 92 |
| 22 | We Are Your Friends | 2015 | GB / FR / US | Max Joseph | Cinema Republic | 33 467 | 220 |
| 23 | De toutes nos forces | 2013 | FR / BE | Nils Tavernier | Big Films | 32 277 | 252 |
| 24 | Mortadelo y Filemón ... | 2014 | ES | Javier Fesser | Storm Pictures Korea | 28 590 | 173 |
| 25 | Trash | 2014 | GB / DE / BR | Stephen Daldry | Universal Pictures | 25 065 | 206 |
| 26 | Cuccioli - Il paese del vento | 2014 | IT | Sergio Manfio | Yejirim | 24 310 | 240 |
| 27 | Amazonia | 2013 | FR / BR | Thierry Ragobert | Big Films | 22 684 | 105 |
| 28 | Les saveurs du Palais | 2012 | FR | Christian Vincent | Pan Cinema | 21 490 | 112 |
| 29 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Green Narae Media | 20 572 | 94 |
| 30 | Toute première fois | 2015 | FR | M. Govare, ... | Atnine Film | 20 427 | 53 |
| 31 | The Trip to Italy | 2014 | GB | M. Winterbottom | Challan | 20 262 | 51 |
| 32 | Life | 2015 | GB / US / ... | Anton Corbijn | Prain Global | 18 697 | 99 |
| 33 | Muumit Rivieralla | 2014 | FI / FR | X. Picard, ... | Pop Entertainment | 17 912 | 161 |
| 34 | Yellowbird | 2014 | FR / BE | C. De Vita | Five Won Studio | 17 525 | 127 |
| 35 | Regression | 2015 | ES / CA / US | A. Amenábar | Boxoo Entertainment | 17 127 | 143 |
| 36 | Das kleine Gespenst | 2013 | DE / CH | Alain Gsponer | n.a. | 15 025 | 176 |
| 37 | Astérix: Le domaine des dieux | 2014 | FR / BE | Louis Clichy, ... | 9ers Entertainment | 14 864 | 104 |
| 38 | Ida | 2013 | PL / DK | P. Pawlikowski | Newone Cinema | 14 374 | 34 |
| 39 | Journal d'une femme de ... | 2015 | FR / BE | Benoît Jacquot | Cine Lux | 14 140 | 37 |
| 40 | X+Y | 2014 | GB | Morgan Matthews | Bloomsbury | 13 613 | 49 |
| 41 | Bienvenue chez les Ch'tis | 2008 | FR | Dany Boon | Prain Global | 13 382 | 33 |
| 42 | Mr. Turner | 2014 | GB / DE / ... | Mike Leigh | Jinjin Pictures | 13 137 | 29 |
| 43 | What We Did on Our Holiday | 2014 | GB | A. Hamilton ... | Storm Pictures Korea | 13 097 | 102 |
| 44 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Prain Global | 10 721 | 31 |
| 45 | Third Person | 2013 | GB / US / ... | Paul Haggis | Prain Global | 10 478 | 108 |
| 46 | The Vatican Museums 3D | 2014 | GB / IT | Marco Pianigiani | Pop Entertainment | 10 116 | 51 |
| 47 | Paris Follies | 2014 | FR | Marc Fitoussi | n.a. | 9 886 | 26 |
| 48 | Dior and I | 2014 | FR | Frédéric Tcheng | Jinjin Pictures | 9 226 | 21 |
| 49 | Mia madre | 2015 | IT / FR | Nanni Moretti | T-Cast | 9 182 | 30 |
| 50 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | 9ers Entertainment | 9 050 | 22 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 174. KR - Top 50 European films by admissions (2016)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------|------------|-------------------|-------------------|---------------------|------------|--------|
| 1 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 820 633 | 509 |
| 2 | Missing Boy | 2001 | SE | T. Torbjörnsson | Next Entertainment | 634 756 | 552 |
| 3 | Sing Street | 2016 | IE / GB / US | John Carney | n.a. | 558 335 | 492 |
| 4 | Carol | 2015 | GB / US / AU | Todd Haynes | CJ Entertainment | 314 329 | 288 |
| 5 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | Focus On | 225 456 | 527 |
| 6 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Lee Soo | 138 789 | 382 |
| 7 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Big Films | 137 710 | 329 |
| 8 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 132 142 | 246 |
| 9 | Bastille Day | 2016 | GB INC / ... | James Watkins | Lotte Entertainment | 95 862 | 422 |
| 10 | Born to Be Blue | 2015 | GB / CA | Robert Budreau | Green Narae Media | 91 735 | 147 |
| 11 | Ich bin dann mal weg | 2015 | DE | Julia von Heinz | Jinjin Pictures | 91 122 | 88 |
| 12 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Sidus FNH | 87 414 | 254 |
| 13 | Youth | 2015 | IT / FR / ... | P. Sorrentino | Green Narae Media | 80 722 | 65 |
| 14 | Der Kleine Medicus - ... | 2014 | DE | Peter Claridge | Pop Entertainment | 66 041 | 291 |
| 15 | Brooklyn | 2015 | GB / IE / CA | John Crowley | 20th Century Fox | 50 300 | 40 |
| 16 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Jinjin Pictures | 48 664 | 63 |
| 17 | Hardcore Henry | 2015 | RU / US | Ilya Naishuller | Korea Screen | 46 146 | 238 |
| 18 | Miss Saigon: 25th ... | 2016 | GB | Brett Sullivan | Universal Pictures | 45 283 | 100 |
| 19 | Atrapa la bandera | 2015 | ES | Enrique Gato | Bloomsbury | 42 958 | 243 |
| 20 | Spooks: The Greater Good | 2015 | GB | Bharat Nalluri | n.a. | 41 068 | 341 |
| 21 | V paprsčích slunce | 2015 | CZ / RU / ... | Vitaliy Manskiy | The Pictures | 31 662 | 120 |
| 22 | L'avenir | 2016 | FR / DE | Mia Hansen-Løve | Challan | 30 320 | 29 |
| 23 | Il racconto dei racconti | 2015 | IT / FR | Matteo Garrone | Paul Pictures | 29 274 | 102 |
| 24 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 27 305 | 41 |
| 25 | Thomas & Friends: ... | 2014 | GB | Rob Silvestri | Wide Release | 26 206 | 291 |
| 26 | High-Rise | 2015 | GB / BE | Ben Wheatley | Challan | 23 224 | 108 |
| 27 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | Little Big Pictures | 22 653 | 241 |
| 28 | 45 Years | 2015 | GB | Andrew Haigh | Newone Cinema | 22 114 | 45 |
| 29 | Saul fia | 2015 | HU / US / ... | László Nemes | Green Narae Media | 21 766 | 50 |
| 30 | The Little Prince | 2015 | FR / US | Mark Osborne | Daou Tech Inc. | 20 953 | 80 |
| 31 | Egon Schiele: Tod und ... | 2016 | AT / LU | Dieter Berner | Show East | 18 355 | 50 |
| 32 | Francisco - El Padre Jorge | 2015 | ES / AR / IT | B. Docampo Feijóo | n.a. | 18 177 | 184 |
| 33 | Bølgen | 2015 | NO | Roar Uthaug | n.a. | 15 637 | 140 |
| 34 | Le tout nouveau testament | 2015 | BE / LU / FR | J. van Dormael | Atnine Film | 15 238 | 50 |
| 35 | A Bigger Splash | 2015 | IT | L. Guadagnino | Challan | 14 454 | 40 |
| 36 | Eye in the Sky | 2015 | GB | Gavin Hood | Newone Cinema | 14 350 | 205 |
| 37 | Supersonic | 2016 | GB | Mat Whitecross | Cine Lux | 14 131 | 38 |
| 38 | Rêves de poussière | 2006 | FR / CA / BF | Laurent Salgues | Prain Global | 14 048 | 96 |
| 39 | Cézanne et moi | 2016 | FR | D. Thompson | Green Narae Media | 13 576 | 49 |
| 40 | BBC Earth: Little Giants | 2014 | GB | Mark Brownlow | Boxoo Entertainment | 11 294 | 137 |
| 41 | Un peu, beaucoup, ... | 2015 | FR | Clovis Cornillac | Wide Release | 10 144 | 121 |
| 42 | Louder Than Bombs | 2015 | NO / FR / DK | Joachim Trier | Green Narae Media | 9 899 | 55 |
| 43 | Free Pussy Riot: The Movie | 2013 | RU / US | Natasha Fissiak | n.a. | 9 243 | 109 |
| 44 | Song of the Sea | 2014 | IE / LU / ... | Tomm Moore | Jinjin Pictures | 8 722 | 141 |
| 45 | De Surprise | 2015 | NL / BE / ... | Mike van Diem | Bloomsbury | 8 683 | 58 |
| 46 | Un homme à la hauteur | 2016 | FR | Laurent Tirard | Atnine Film | 8 315 | 64 |
| 47 | Un + une | 2015 | FR | Claude Lelouch | Green Narae Media | 8 119 | 45 |
| 48 | Der kleine Ritter Trenk | 2015 | DE / AT | Anthony Power | n.a. | 7 650 | 174 |
| 49 | A Hard Day's Night | 1964 | GB | Richard Lester | Challan | 7 477 | 41 |
| 50 | Absolutely Anything | 2015 | GB INC / US | Terry Jones | n.a. | 6 822 | 89 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 175. KR - Top 50 European films by admissions (2017)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------|------------|-------------------|----------------------|-----------------------|------------|--------|
| 1 | 47 Meters Down | 2017 | GB / DO / US | Johannes Roberts | Kidari Entertainment | 589 821 | 733 |
| 2 | Valerian and the City ... | 2017 | FR / CN / ... | Luc Besson | Pan Cinema | 511 663 | 629 |
| 3 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Pan Cinema | 376 675 | 272 |
| 4 | Maudie | 2016 | IE / CA | A. Walsh | Aud | 333 980 | 233 |
| 5 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Lee Soo | 319 412 | 437 |
| 6 | Snezhnaya koroleva 3. ... | 2016 | RU | A. Tsitsilin | Kidari Entertainment | 295 366 | 525 |
| 7 | Happy Family | 2017 | DE / GB | Holger Tappe | Kidari Ent | 275 736 | 617 |
| 8 | Deep | 2017 | ES / BE / ... | J. Soto Gurrupide | Lee Soo | 227 762 | 441 |
| 9 | Ballerina | 2016 | FR / CA | E. Summer, É. Warin | Pan Cinema | 202 375 | 434 |
| 10 | Contratiempo | 2016 | ES | Oriol Paulo | Double & Joy Pictures | 93 872 | 232 |
| 11 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Lotte Entertainment | 86 668 | 349 |
| 12 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, R. Memari | n.a. | 80 691 | 319 |
| 13 | The Dragon Spell | 2016 | UA | M. Depoyan | Korea Screen | 78 771 | 164 |
| 14 | Urfin Dzhyus i ego ... | 2017 | RU | F. Dmitriev, ... | Smile Entertainment | 77 955 | 343 |
| 15 | Die Häschenschule: ... | 2017 | DE | U. von Münchow-Pohl | Yejirim | 55 009 | 314 |
| 16 | Tulip Fever | 2017 | GB INC / ... | Justin Chadwick | Pop Entertainment | 50 623 | 359 |
| 17 | Miss Sloane | 2016 | FR / US | John Madden | Main Title Pictures | 46 337 | 104 |
| 18 | Dancer | 2016 | GB INC / ... | Steven Cantor | Atnine Film | 42 415 | 43 |
| 19 | Mullewapp - Eine ... | 2016 | DE / LU | Theresa Strozyk | Boxoo Entertainment | 41 865 | 312 |
| 20 | The Sense of an Ending | 2017 | GB | Ritesh Batra | CJ Entertainment | 40 281 | 85 |
| 21 | Smeshariki. Legenda o ... | 2016 | RU | Denis Chernov | Big Films | 34 928 | 211 |
| 22 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 34 016 | 56 |
| 23 | Denial | 2016 | GB INC / ... | Mick Jackson | T-Cast | 30 126 | 104 |
| 24 | Luther | 2003 | DE | Eric Till | The Pictures | 28 580 | 94 |
| 25 | Volki i ovtsy. ... | 2016 | RU | A. Galat, ... | Boxoo Entertainment | 28 472 | 168 |
| 26 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Jinjin Pictures | 28 179 | 41 |
| 27 | Enas Allos Kosmos | 2015 | GR | C. Papakaliatis | Pop Entertainment | 28 033 | 123 |
| 28 | Genius | 2016 | GB INC / ... | M. Grandage | Like Contents | 26 437 | 172 |
| 29 | Paris pieds nus | 2016 | FR / BE | D. Abel, F. Gordon | Green Narae Media | 24 715 | 85 |
| 30 | Knutsen & Ludvigsen ... | 2015 | NO | R. A. Sivertsen, ... | Wide Release | 23 807 | 293 |
| 31 | Collide | 2016 | GB / DE / ... | Eran Creevy | Wide Release | 23 723 | 153 |
| 32 | Friend Request | 2016 | DE | Simon Verhoeven | Cree Pictures | 23 142 | 179 |
| 33 | La fille inconnue | 2016 | BE / FR | J.-P. Dardenne, ... | Aud | 22 997 | 67 |
| 34 | Quackerz | 2016 | RU / US / CN | Viktor Lakisov | Wide Release | 22 973 | 257 |
| 35 | Thomas & Friends: ... | 2015 | GB | David Stoten | KBS Media | 22 315 | 145 |
| 36 | Salyut-7 | 2017 | RU | Klim Shipenko | Jinjin Pictures | 22 197 | 239 |
| 37 | Lady Macbeth | 2016 | GB | William Oldroyd | Cine Lux | 21 832 | 53 |
| 38 | A Street Cat Named Bob | 2016 | GB | R. Spottiswoode | Noori Pictures | 18 580 | 112 |
| 39 | Egon Schiele: Tod ... | 2016 | AT / LU | Dieter Berner | Show East | 17 252 | 44 |
| 40 | Le grand méchant Renard | 2017 | FR / BE | P. Imbert, B. Renner | Smile Entertainment | 15 628 | 219 |
| 41 | Unlocked | 2017 | GB INC / ... | Michael Apted | Megabox | 15 373 | 203 |
| 42 | The Secret Scripture | 2016 | IE | Jim Sheridan | Boxoo | 14 116 | 125 |
| 43 | Frantz | 2016 | FR / DE | François Ozon | Challan | 12 770 | 47 |
| 44 | Thomas & Friends: The ... | 2016 | GB | David Stoten | Walt Disney | 12 628 | 249 |
| 45 | Vozvrashcheniye | 2003 | RU | A. Zvyagintsev | Double & Joy | 12 549 | 58 |
| 46 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Green Narae Media | 12 503 | 64 |
| 47 | Personal Shopper | 2016 | FR / DE / CZ | O. Assayas | Challan | 12 015 | 79 |
| 48 | Pride | 2014 | GB / FR | A. Warchus | Jinjin Pictures | 11 348 | 37 |
| 49 | Under sandet | 2015 | DK / DE | M. Zandvliet | Sidus FNH | 11 113 | 97 |
| 50 | Testről és lélekről | 2017 | HU | Ildikó Enyedi | Jeonju Film Festival | 9 969 | 37 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



14.3.5. KR - Who is distributing European films?

Table 176. KR - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Pan Cinema | 1 094 461 | 23% | 48% | 6 | 5.3% | 1 443 | 11% |
| 2 | Kidari Entertainment | 865 557 | 19% | 53% | 2 | 1.8% | 1 350 | 10% |
| 3 | Lee Soo | 842 540 | 18% | 65% | 3 | 2.6% | 1 403 | 10% |
| 4 | Aud | 356 977 | 8% | 60% | 2 | 1.8% | 300 | 2% |
| 5 | Double & Joy Pictures | 106 421 | 2% | 88% | 2 | 1.8% | 290 | 2% |
| 6 | Smile Entertainment | 102 357 | 2% | 42% | 3 | 2.6% | 794 | 6% |
| 7 | Pop Entertainment | 89 739 | 2% | 16% | 5 | 4.4% | 751 | 6% |
| 8 | Lotte Entertainment | 86 668 | 2% | 0% | 1 | 0.9% | 349 | 3% |
| 9 | Boxoo Entertainment | 84 453 | 2% | 12% | 3 | 2.6% | 605 | 4% |
| 10 | Korea Screen | 78 771 | 2% | 24% | 1 | 0.9% | 164 | 1% |
| | Other distributors | 953 199 | 20% | 1% | 86 | 75.4% | 6 174 | 45% |
| | Total distributors | 4 661 143 | 100% | 2% | 114 | 100.0% | 13 623 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



15. MARKET PROFILE: MEXICO

15.1. MX - 2017 at a glance

Table 177. MX - Cinema market at a glance (2017)

| | | | |
|--|-------|--|-------|
| Population (in millions) | 123.5 | Theatrical feature films produced | 88 |
| GDP per capita (in EUR) | 8 204 | Theatrical first releases in market | 413 |
| Screens | 6 633 | Gross box office (in M EUR) | 756.9 |
| Digital screens | 6 633 | Admissions (in millions) | 338.0 |
| Screens per million inhabitants | 54 | Avg ticket price (in EUR) | 2.2 |

Sources: IMF, OIA / IMCINE, European Audiovisual Observatory / LUMIERE, Comscore

Table 178. MX – Benchmark (2017)

| | TR | DE | MX | RU | BR |
|--------------------------------------|-------------|-------------|----------------|--------------|--------------|
| Population in mio | 79.8 | 82.5 | 123.5 | 144.3 | 207.7 |
| Screens | 2 826 | 4 803 | 6 633 | 4 796 | 3 220 |
| Screens per million inhabitants | 35 | 58 | 54 | 33 | 16 |
| Admissions in millions | 71.2 | 122.3 | 338.0 | 211.3 | 181.3 |
| Admissions per capita | 0.9 | 1.5 | 2.7 | 1.5 | 0.9 |
| Admissions per screen | 50 957 | 44 058 | 56 304 | 30 123 | 31 905 |
| GBO in MEUR | 212.0 | 1 056.1 | 756.9 | 811.5 | 755.9 |
| Average ticket price in EUR | 3.0 | 8.6 | 2.2 | 3.8 | 4.2 |
| Film releases ¹⁾ | 530 | 463 | 563 | 659 | 623 |
| Admissions per release ¹⁾ | 134 253 | 255 742 | 602 356 | 322 112 | 283 456 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

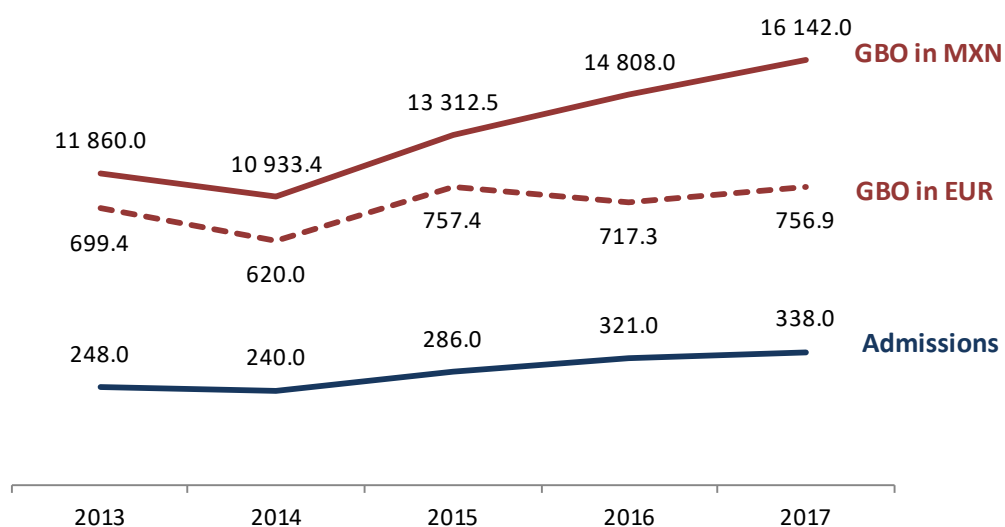


15.2. MX - General market characteristics

15.2.1. MX - Market trends

Figure 113. MX - Box office trend (2013-2017)

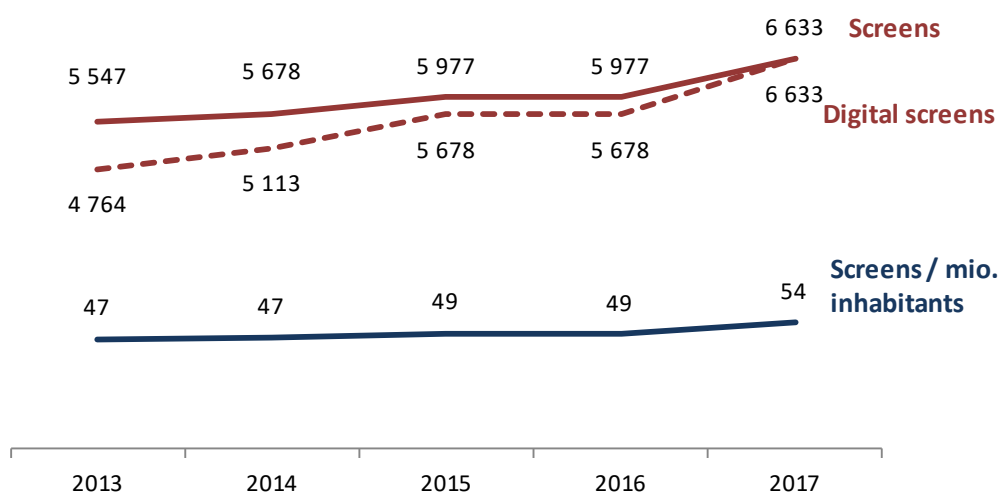
In millions; GBO in EUR converted at average annual bid rate



Source: OIA / IMCINE

Figure 114. MX - Screen development (2013-2017)

Screens in units; Inhabitants in millions

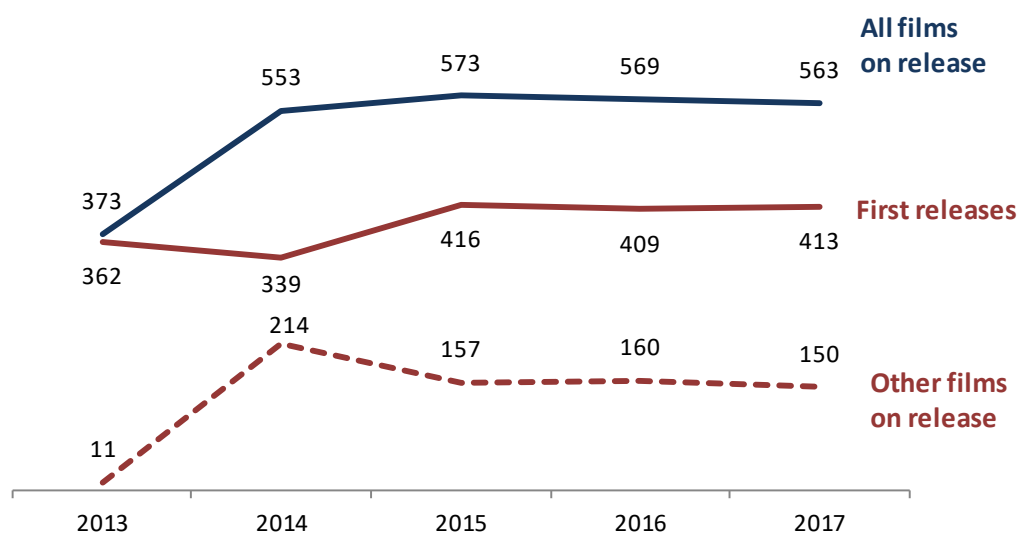


Source: OIA / IMCINE



Figure 115. MX - Development of film releases (2013-2017)

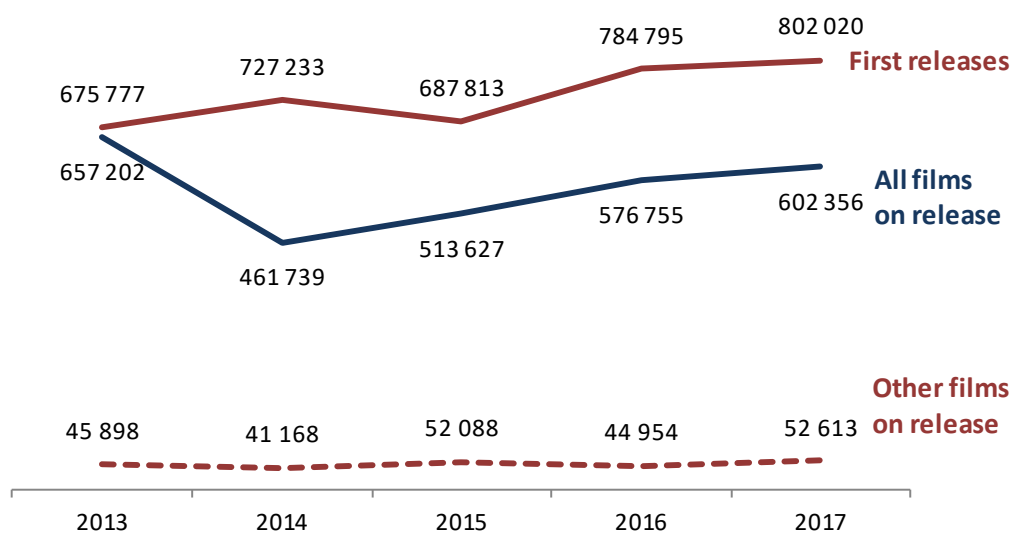
In units as, tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 116. MX - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



15.2.2. MX - Market concentration in 2017

Table 179. MX - Concentration of admissions and prints (2017)

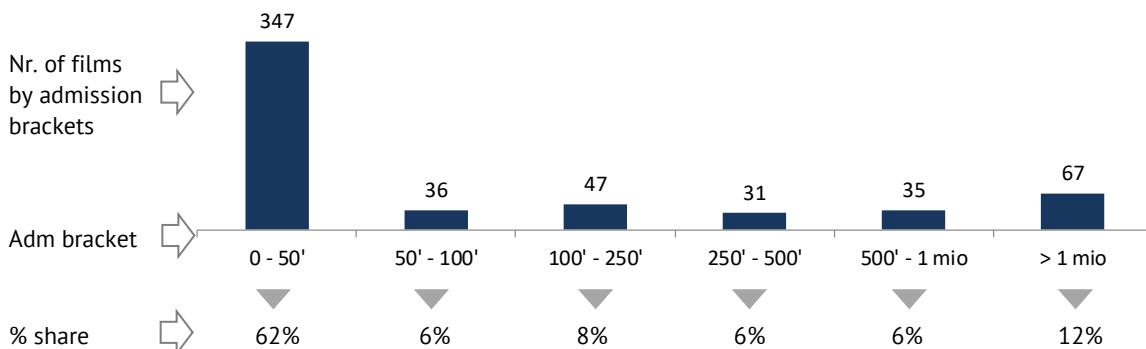
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 121 244 420 | 36% | 43 924 | 19% |
| Top 20 | 183 744 355 | 54% | 78 792 | 33% |
| Top 30 | 220 186 021 | 65% | 103 936 | 44% |
| Top 50 | 268 345 950 | 79% | 143 408 | 60% |
| Top 100 | 313 876 384 | 93% | 192 895 | 81% |
| Other 463 films | 25 249 863 | 7% | 44 430 | 19% |
| All films on release | 339 126 247 | 100% | 237 325 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 117. MX - Number of films on release by admission brackets (2017)

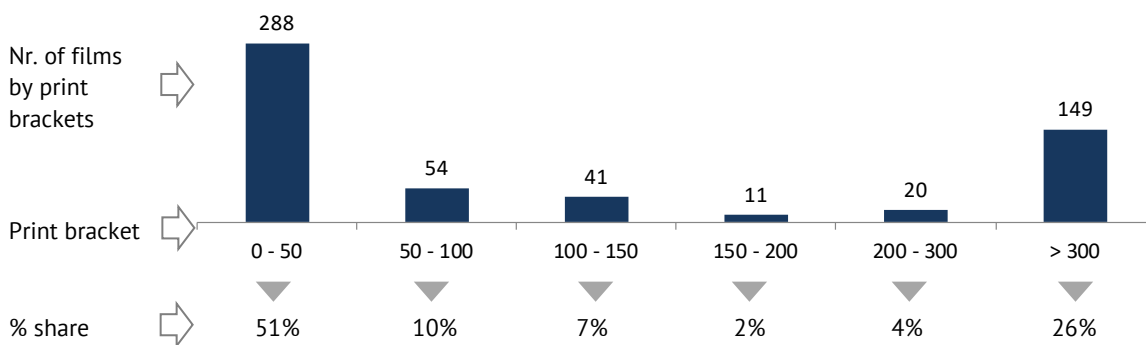
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 118. MX - Number of films on release by print brackets (2017)

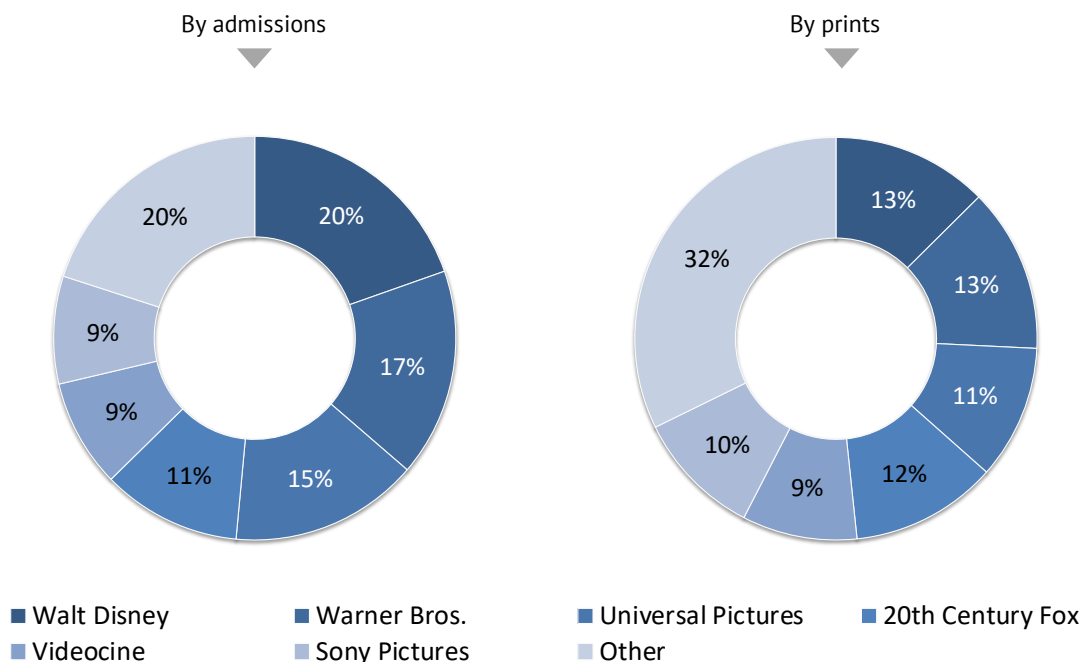
Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 119. MX - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 180. MX - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

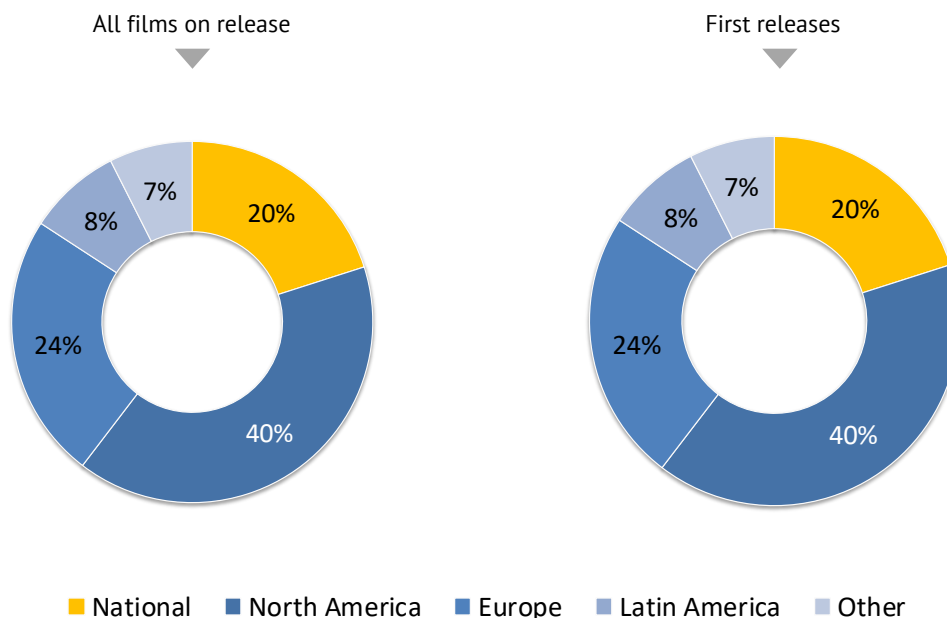
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|--------------------|-------------|--------------------|--------------|-------------|----------------|-------------|
| 1 | Walt Disney | 66 497 657 | 20% | 4 749 833 | 14 | 2% | 29 842 | 13% |
| 2 | Warner Bros. | 56 707 776 | 17% | 1 890 259 | 30 | 5% | 31314 | 13% |
| 3 | Universal Pictures | 51 376 148 | 15% | 2 335 279 | 22 | 4% | 25548 | 11% |
| 4 | 20th Century Fox | 37 892 557 | 11% | 1 894 628 | 20 | 4% | 27994 | 12% |
| 5 | Videocine | 29 437 537 | 9% | 981 251 | 30 | 5% | 21941 | 9% |
| 6 | Sony Pictures | 29 334 227 | 9% | 1 222 259 | 24 | 4% | 24157 | 10% |
| 7 | Paramount Pictures | 24 161 093 | 7% | 2 013 424 | 12 | 2% | 18361 | 8% |
| 8 | Diamond Films | 10 174 277 | 3% | 462 467 | 22 | 4% | 10950 | 5% |
| 9 | Corazon Films | 10 071 522 | 3% | 402 861 | 25 | 4% | 10056 | 4% |
| 10 | Gussi | 6 146 204 | 2% | 256 092 | 24 | 4% | 9121 | 4% |
| | Other distributors | 17 327 249 | 5% | 50 962 | 340 | 60% | 28041 | 12% |
| | Total distributors | 339 126 247 | 100% | 602 356 | 563 | 100% | 237 325 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

15.2.3. MX - Market share by origin

Figure 120. MX - Film releases by region of origin (2017)

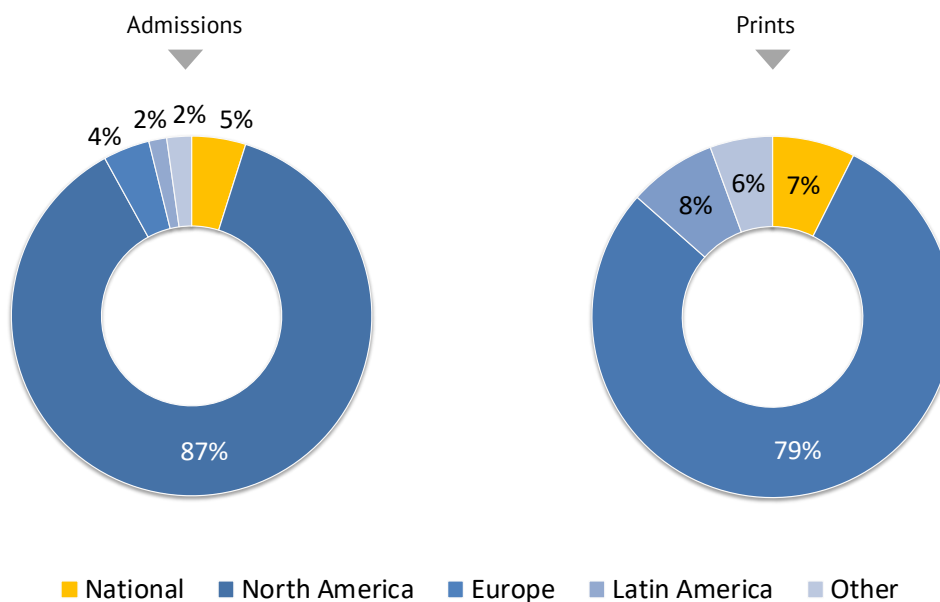
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 121. MX - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



15.2.4. MX - Top films 2017

Table 181. MX - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Coco | 2017 | US | L. Unkrich, ... | Walt Disney | 23 363 781 | 5 228 |
| 2 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 14 210 108 | 4 726 |
| 3 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | Universal Pictures | 14 048 161 | 5 187 |
| 4 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 11 318 716 | 4 441 |
| 5 | It | 2017 | US / CA | A. Muschietti | Warner Bros. | 10 518 054 | 4 705 |
| 6 | How to Be a Latin Lover | 2017 | US | Ken Marino | Videocine | 10 279 385 | 3 756 |
| 7 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 10 039 306 | 3 132 |
| 8 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 9 846 562 | 4 505 |
| 9 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 9 274 216 | 4 344 |
| 10 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 8 346 131 | 3 900 |
| 11 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 7 957 117 | 3 735 |
| 12 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 7 113 538 | 3 291 |
| 13 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 7 085 852 | 4 083 |
| 14 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 6 253 572 | 3 793 |
| 15 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 6 204 830 | 3 810 |
| 16 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 6 008 035 | 3 202 |
| 17 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 5 809 671 | 2 873 |
| 18 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 5 743 162 | 4 145 |
| 19 | Logan | 2017 | US | James Mangold | 20th Century Fox | 5 339 837 | 3 206 |
| 20 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 4 984 321 | 2 730 |
| 21 | Hazlo Como Hombre | 2017 | CL / MX | Nicolás López | Videocine | 4 339 123 | 3 072 |
| 22 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 4 280 443 | 2 589 |
| 23 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 3 859 491 | 2 003 |
| 24 | Star Wars: Episode VIII - The ... | 2017 | US | Rian Johnson | Walt Disney | 3 738 590 | 4 127 |
| 25 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 3 654 119 | 2 001 |
| 26 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 3 493 841 | 1 513 |
| 27 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 3 422 154 | 1 629 |
| 28 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 3 277 990 | 2 613 |
| 29 | Jumanji: Welcome to the Jungle | 2017 | US | Jake Kasdan | Sony Pictures | 3 263 118 | 3 481 |
| 30 | Assassin's Creed | 2016 | US / FR / ... | Justin Kurzel | 20th Century Fox | 3 112 797 | 2 116 |
| 31 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 3 092 597 | 1 914 |
| 32 | Resident Evil: The Final Chapter | 2016 | US / FR / DE | Paul W.S. Anderson | Sony Pictures | 3 091 226 | 2 111 |
| 33 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 2 809 500 | 2 362 |
| 34 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | Universal Pictures | 2 783 706 | 1 517 |
| 35 | Power Rangers | 2017 | US / HK / ... | Dean Israelite | Videocine | 2 727 822 | 2 125 |
| 36 | 3 Idiotas | 2017 | MX | Carlos Bolado | Videocine | 2 688 323 | 2 103 |
| 37 | Me gusta, pero me asusta | 2017 | MX | Beto Gómez | Diamond Films | 2 651 125 | 1 454 |
| 38 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 2 547 294 | 2 640 |
| 39 | Rings | 2017 | US | F. Javier Gutiérrez | Paramount Pictures | 2 453 928 | 1 917 |
| 40 | Sing | 2016 | US / JP | Garth Jennings, ... | Universal Pictures | 2 376 372 | 1 153 |
| 41 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 2 370 067 | 2 188 |
| 42 | Cómo cortar a tu patán | 2017 | MX | Gabriela Tagliavini | Videocine | 2 359 646 | 2 068 |
| 43 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 2 234 122 | 2 126 |
| 44 | King Arthur: Legend of the Sword | 2017 | US | Guy Ritchie | Warner Bros. | 2 229 265 | 1 655 |
| 45 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 2 186 785 | 2 046 |
| 46 | Todo el mundo tiene a ... | 2012 | MX | Raúl Fuentes | Videocine | 2 065 985 | 1 576 |
| 47 | Wonder | 2017 | US / HK | Stephen Chbosky | Corazon Films | 2 045 502 | 2 022 |
| 48 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 1 860 782 | 1 865 |
| 49 | Ghost in the Shell | 2017 | US / CN / ... | Rupert Sanders | Paramount Pictures | 1 830 508 | 1 967 |
| 50 | Valerian and the City of a ... | 2017 | FR / CN / ... | Luc Besson | Diamond Films | 1 755 374 | 2 663 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

15.3. MX - Market potential for European films

15.3.1. MX - Market volume for European films

Table 182. MX - Overview market volume for European films (2017)

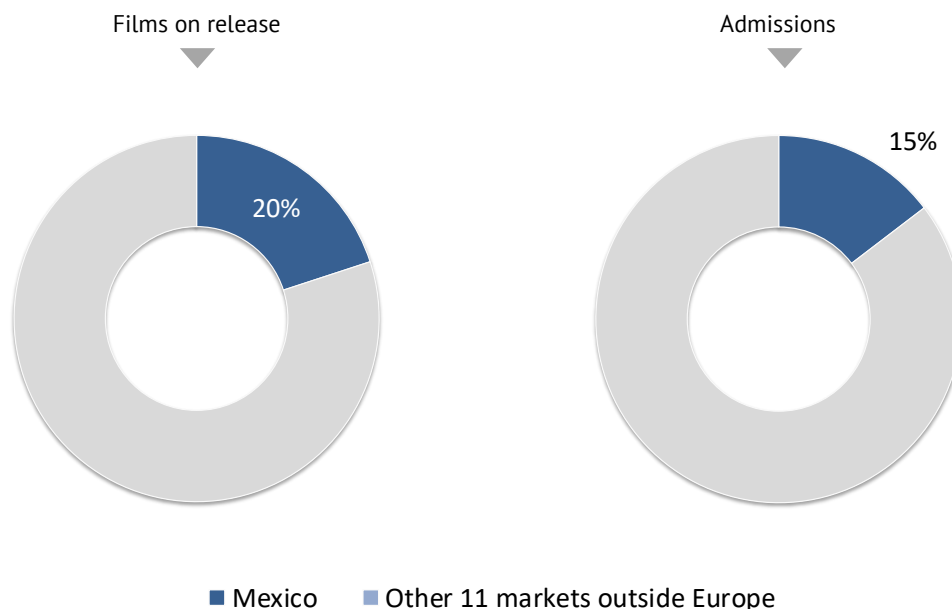
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|------------|-------------------|--------------|
| Admissions | 14 169 304 | 4% | 339 126 247 |
| GBO (in EUR) | 31 729 950 | 4% | 759 420 435 |
| Films on release | 134 | 24% | 563 |
| - First releases | 101 | 24% | 413 |
| - Other | 33 | 22% | 150 |
| Prints | 18 712 | 8% | 237 325 |
| Average admissions per first release | 131 732 | - | 802 020 |
| Average prints per first release | 174 | - | 555 |
| Average admissions per other release | 26 192 | - | 52 613 |
| Average prints per other release | 36 | - | 54 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 122. MX - Weight of Mexico as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



15.3.2. MX - Concentration among European films

Table 183. MX - Concentration of admissions and prints for European films (2017)

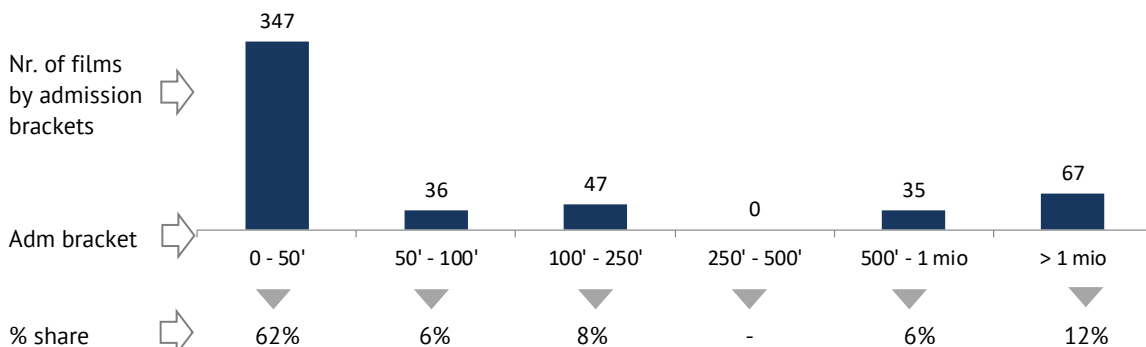
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 8 356 789 | 59% | 9 556 | 51% |
| Top 20 | 11 090 849 | 78% | 13 198 | 71% |
| Top 30 | 12 247 177 | 86% | 15 029 | 80% |
| Top 50 | 13 376 581 | 94% | 16 673 | 89% |
| Top 100 | 14 144 891 | 100% | 18 642 | 100% |
| Other 34 films | 24 413 | 0% | 70 | 0% |
| All films on release | 14 169 304 | 100% | 18 712 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 123. MX - Number of European films on release by admission brackets (2017)

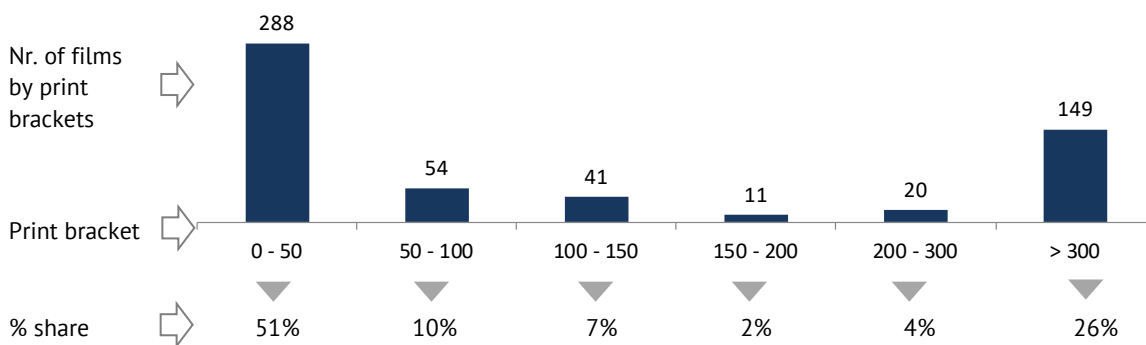
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 124. MX - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



15.3.3. MX - European films by country of origin

Table 184. MX - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|----------------|-------------------|---|-----------------------------------|
| 1 | FR | France | 4 203 865 | 30% | 9% |
| 2 | ES | Spain | 2 944 547 | 21% | 3% |
| 3 | GB | United Kingdom | 2 073 096 | 15% | 4% |
| 4 | DE | Germany | 1 881 148 | 13% | 2% |
| 5 | RU | Russia | 1 774 612 | 13% | 1% |
| 6 | BE | Belgium | 341 823 | 2% | 1% |
| 7 | IE | Ireland | 294 833 | 2% | 1% |
| 8 | PL | Poland | 145 424 | 1% | 0% |
| 9 | SE | Sweden | 143 369 | 1% | 1% |
| 10 | BG | Bulgaria | 90 619 | 1% | 0% |
| 11 | AT | Austria | 65 409 | 0% | 0% |
| 12 | DK | Denmark | 63 473 | 0% | 0% |
| 13 | IT | Italy | 40 122 | 0% | 1% |
| 14 | RO | Romania | 35 172 | 0% | 0% |
| 15 | CH | Switzerland | 28 718 | 0% | 0% |
| 16 | RS | Serbia | 17 445 | 0% | 0% |
| 17 | CZ | Czech Republic | 9 992 | 0% | 0% |
| 18 | PT | Portugal | 9 301 | 0% | 0% |
| 19 | IS | Iceland | 3 007 | 0% | 0% |
| 20 | LT | Lithuania | 2 235 | 0% | 0% |
| 21 | FI | Finland | 958 | 0% | 0% |
| 22 | EE | Estonia | 136 | 0% | 0% |
| Total | | | 14 169 304 | 100% | 24% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 185. MX - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|-------------------|----------------------------------|----------------------|
| 1 | FR | France | 9 413 901 | 30% | 1% |
| 2 | ES | Spain | 6 593 855 | 21% | 1% |
| 3 | GB | United Kingdom | 4 642 376 | 15% | 1% |
| 4 | DE | Germany | 4 212 538 | 13% | 1% |
| 5 | RU | Russia | 3 973 967 | 13% | 1% |
| 6 | BE | Belgium | 765 459 | 2% | 0% |
| 7 | IE | Ireland | 660 233 | 2% | 0% |
| 8 | PL | Poland | 325 654 | 1% | 0% |
| 9 | SE | Sweden | 321 053 | 1% | 0% |
| 10 | BG | Bulgaria | 202 927 | 1% | 0% |
| 11 | AT | Austria | 146 473 | 0% | 0% |
| 12 | DK | Denmark | 142 138 | 0% | 0% |
| 13 | IT | Italy | 89 847 | 0% | 0% |
| 14 | RO | Romania | 78 762 | 0% | 0% |
| 15 | CH | Switzerland | 64 309 | 0% | 0% |
| 16 | RS | Serbia | 39 065 | 0% | 0% |
| 17 | CZ | Czech Republic | 22 376 | 0% | 0% |
| 18 | PT | Portugal | 20 828 | 0% | 0% |
| 19 | IS | Iceland | 6 734 | 0% | 0% |
| 20 | LT | Lithuania | 5 005 | 0% | 0% |
| 21 | FI | Finland | 2 145 | 0% | 0% |
| 22 | EE | Estonia | 305 | 0% | 0% |
| Total | | | 31 729 950 | 100% | 4% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 186. MX - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 49 | 37% | 9% |
| 2 | GB | United Kingdom | 21 | 16% | 4% |
| 3 | ES | Spain | 18 | 13% | 3% |
| 4 | DE | Germany | 9 | 7% | 2% |
| 5 | SE | Sweden | 6 | 4% | 1% |
| 6 | IT | Italy | 4 | 3% | 1% |
| 7 | RU | Russia | 4 | 3% | 1% |
| 8 | IE | Ireland | 3 | 2% | 1% |
| 9 | BE | Belgium | 3 | 2% | 1% |
| 10 | AT | Austria | 2 | 1% | 0% |
| 11 | BG | Bulgaria | 2 | 1% | 0% |
| 12 | PT | Portugal | 2 | 1% | 0% |
| 13 | RO | Romania | 2 | 1% | 0% |
| 14 | EE | Estonia | 1 | 1% | 0% |
| 15 | FI | Finland | 1 | 1% | 0% |
| 16 | RS | Serbia | 1 | 1% | 0% |
| 17 | LT | Lithuania | 1 | 1% | 0% |
| 18 | IS | Iceland | 1 | 1% | 0% |
| 19 | CZ | Czech Republic | 1 | 1% | 0% |
| 20 | DK | Denmark | 1 | 1% | 0% |
| 21 | CH | Switzerland | 1 | 1% | 0% |
| 22 | PL | Poland | 1 | 1% | 0% |
| Total | | | 134 | 100% | 24% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 187. MX - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 37 | 37% | 9% |
| 2 | GB | United Kingdom | 16 | 16% | 4% |
| 3 | ES | Spain | 12 | 12% | 3% |
| 4 | DE | Germany | 7 | 7% | 2% |
| 5 | SE | Sweden | 4 | 4% | 1% |
| 6 | RU | Russia | 3 | 3% | 1% |
| 7 | IT | Italy | 3 | 3% | 1% |
| 8 | RO | Romania | 2 | 2% | 0% |
| 9 | PT | Portugal | 2 | 2% | 0% |
| 10 | AT | Austria | 2 | 2% | 0% |
| 11 | BG | Bulgaria | 2 | 2% | 0% |
| 12 | IE | Ireland | 2 | 2% | 0% |
| 13 | BE | Belgium | 2 | 2% | 0% |
| 14 | LT | Lithuania | 1 | 1% | 0% |
| 15 | IS | Iceland | 1 | 1% | 0% |
| 16 | RS | Serbia | 1 | 1% | 0% |
| 17 | DK | Denmark | 1 | 1% | 0% |
| 18 | CH | Switzerland | 1 | 1% | 0% |
| 19 | CZ | Czech Republic | 1 | 1% | 0% |
| 20 | PL | Poland | 1 | 1% | 0% |
| Total | | | 130 | 100% | 28% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 188. MX - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 6 576 | 35% | 3% |
| 2 | ES | Spain | 3 232 | 17% | 1% |
| 3 | GB | United Kingdom | 3 046 | 16% | 1% |
| 4 | RU | Russia | 2 030 | 11% | 1% |
| 5 | DE | Germany | 1 659 | 9% | 1% |
| 6 | BE | Belgium | 794 | 4% | 0% |
| 7 | BG | Bulgaria | 374 | 2% | 0% |
| 8 | IE | Ireland | 276 | 1% | 0% |
| 9 | SE | Sweden | 250 | 1% | 0% |
| 10 | PL | Poland | 113 | 1% | 0% |
| 11 | AT | Austria | 94 | 1% | 0% |
| 12 | RO | Romania | 63 | 0% | 0% |
| 13 | DK | Denmark | 59 | 0% | 0% |
| 14 | IT | Italy | 58 | 0% | 0% |
| 15 | CH | Switzerland | 33 | 0% | 0% |
| 16 | RS | Serbia | 24 | 0% | 0% |
| 17 | CZ | Czech Republic | 14 | 0% | 0% |
| 18 | PT | Portugal | 9 | 0% | 0% |
| 19 | IS | Iceland | 4 | 0% | 0% |
| 20 | FI | Finland | 2 | 0% | 0% |
| 21 | EE | Estonia | 1 | 0% | 0% |
| 22 | LT | Lithuania | 1 | 0% | 0% |
| Total | | | 18 712 | 100% | 8% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



15.3.4. MX - Top European films 2013-2017

Table 189. MX - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Las aventuras de Tadeo Jones | 2012 | ES | Enrique Gato | Paramount Pictures | 2 181 107 | n.a. |
| 2 | Les Misérables | 2012 | GB / US | Tom Hooper | Universal Pictures | 1 211 783 | n.a. |
| 3 | Rush | 2013 | GB INC / ... | Ron Howard | Gussi | 556 198 | n.a. |
| 4 | The Family | 2013 | FR / US | Luc Besson | Zima | 394 419 | n.a. |
| 5 | 7 ans de mariage | 2003 | FR | Didier Bourdon | Quality Films | 248 368 | n.a. |
| 6 | Los amantes pasajeros | 2013 | ES | P. Almodóvar | Diamond Films | 234 114 | n.a. |
| 7 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 208 825 | n.a. |
| 8 | Trance | 2013 | GB INC / ... | Danny Boyle | 20th Century Fox | 203 557 | n.a. |
| 9 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 198 369 | n.a. |
| 10 | Saving Santa | 2013 | GB / US | L. Joosen, ... | Star Distribution | 182 987 | n.a. |
| 11 | Amour | 2012 | FR / DE / AT | Michael Haneke | Mantarraya | 181 307 | n.a. |
| 12 | Kon-Tiki | 2012 | NO / GB / ... | Espen Sandberg | Gussi | 142 309 | n.a. |
| 13 | Quartet | 2012 | GB | Dustin Hoffman | Diamond Films | 139 224 | n.a. |
| 14 | Redemption | 2013 | GB INC / US | Steven Knight | Zima | 138 485 | n.a. |
| 15 | The Caller | 2011 | GB / PR | M. Parkhill | Quality Films | 106 781 | n.a. |
| 16 | Fairytales | 2012 | IT | C. Bisceglia, ... | Quality Films | 103 911 | n.a. |
| 17 | En kongelig affære | 2012 | DK / SE / CZ | Nikolaj Arcel | Zima | 98 670 | n.a. |
| 18 | El cuerpo | 2012 | ES | Oriol Paulo | Star Distribution | 89 877 | n.a. |
| 19 | La délicatesse | 2011 | FR | D. Foenkinos, ... | Nueva Era | 67 259 | n.a. |
| 20 | Comme un chef | 2012 | FR / ES | Daniel Cohen | Gussi | 63 877 | n.a. |
| 21 | Floquet de Neu | 2011 | ES | A. G. Schaer | Corazon Films | 63 870 | n.a. |
| 22 | Les infidèles | 2012 | FR | E. Bercot, ... | Nueva Era | 58 518 | n.a. |
| 23 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | Gussi | 56 545 | n.a. |
| 24 | La chance de ma vie | 2010 | FR / BE | Nicolas Cuche | Nueva Era | 48 576 | n.a. |
| 25 | Thérèse Desqueyroux | 2012 | FR | Claude Miller | Dragon Multimedia | 45 232 | n.a. |
| 26 | 7 días en La Habana | 2012 | FR / ES | L. Cantet, ... | Nueva Era | 37 737 | n.a. |
| 27 | Blancanieves | 2012 | ES / FR | Pablo Berger | Gussi | 37 168 | n.a. |
| 28 | Et si on vivait tous ensemble? | 2011 | FR / DE | S. Robelin | Nueva Era | 33 173 | n.a. |
| 29 | Camille Claudel 1915 | 2013 | FR | Bruno Dumont | Mantarraya | 31 218 | n.a. |
| 30 | El sueño de Iván | 2011 | ES / MX | R. Santiago | Mantarraya | 30 868 | n.a. |
| 31 | Ginger & Rosa | 2012 | GB / DK / ... | S. Potter | Corazon Films | 28 433 | n.a. |
| 32 | Searching for Sugar Man | 2012 | SE / GB | M. Bendjelloul | Canana | 28 018 | n.a. |
| 33 | Fin | 2012 | ES | J. Torregrossa | Quality Films | 27 606 | n.a. |
| 34 | Dans la maison | 2012 | FR | François Ozon | Nueva Era | 25 591 | n.a. |
| 35 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Cineteca Nacional | 25 041 | n.a. |
| 36 | The Door | 2012 | HU / DE | István Szabó | Quality Films | 23 805 | n.a. |
| 37 | De rouille et d'os | 2012 | FR / BE | Jacques Audiard | Sony Pictures | 22 608 | n.a. |
| 38 | Only God Forgives | 2013 | DK / FR / ... | Nicolas Winding R | Canana | 19 935 | n.a. |
| 39 | La guerre est déclarée | 2011 | FR | Valérie Donzelli | Nueva Era | 17 101 | n.a. |
| 40 | The World's End | 2013 | GB / US / JP | Edgar Wright | Canibal | 14 182 | n.a. |
| 41 | Elefante blanco | 2012 | ES / FR / AR | Pablo Trapero | Canibal | 13 146 | n.a. |
| 42 | Do Not Disturb | 2012 | FR | Yvan Attal | Dragon Multimedia | 12 728 | n.a. |
| 43 | Populaire | 2012 | FR / BE | Régis Roinsard | Zima | 12 009 | n.a. |
| 44 | Faust | 2011 | RU | A. Sokurov | Cineteca Nacional | 10 758 | n.a. |
| 45 | Holy Motors | 2012 | FR / DE | Leos Carax | Cineteca Nacional | 8 651 | n.a. |
| 46 | Whores' Glory | 2011 | DE / AT | M. Glawogger | Cineteca Nacional | 8 475 | n.a. |
| 47 | Tabu | 2012 | PT / DE / FR | Miguel Gomes | Cineteca Nacional | 8 463 | n.a. |
| 48 | Barbara | 2012 | DE | C. Petzold | Cineteca Nacional | 7 975 | n.a. |
| 49 | Des vents contraires | 2011 | FR | Jalil Lespert | Axolote Cine | 7 805 | n.a. |
| 50 | Le gamin au vélo | 2011 | BE / FR / IT | J.-P. Dardenne, ... | Nueva Era | 7 766 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 190. MX - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|--------------------|---------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 3 511 880 | n.a. |
| 2 | Paddington | 2014 | GB / FR | Paul King | Diamond Films | 863 656 | n.a. |
| 3 | Tarzan | 2013 | DE | R. Klooss | Gussi | 802 443 | n.a. |
| 4 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Zima | 481 603 | n.a. |
| 5 | [REC] 4: Apocalipsis | 2014 | ES | Jaume Balagueró | Corazon Films | 327 324 | n.a. |
| 6 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 320 072 | n.a. |
| 7 | 205 - Zimmer der Angst | 2011 | DE | Rainer Matsutani | Cien Films | 256 689 | n.a. |
| 8 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | Zima | 215 829 | n.a. |
| 9 | Tres bodas de más | 2013 | ES | J. Ruiz Caldera | Star Distribution | 137 775 | n.a. |
| 10 | Minuscule - La vallée ... | 2013 | FR / BE | H. Giraud, ... | Star Distribution | 129 302 | n.a. |
| 11 | The Devil's Violinist | 2013 | DE / IT | Bernard Rose | Gussi | 125 114 | n.a. |
| 12 | Philomena | 2013 | GB / US / FR | Stephen Frears | Corazon Films | 123 692 | n.a. |
| 13 | The Physician | 2013 | DE | Philipp Stölzl | Gussi | 107 028 | n.a. |
| 14 | La migliore offerta | 2013 | IT | G. Tornatore | Zima | 88 590 | n.a. |
| 15 | Neverlake | 2013 | IT | R. Paoletti | Sky Media | 88 406 | n.a. |
| 16 | Justin and the Knights ... | 2013 | ES | Manuel Sicilia | Gussi | 87 485 | n.a. |
| 17 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | Zima | 86 153 | n.a. |
| 18 | Zipi y Zape y el club de la ... | 2013 | ES | Oskar Santos | New Born | 80 820 | n.a. |
| 19 | The Returned | 2013 | ES / CA | M. Carballo | Corazon Films | 71 572 | n.a. |
| 20 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | S. Nettelbeck | Nueva Era | 71 416 | n.a. |
| 21 | Mary's Land | 2013 | ES | J. M. Cotelo | Infinito Uno Mas Un | 71 285 | n.a. |
| 22 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Mantarraya | 61 150 | n.a. |
| 23 | Renoir | 2012 | FR | G. Bourdos | Nueva Era | 60 844 | n.a. |
| 24 | Las brujas de Zugarramurdi | 2013 | ES / FR | Á. de la Iglesia | Dragon Multimedia | 54 084 | n.a. |
| 25 | Combustión | 2013 | ES | D. Calparsoro | Corazon Films | 52 384 | n.a. |
| 26 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | Gussi | 51 678 | n.a. |
| 27 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Mantarraya | 51 480 | n.a. |
| 28 | Jeune & jolie | 2013 | FR | François Ozon | Nueva Era | 48 939 | n.a. |
| 29 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Canibal | 45 857 | n.a. |
| 30 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Amarok Films | 40 897 | n.a. |
| 31 | The Family | 2013 | FR / US | Luc Besson | Zima | 40 380 | n.a. |
| 32 | Les saveurs du Palais | 2012 | FR | C. Vincent | Nueva Era | 37 553 | n.a. |
| 33 | L'inconnu du lac | 2013 | FR | Alain Guiraudie | Mantarraya | 33 222 | n.a. |
| 34 | Livide | 2011 | FR | A. Bustillo, ... | Dragon Multimedia | 32 069 | n.a. |
| 35 | Fairytales | 2012 | IT | C. Bisceglia, ... | Quality Films | 31 887 | n.a. |
| 36 | Eyjafjallajökull | 2013 | FR | Alexandre Coffre | Dragon Multimedia | 31 460 | n.a. |
| 37 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | Zima | 30 354 | n.a. |
| 38 | Les garçons et Guillaume, ... | 2013 | FR / BE | G. Gallienne | Nueva Era | 30 068 | n.a. |
| 39 | Grand Piano | 2013 | ES | Eugenio Mira | Zima | 28 586 | n.a. |
| 40 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | Mantarraya | 28 451 | n.a. |
| 41 | A Hard Day's Night | 1964 | GB | Richard Lester | Cinepolis | 27 760 | n.a. |
| 42 | La danza de la realidad | 2013 | FR / CL | A. Jodorowsky | Canibal | 27 136 | n.a. |
| 43 | Prijde letos Jezísek? | 2013 | CZ / MX / SK | Lenka Kny | Machete | 24 619 | n.a. |
| 44 | Le grand méchant loup | 2013 | FR / BE | N. Charlet, ... | Nueva Era | 24 326 | n.a. |
| 45 | Saving Santa | 2013 | GB / US | Leon Joosen, ... | Star Distribution | 23 818 | n.a. |
| 46 | Casse-tête chinois | 2013 | FR / BE | Cédric Klapisch | Nueva Era | 22 601 | n.a. |
| 47 | The Selfish Giant | 2013 | GB | Clio Barnard | Canibal | 21 801 | n.a. |
| 48 | The Look of Love | 2013 | GB / US | M. Winterbottom | Nueva Era | 21 687 | n.a. |
| 49 | Klip | 2012 | RS / ME | Maja Milos | Mantarraya | 21 336 | n.a. |
| 50 | Le passé | 2013 | FR / IT | Asghar Farhadi | Mantarraya | 19 733 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 191. MX - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------|------------|-------------------|-------------------------|----------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 3 095 355 | 2 751 |
| 2 | The Little Prince | 2015 | FR / US | Mark Osborne | Corazon Films | 2 402 310 | 2 218 |
| 3 | The Woman in Black 2: ... | 2014 | GB INC / ... | Tom Harper | Diamond Films | 1 662 296 | 2 605 |
| 4 | La belle et la bête | 2014 | FR / DE | C. Gans | Zima | 993 612 | 764 |
| 5 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Gussi | 702 491 | 470 |
| 6 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 632 939 | 323 |
| 7 | Escobar: Paradise Lost | 2014 | FR / ES | A. Di Stefano | Zima | 607 265 | 772 |
| 8 | Love, Rosie | 2014 | DE / GB | C. Ditter | Gussi | 384 915 | 290 |
| 9 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | T. Genkel, ... | Zima | 359 275 | 591 |
| 10 | The Hallow | 2015 | GB / US / IE | Corin Hardy | Zima | 336 505 | 436 |
| 11 | Miss You Already | 2015 | GB | C. Hardwicke | Gussi | 304 531 | 335 |
| 12 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Universal Pictures | 302 521 | 772 |
| 13 | The House of Magic | 2013 | BE | J. Degruon, ... | Corazon Films | 300 419 | 345 |
| 14 | Qu'est-ce qu'on a fait ... | 2014 | FR | P. de Chauveron | Amarok Films | 250 651 | 85 |
| 15 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | Zima | 195 928 | 335 |
| 16 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Corazon Films | 163 669 | 232 |
| 17 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Gussi | 119 214 | 201 |
| 18 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Corazon Films | 113 800 | 115 |
| 19 | Ich seh, Ich seh | 2014 | AT | S. Fiala, ... | Canibal | 110 129 | 103 |
| 20 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Corazon Films | 101 390 | 241 |
| 21 | Third Person | 2013 | GB / US / ... | Paul Haggis | Gussi | 99 631 | 137 |
| 22 | Hector and the Search ... | 2014 | DE / CA / ... | Peter Chelsom | Gussi | 83 271 | 109 |
| 23 | El desconocido | 2015 | ES | Dani de la Torre | Amarok Films | 75 779 | 103 |
| 24 | A Little Chaos | 2014 | GB | Alan Rickman | Zima | 75 308 | 47 |
| 25 | Maya the Bee Movie | 2014 | DE / AU | A. Stadermann | Cinopolis | 75 252 | 224 |
| 26 | Ghoul | 2015 | CZ / UA | Petr Jákł | Sky Media | 75 123 | 117 |
| 27 | The Salt of the Earth | 2014 | FR / BR / IT | J. Ribeiro Salgado, ... | Cinopolis | 72 194 | 35 |
| 28 | Musarañas | 2014 | ES / FR | J. Andrés, ... | Sky Media | 71 139 | 97 |
| 29 | Suite Française | 2014 | FR / GB / ... | Saul Dibb | Cinopolis | 65 031 | 71 |
| 30 | Para Elisa | 2013 | ES | J. Fernández | Star Distribution | 53 377 | 198 |
| 31 | Pride | 2014 | GB / FR | M. Warchus | Cinopolis | 51 041 | 68 |
| 32 | Samba | 2014 | FR | O. Nakache, ... | Cinopolis | 49 270 | 35 |
| 33 | Mary's Land | 2013 | ES | J. M. Coteló | Infinito Uno Mas Uno | 48 555 | 68 |
| 34 | Timbuktu | 2014 | FR / MR | A. Sissako | Mantarraya | 44 016 | 39 |
| 35 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Corazon Films | 43 791 | 33 |
| 36 | Passion | 2012 | FR / DE | Brian De Palma | Gussi | 38 472 | 126 |
| 37 | Paddington | 2014 | GB / FR | Paul King | Diamond Films | 32 757 | 29 |
| 38 | Les invincibles | 2013 | FR | Frédéric Berthe | Dragon Multimedia | 32 468 | 33 |
| 39 | Bird People | 2014 | FR | Pascale Ferran | Canibal | 31 975 | 21 |
| 40 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 30 225 | 112 |
| 41 | Tres bodas de más | 2013 | ES | J. Ruiz Caldera | Star Distribution | 29 578 | 42 |
| 42 | Macbeth | 2015 | GB / FR | Justin Kurzel | Diamond Films | 29 490 | 40 |
| 43 | Deux jours, une nuit | 2014 | BE / FR / IT | L. Dardenne, ... | Nueva Era | 28 509 | 40 |
| 44 | Une nouvelle amie | 2014 | FR | François Ozon | Nueva Era | 27 515 | 41 |
| 45 | Autómata | 2014 | BG / ES | Gabe Ibáñez | Gussi | 27 219 | 82 |
| 46 | Stockholm | 2013 | ES | Rodrigo Sorogoyen | Canibal | 26 554 | 22 |
| 47 | Une rencontre | 2014 | FR | Lisa Azuelos | Nueva Era | 26 113 | 35 |
| 48 | Prijde letos Jezísek? | 2013 | CZ / MX / SK | Lenka Kny | Machete | 25 904 | 23 |
| 49 | Eden | 2014 | FR | Mia Hansen-Løve | Mantarraya | 24 702 | 25 |
| 50 | Ida | 2013 | PL / DK | P. Pawlikowski | Cineteca Nacional | 23 132 | 5 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 192. MX - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | The Danish Girl | 2015 | GB / US / BE | Tom Hooper | Universal Pictures | 1 409 814 | 825 |
| 2 | Nine Lives | 2016 | FR / CN / CA | B. Sonnenfeld | Diamond Films | 733 469 | 513 |
| 3 | Bridget Jones's Baby | 2016 | GB / US / FR | S. Maguire | Universal Pictures | 725 169 | 518 |
| 4 | Summer Camp | 2015 | ES / US | Alberto Marini | Videocine | 630 834 | 522 |
| 5 | Mortadelo y Filemón contra ... | 2014 | ES | Javier Fesser | Videocine | 571 948 | 1 403 |
| 6 | Bølgen | 2015 | NO | Roar Uthaug | Gussi | 546 892 | 237 |
| 7 | Bastille Day | 2016 | GB INC / ... | James Watkins | Gussi | 416 864 | 498 |
| 8 | Atrapa la bandera | 2015 | ES | Enrique Gato | Paramount Pictures | 403 110 | 903 |
| 9 | Eye in the Sky | 2015 | GB | Gavin Hood | Corazon Films | 358 490 | 463 |
| 10 | Pinocchio | 2013 | DE | Anna Justice | Zima | 306 669 | 309 |
| 11 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Gussi | 270 138 | 466 |
| 12 | Blood Father | 2016 | FR | J.-F. Richet | Zima | 239 311 | 326 |
| 13 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Cinepolis | 224 378 | 144 |
| 14 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 218 674 | 371 |
| 15 | Miss You Already | 2015 | GB | C. Hardwicke | Gussi | 208 318 | 300 |
| 16 | A Hologram for the King | 2016 | GB / FR / ... | Tom Tykwer | Cinepolis | 206 859 | 317 |
| 17 | Schachnovelle | 1960 | DE | Gerd Oswald | 20th Century Fox | 161 406 | 273 |
| 18 | Carol | 2015 | GB / US / AU | Todd Haynes | Corazon Films | 118 402 | 117 |
| 19 | Julieta | 2016 | ES | P. Almodóvar | Universal Pictures | 118 340 | 99 |
| 20 | Ghoul | 2015 | CZ / UA | Petr Jákł | Sky Media | 116 186 | 67 |
| 21 | Tini: El gran cambio de Violetta | 2016 | ES / IT / AR | J. P. Buscarini | Walt Disney | 99 876 | 667 |
| 22 | Mon roi | 2015 | FR | Maiwenn | Canibal | 95 843 | 69 |
| 23 | Youth | 2015 | IT / FR / ... | P. Sorrentino | Mantarraya | 72 301 | 51 |
| 24 | Ballerina | 2016 | FR / CA | E. Summer, ... | Corazon Films | 68 671 | 981 |
| 25 | Le tout nouveau testament | 2015 | BE / LU / FR | J. van Dormael | Mantarraya | 65 229 | 71 |
| 26 | Im Labyrinth des Schweigens | 2014 | DE | G. Ricciarelli | Zima | 59 161 | 52 |
| 27 | Un homme à la hauteur | 2016 | FR | Laurent Tirard | Nueva Era | 58 580 | 54 |
| 28 | De Surprise | 2015 | NL / BE / ... | Mike van Diem | Gussi | 54 174 | 82 |
| 29 | Miekkailija | 2015 | FI / EE / DE | Klaus Härö | Alameda Films | 50 535 | 25 |
| 30 | Ange et Gabrielle | 2015 | FR | Anne Giafferi | Amarok Films | 49 536 | 83 |
| 31 | Genius | 2016 | GB INC / US | M. Grandage | Diamond Films | 47 700 | 84 |
| 32 | Le goût des merveilles | 2015 | FR | Éric Besnard | Amarok Films | 43 871 | 59 |
| 33 | Louder Than Bombs | 2015 | NO / FR / DK | Joachim Trier | Canibal | 43 866 | 32 |
| 34 | The Hollow | 2015 | GB / US / IE | Corin Hardy | Zima | 43 820 | 28 |
| 35 | Palmeras en la nieve | 2015 | ES | F. González Molina | Amarok Films | 43 121 | 167 |
| 36 | Sing Street | 2016 | IE / GB / US | John Carney | Canibal | 42 746 | 100 |
| 37 | Un peu, beaucoup, ... | 2015 | FR | Clovis Cornillac | Nueva Era | 42 035 | 48 |
| 38 | La corrispondenza | 2016 | IT | G. Tornatore | Zima | 41 513 | 47 |
| 39 | The program | 2015 | GB / FR | Stephen Frears | Gussi | 38 706 | 92 |
| 40 | Saul fia | 2015 | HU / US / FR | László Nemes | Sony Pictures | 38 198 | 17 |
| 41 | High-Rise | 2015 | GB / BE | Ben Wheatley | Cinepolis | 34 154 | 57 |
| 42 | Truman | 2015 | ES / AR | Cesc Gay | Gussi | 33 078 | 70 |
| 43 | Médecin de campagne | 2016 | FR | Thomas Lilti | Mantarraya | 31 603 | 25 |
| 44 | Ich seh, Ich seh | 2014 | AT | Severin Fiala, ... | Canibal | 30 809 | 19 |
| 45 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | Nueva Era | 29 833 | 47 |
| 46 | Ocho apellidos catalanes | 2015 | ES | E. Martínez Lázaro | Amarok Films | 29 437 | 84 |
| 47 | Le berceau des ombres | 2015 | FR | Jacob Jerome | Cien Films | 27 217 | 75 |
| 48 | 3 coeurs | 2014 | FR / DE / BE | Benoît Jacquot | Alferville | 27 027 | 27 |
| 49 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Canibal | 26 451 | 39 |
| 50 | Chocolat | 2016 | FR | Roschdy Zem | Nueva Era | 26 006 | 52 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 193. MX - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Diamond Films | 1 755 374 | 2 663 |
| 2 | Happy Family | 2017 | DE / GB | Holger Tappe | Zima | 1 265 637 | 1 065 |
| 3 | The Healer | 2017 | ES / US / CA | Paco Arango | Cinepolis | 1 120 573 | 880 |
| 4 | Nevesta | 2017 | RU | S. Podgaevskiy | Corazon Films | 865 867 | 1 075 |
| 5 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Diamond Films | 636 157 | 538 |
| 6 | Deep | 2017 | ES / BE / ... | J. Soto Gurrupide | Videocine | 629 742 | 925 |
| 7 | Zashchitniki | 2017 | RU | S. Andreasyan | Corazon Films | 593 697 | 578 |
| 8 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, ... | Corazon Films | 555 051 | 463 |
| 9 | Ballerina | 2016 | FR / CA | E. Summer, ... | Corazon Films | 481 824 | 715 |
| 10 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | Sky Media | 452 867 | 654 |
| 11 | Verónica | 2017 | ES | Paco Plaza | Amarok Films | 369 525 | 552 |
| 12 | Don't Knock Twice | 2016 | GB | C. W. James | Gussi | 362 085 | 396 |
| 13 | I.T. | 2016 | IE / FR / US | John Moore | Gussi | 290 846 | 273 |
| 14 | Overdrive | 2017 | FR / BE / US | A. Negret | Gussi | 286 121 | 506 |
| 15 | Prityazhenie | 2003 | RU | Vasily Serikov | Sky Media | 278 449 | 251 |
| 16 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 264 056 | 105 |
| 17 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | Latam Distribución | 256 294 | 674 |
| 18 | Grave | 2016 | FR / BE | J. Ducournau | Canibal | 231 474 | 94 |
| 19 | Don't Hang Up | 2016 | GB | D. Macé, ... | Gussi | 230 054 | 549 |
| 20 | Collide | 2016 | GB / DE / US | Eran Creevy | Diamond Films | 165 156 | 242 |
| 21 | Les as de la jungle | 2017 | FR | David Alaux | Zima | 148 307 | 520 |
| 22 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Fabrica de Cine | 145 424 | 113 |
| 23 | Contratiempo | 2016 | ES | Oriol Paulo | Amarok Films | 138 799 | 98 |
| 24 | Churchill | 2017 | GB | J. Teplitzky | Gussi | 136 742 | 184 |
| 25 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Zima | 116 350 | 103 |
| 26 | The Curse of Robert the Doll | 2016 | GB | Andrew Jones | Star Distribution | 111 794 | 136 |
| 27 | L'odyssée | 2016 | FR | Jérôme Salle | Cinepolis | 93 303 | 111 |
| 28 | Demain tout commence | 2016 | FR / GB | Hugo Gélin | Corazon Films | 90 034 | 139 |
| 29 | Un sac de billes | 2017 | FR / CA / CZ | C. Duguay | Zima | 88 277 | 54 |
| 30 | Acts of Vengeance | 2017 | BG | I. Florentine | Gussi | 87 298 | 373 |
| 31 | À fond | 2016 | FR / MK | N. Benamou | Gussi | 85 674 | 203 |
| 32 | Radin ! | 2016 | FR | Fred Cavayé | Amarok Films | 83 132 | 116 |
| 33 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Canibal | 78 060 | 77 |
| 34 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Sky Media | 75 849 | 60 |
| 35 | L'étudiante et Monsieur Henri | 2015 | FR | Ivan Calbérac | Nueva Era | 65 100 | 39 |
| 36 | Un profil pour deux | 2017 | AT / FR / ... | S. Robelin | Corazon Films | 64 865 | 90 |
| 37 | Under sandet | 2015 | DK / DE | M. Zandvliet | Alameda Films | 63 473 | 59 |
| 38 | Breathe | 2017 | GB | Andy Serkis | Diamond Films | 61 896 | 121 |
| 39 | Personal Shopper | 2016 | FR / DE / CZ | Olivier Assayas | Canibal | 61 690 | 49 |
| 40 | Elle | 2016 | FR / DE / BE | P. Verhoeven | Sony Pictures | 57 516 | 36 |
| 41 | Miss Sloane | 2016 | FR / US | John Madden | Zima | 55 924 | 108 |
| 42 | Au nom de ma fille | 2016 | FR / DE | Vincent Garenq | Nueva Era | 52 494 | 57 |
| 43 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Universal Pictures | 49 136 | 86 |
| 44 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Gussi | 42 810 | 64 |
| 45 | La fille inconnue | 2016 | BE / FR | J.-P. Dardenne, ... | Mantarraya | 42 719 | 56 |
| 46 | Le coeur en braille | 2016 | FR / BE | M. Boujenah | Alameda Films | 41 922 | 44 |
| 47 | Borg McEnroe | 2017 | SE / DK / FI | Janus Metz | Cinepolis | 38 306 | 128 |
| 48 | Les ex | 2017 | FR | M. Barthélémy | Nueva Era | 37 852 | 75 |
| 49 | Ekipazh | 2016 | RU / KH | Nikolay Lebedev | Amarok Films | 36 599 | 126 |
| 50 | Se Dio vuole | 2015 | IT | E. M. Falcone | Zima | 34 387 | 50 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



15.3.5. MX - Who is distributing European films?

Table 194. MX - Top importers of European films based on admissions (2017)

As tracked in LUMIERE.

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Corazon Films | 2 651 858 | 19% | 26% | 8 | 6% | 3 068 | 16% |
| 2 | Diamond Films | 2 634 740 | 19% | 26% | 5 | 4% | 3 607 | 19% |
| 3 | Zima | 1 759 477 | 12% | 55% | 9 | 7% | 2 031 | 11% |
| 4 | Gussi | 1 521 641 | 11% | 25% | 9 | 7% | 2 549 | 14% |
| 5 | Cinepolis | 1 365 575 | 10% | 22% | 13 | 10% | 1 606 | 9% |
| 6 | Sky Media | 826 990 | 6% | 68% | 5 | 4% | 1 079 | 6% |
| 7 | Amarok Films | 683 419 | 5% | 85% | 7 | 5% | 1 060 | 6% |
| 8 | Videocine | 629 742 | 4% | 2% | 1 | 1% | 925 | 5% |
| 9 | Canibal | 502 677 | 4% | 77% | 11 | 8% | 472 | 3% |
| 10 | Sony Pictures | 324 832 | 2% | 1% | 3 | 2% | 146 | 1% |
| | Other distributors | 1 268 353 | 9% | 1% | 63 | 47% | 2 169 | 12% |
| | Total distributors | 14 169 304 | 100% | 4% | 134 | 100% | 18 712 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



16. MARKET PROFILE: NEW ZEALAND

16.1. NZ - 2017 at a glance

Table 195. NZ - Cinema market at a glance (2017)

| | | | |
|---------------------------------|--------|-------------------------------------|-------|
| Population (in millions) | 4.8 | Theatrical feature films produced | 27 |
| GDP per capita (in EUR) | 36 924 | Theatrical first releases in market | 391 |
| Screens | 421 | Gross box office (in M EUR) | 119.6 |
| Digital screens | 421 | Admissions (in millions) | 15.8 |
| Screens per million inhabitants | 87 | Avg ticket price (in EUR) | 7.6 |

Sources: IMF, MPDA, New Zealand Film Commission, European Audiovisual Observatory / LUMIERE, Comscore

Table 196. NZ - Benchmark (2017)

| | HR | IE | NZ | NO | SK |
|--------------------------------------|------------|------------|---------------|------------|------------|
| Population in mio | 4.2 | 4.8 | 4.8 | 5.3 | 5.4 |
| Screens | 179 | 463 | 421 | 443 | 249 |
| Screens per million inhabitants | 43 | 97 | 88 | 84 | 46 |
| Admissions in million | 4.5 | 16.1 | 15.8 | 11.8 | 6.7 |
| Admissions per capita | 1.1 | 3.4 | 3.3 | 2.2 | 1.2 |
| Admissions per screen | 37 391 | 37 668 | 67 153 | 35 952 | 38 462 |
| GBO in MEUR | 18.0 | 114.0 | 119.6 | 135.2 | 34.5 |
| Average ticket price in EUR | 4.0 | 7.1 | 7.6 | 11.5 | 5.2 |
| Film releases ¹⁾ | 206 | 869 | 425 | 657 | 716 |
| Admissions per release ¹⁾ | 22 041 | 18 547 | 34 392 | 17 588 | 9 343 |

1) As tracked in LUMIERE for HR, NZ, NO and SK.

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

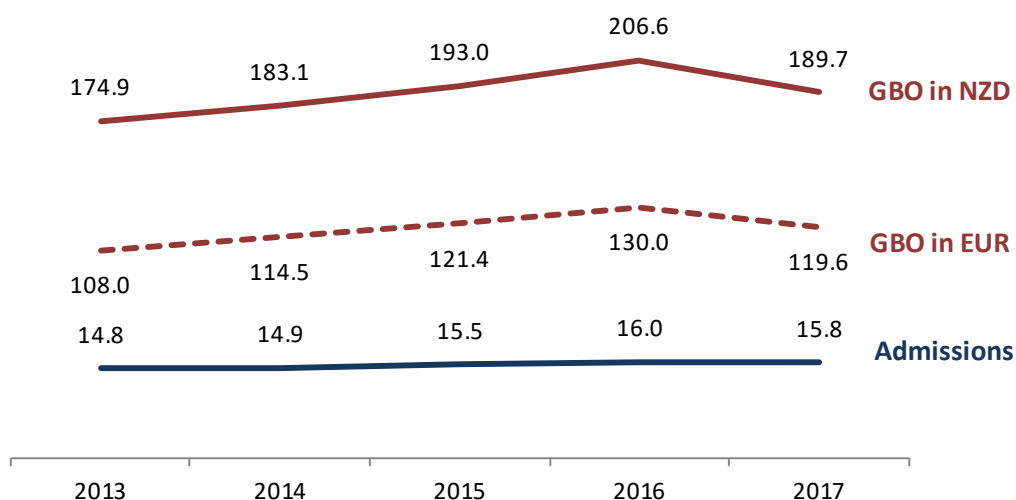


16.2. NZ - General market characteristics

16.2.1. NZ - Market trends

Figure 125. NZ - Box office trend (2013-2017)

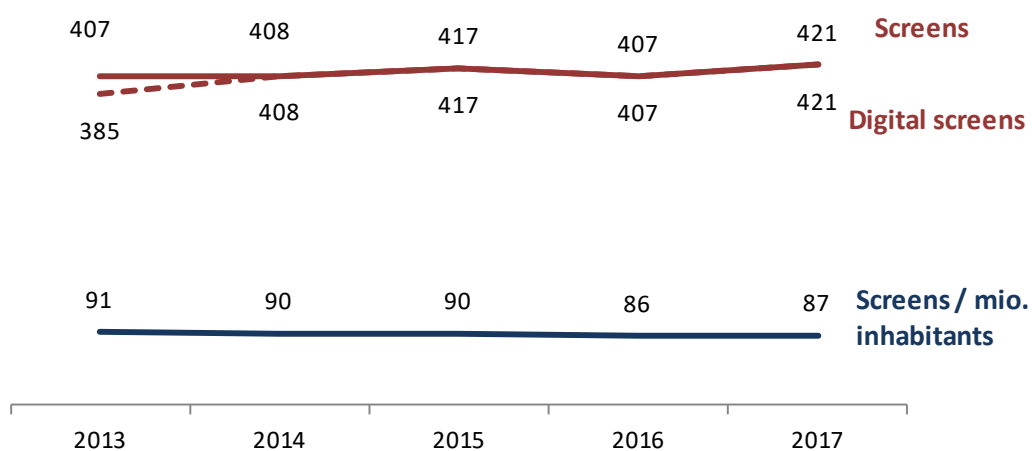
In millions; GBO in EUR converted at average annual bid rate



Source: MPDA, New Zealand Film Commission

Figure 126. NZ - Screen development (2013-2017)

Screens in units; Inhabitants in millions

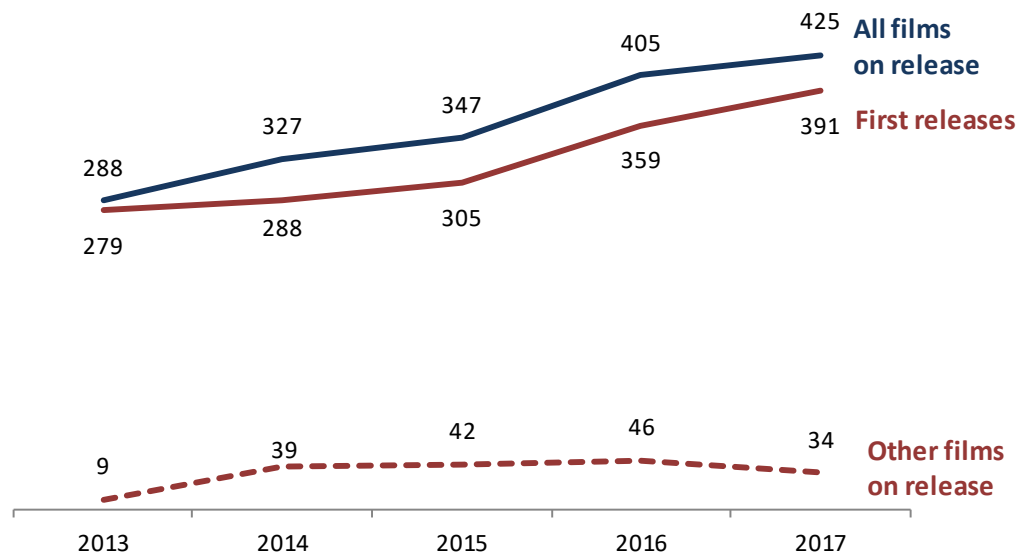


Source: MPDA



Figure 127. NZ - Development of film releases (2013-2017)

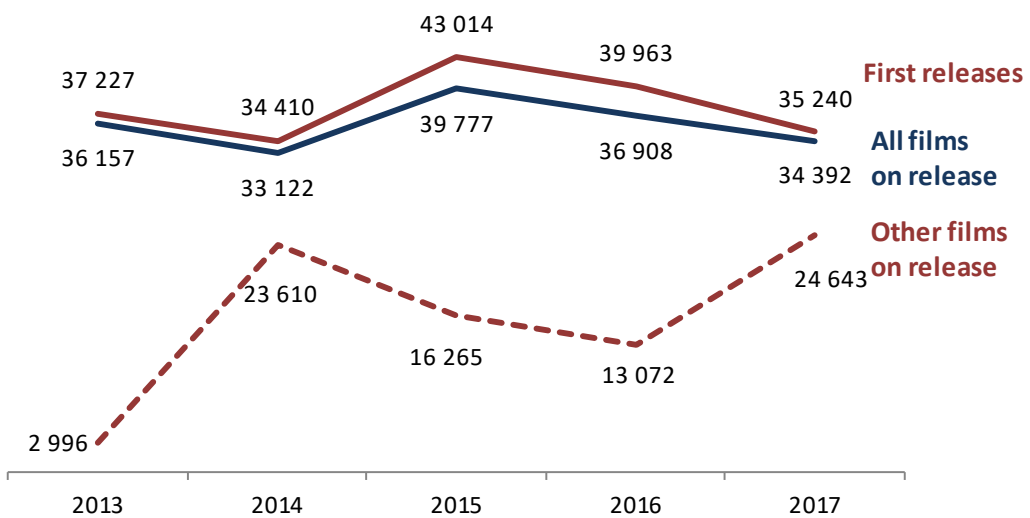
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 128. NZ - Average admissions per film (2013-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



16.2.2. NZ - Market concentration in 2017

Table 197. NZ - Concentration of admissions and prints (2017)

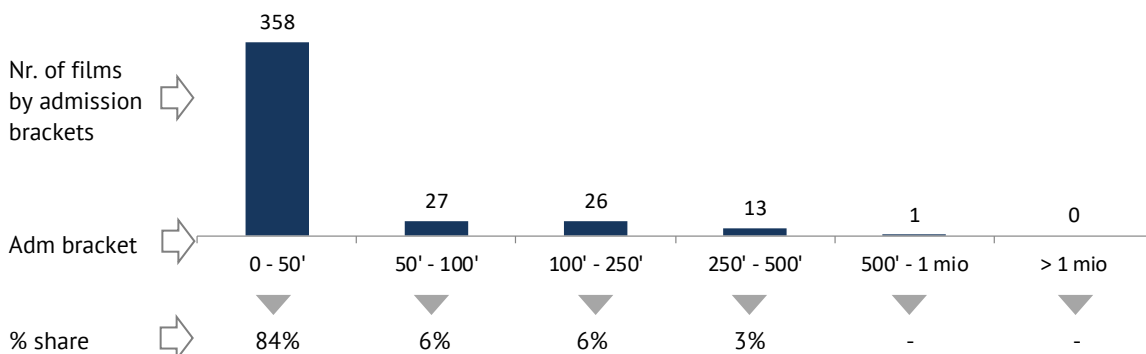
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 4 371 346 | 30% | 1 379 | 10% |
| Top 20 | 6 817 882 | 47% | 2 506 | 18% |
| Top 30 | 8 495 444 | 58% | 3 578 | 26% |
| Top 50 | 10 558 289 | 72% | 5 369 | 39% |
| Top 100 | 12 928 474 | 88% | 8 634 | 63% |
| Other 325 films | 1 688 256 | 12% | 5 131 | 37% |
| All films on release | 14 616 730 | 100% | 13 765 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 129. NZ - Number of films on release by admission brackets (2017)

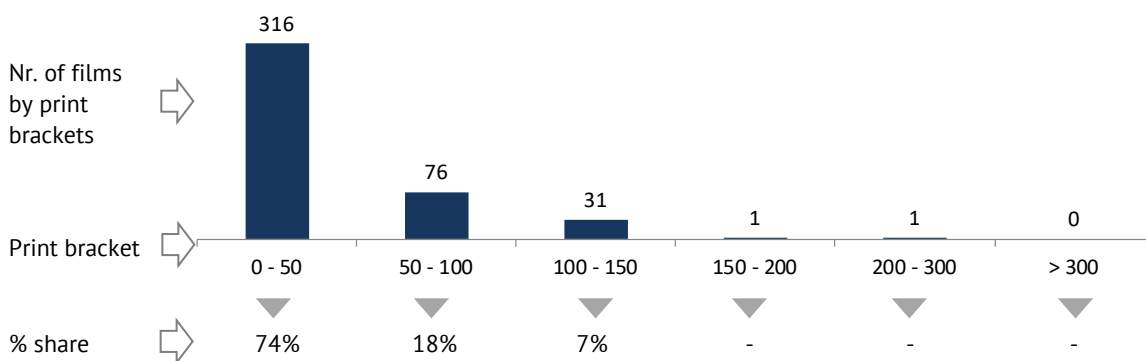
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 130. NZ - Number of films on release by print brackets (2017)

Print brackets in units

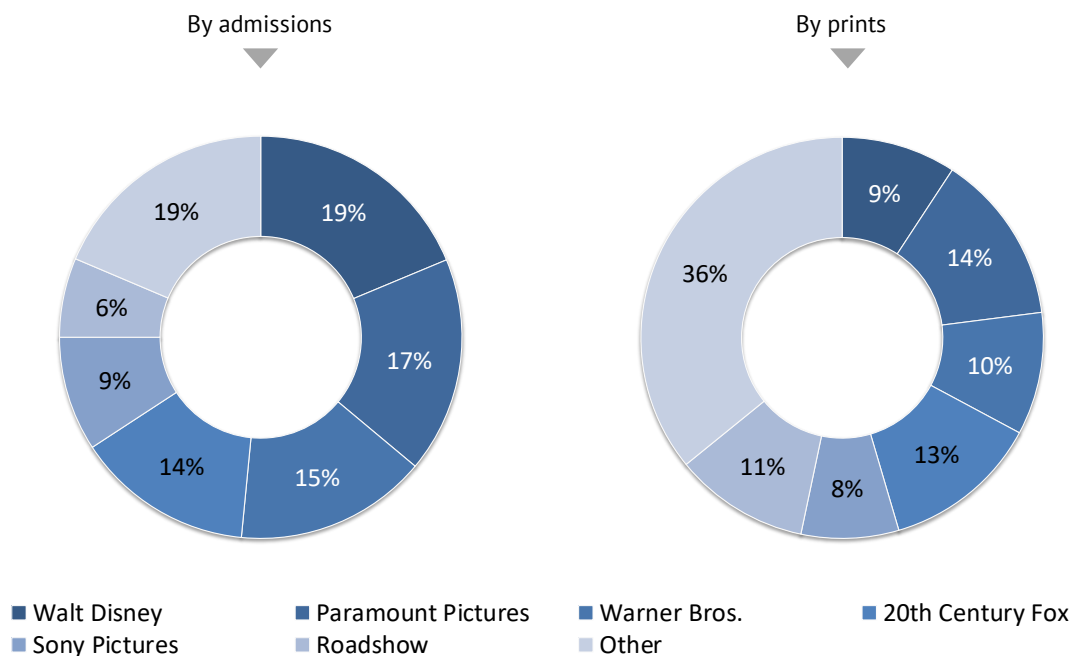


Source: European Audiovisual Observatory / LUMIERE, Comscore



Figure 131. NZ - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 198. NZ - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Walt Disney | 2 732 823 | 19% | 303 647 | 9 | 2% | 1 269 | 9% |
| 2 | Paramount Pictures | 2 543 388 | 17% | 97 823 | 26 | 6% | 1893 | 14% |
| 3 | Warner Bros. | 2 256 171 | 15% | 141 011 | 16 | 4% | 1360 | 10% |
| 4 | 20th Century Fox | 2 080 658 | 14% | 86 694 | 24 | 6% | 1735 | 13% |
| 5 | Sony Pictures | 1 349 801 | 9% | 67 490 | 20 | 5% | 1079 | 8% |
| 6 | Roadshow | 934 975 | 6% | 42 499 | 22 | 5% | 1491 | 11% |
| 7 | Transmission | 728 575 | 5% | 34 694 | 21 | 5% | 752 | 5% |
| 8 | Entertainment One | 384 086 | 3% | 34 917 | 11 | 3% | 556 | 4% |
| 9 | StudioCanal | 351 242 | 2% | 20 661 | 17 | 4% | 652 | 5% |
| 10 | Forum Films | 329 399 | 2% | 7 843 | 42 | 10% | 486 | 4% |
| | Other distributors | 925 612 | 6% | 4 265 | 217 | 51% | 2492 | 18% |
| | Total distributors | 14 616 730 | 100% | 34 392 | 425 | 100% | 13 765 | 100% |

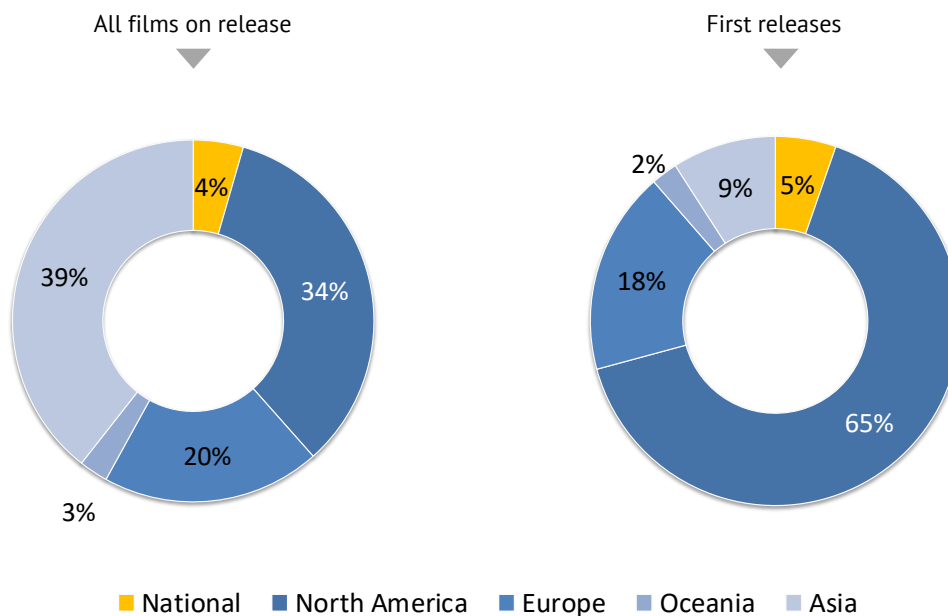
Source: European Audiovisual Observatory / LUMIERE, Comscore



16.2.3. NZ - Market share by origin

Figure 132. NZ - Film releases by region of origin (2017)

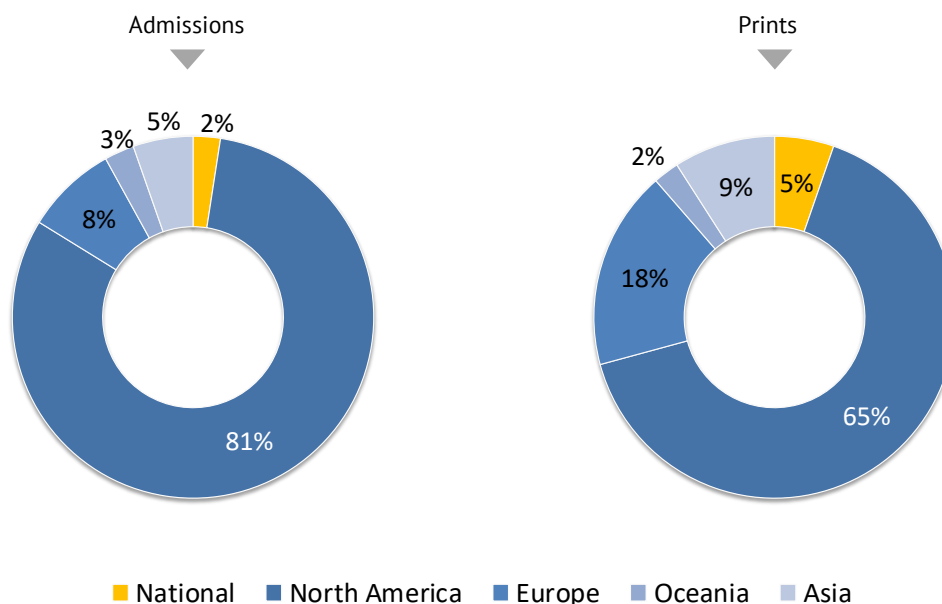
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 133. NZ - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



16.2.4. NZ - Top films 2017

Table 199. NZ - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 533 538 | 141 |
| 2 | Dunkirk | 2017 | GB INC / ... | C. Nolan | Warner Bros. | 497 622 | 113 |
| 3 | Star Wars: Episode VIII - ... | 2017 | US | Rian Johnson | Walt Disney | 482 333 | 243 |
| 4 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 477 309 | 152 |
| 5 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | Paramount Pictures | 451 978 | 131 |
| 6 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 435 056 | 142 |
| 7 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Paramount Pictures | 414 997 | 144 |
| 8 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 407 509 | 121 |
| 9 | Lion | 2016 | AU / GB / US | Garth Davis | Transmission | 354 930 | 101 |
| 10 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 316 074 | 91 |
| 11 | Moana | 2016 | US | R. Clements, ... | Walt Disney | 285 912 | 131 |
| 12 | Logan | 2017 | US | James Mangold | 20th Century Fox | 274 571 | 86 |
| 13 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 268 613 | 144 |
| 14 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 267 019 | 83 |
| 15 | Murder on the Orient Express | 2017 | US / MT | K. Branagh | 20th Century Fox | 238 543 | 112 |
| 16 | Hidden Figures | 2016 | US | Theodore Melfi | 20th Century Fox | 235 882 | 101 |
| 17 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 234 270 | 104 |
| 18 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 222 061 | 98 |
| 19 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 214 687 | 137 |
| 20 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 204 978 | 131 |
| 21 | Kong: Skull Island | 2017 | US / CN | Jordan Vogt-Roberts | Warner Bros. | 202 247 | 137 |
| 22 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 192 081 | 115 |
| 23 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Sony Pictures | 184 649 | 94 |
| 24 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 174 803 | 95 |
| 25 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Paramount Pictures | 167 619 | 127 |
| 26 | Sing | 2016 | US / JP | G. Jennings, ... | Paramount Pictures | 158 069 | 100 |
| 27 | La La Land | 2016 | US | Damien Chazelle | Entertainment One | 153 410 | 96 |
| 28 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 149 549 | 79 |
| 29 | Fifty Shades Darker | 2017 | US / CN | James Foley | Paramount Pictures | 147 879 | 103 |
| 30 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 147 256 | 126 |
| 31 | Baby Driver | 2017 | GB INC / US | Edgar Wright | Sony Pictures | 147 028 | 82 |
| 32 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 120 010 | 135 |
| 33 | A Bad Moms Christmas | 2017 | US / CN | Jon Lucas, ... | Roadshow | 117 222 | 97 |
| 34 | Wonder | 2017 | US / HK | Stephen Chbosky | Roadshow | 112 872 | 106 |
| 35 | The Mummy | 2017 | US / CN | Alex Kurtzman | Paramount Pictures | 112 663 | 102 |
| 36 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 112 000 | 57 |
| 37 | Passengers | 2016 | US | Morten Tyldum | Roadshow | 106 712 | 104 |
| 38 | Captain Underpants: The ... | 2017 | US / CA / ... | David Soren | 20th Century Fox | 104 584 | 96 |
| 39 | Split | 2016 | US / JP | M. Night Shyamalan | Paramount Pictures | 103 235 | 59 |
| 40 | The LEGO Ninjago Movie | 2017 | US / DK | C. Bean, ... | Warner Bros. | 100 513 | 105 |
| 41 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 99 058 | 71 |
| 42 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 98 146 | 70 |
| 43 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 96 124 | 81 |
| 44 | The Big Sick | 2017 | US | M. Showalter | Roadshow | 95 593 | 100 |
| 45 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 94 703 | 99 |
| 46 | The Great Wall | 2016 | CN / US | Yimou Zhang | Paramount Pictures | 94 313 | 75 |
| 47 | Pork Pie | 2017 | NZ | Matt Murphy | StudioCanal | 92 520 | 105 |
| 48 | Their Finest | 2016 | GB / SE | Lone Scherfig | Transmission | 86 131 | 72 |
| 49 | Jumanji: Welcome to the Jungle | 2017 | US | Jake Kasdan | Sony Pictures | 84 884 | 98 |
| 50 | Ghost in the Shell | 2017 | US / CN / ... | R. Sanders | Paramount Pictures | 84 534 | 77 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

16.3. NZ - Market potential for European films

16.3.1. NZ - Market volume for European films

Table 200. NZ - Overview market volume for European films (2017)

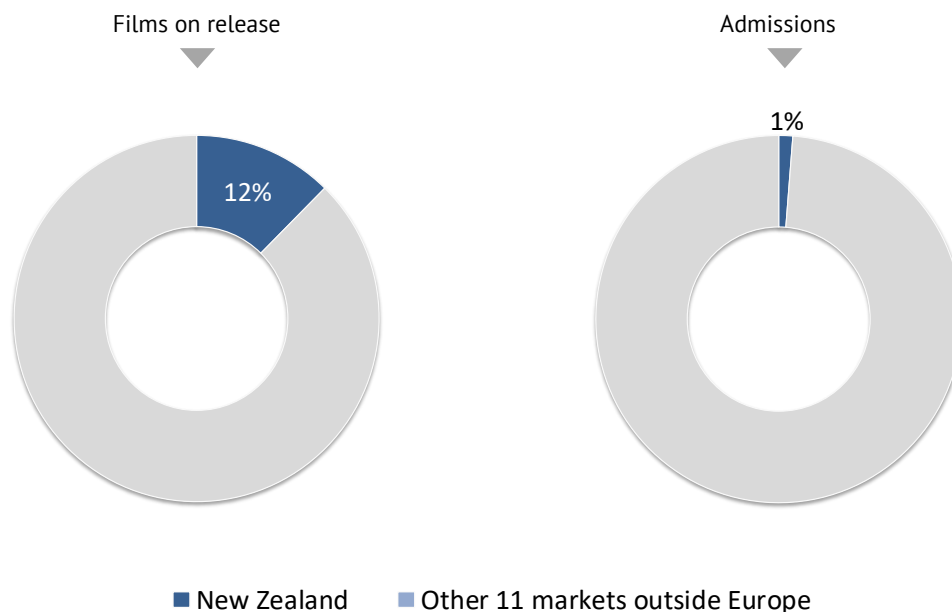
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-----------|-------------------|--------------|
| Admissions | 1 196 239 | 8% | 14 616 730 |
| GBO (in EUR) | 9 001 178 | 8% | 110 498 148 |
| Films on release | 83 | 20% | 425 |
| - First releases | 73 | 19% | 391 |
| - Other | 10 | 29% | 34 |
| Prints | 2 449 | 18% | 13 765 |
| Average admissions per first release | 15 858 | - | 35 240 |
| Average prints per first release | 32 | - | 33 |
| Average admissions per other release | 3 861 | - | 24 643 |
| Average prints per other release | 13 | - | 27 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 134. NZ - Weight of New Zealand as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



16.3.2. NZ - Concentration among European films

Table 201. NZ - Concentration of admissions and prints for European films (2017)

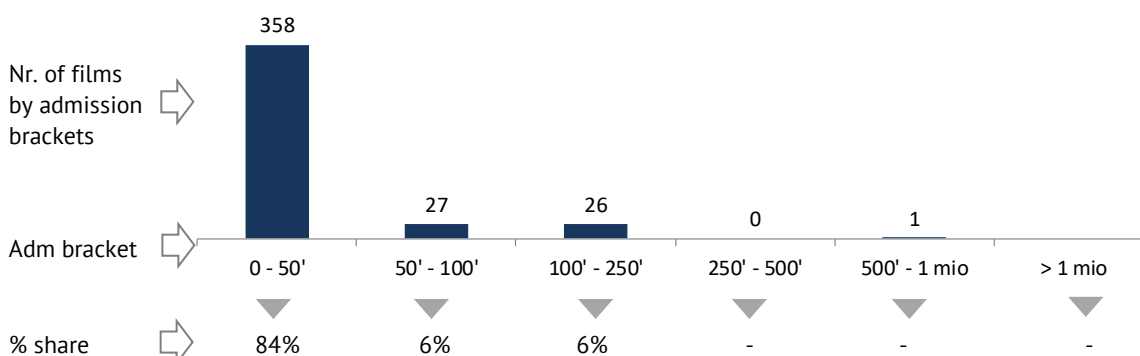
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 687 683 | 57% | 820 | 33% |
| Top 20 | 915 479 | 77% | 1 280 | 52% |
| Top 30 | 1 036 089 | 87% | 1 690 | 69% |
| Top 50 | 1 147 285 | 96% | 2 090 | 85% |
| Other 33 films | 48 954 | 4% | 359 | 15% |
| All films on release | 1 196 239 | 100% | 2 449 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 135. NZ - Number of European films on release by admission brackets (2017)

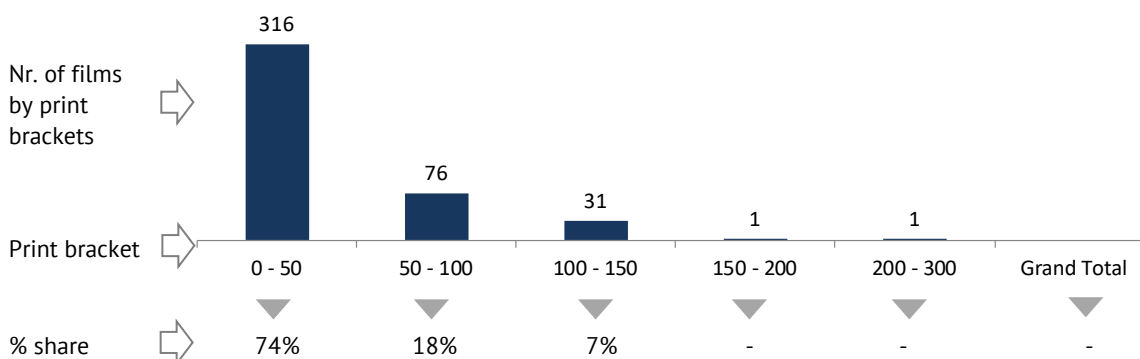
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 136. NZ - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



16.3.3. NZ - European films by country of origin

Table 202. NZ - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|------------------|---|-----------------------------------|
| 1 | GB United Kingdom | 913 094 | 76% | 11% |
| 2 | FR France | 199 949 | 17% | 5% |
| 3 | IE Ireland | 29 988 | 3% | 2% |
| 4 | BE Belgium | 19 037 | 2% | 0% |
| 5 | SE Sweden | 11 025 | 1% | 0% |
| 6 | TR Turkey | 7 558 | 1% | 0% |
| 7 | DE Germany | 7 282 | 1% | 1% |
| 8 | ES Spain | 7 156 | 1% | 0% |
| 9 | IT Italy | 1 150 | 0% | 0% |
| Total | | 1 196 239 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 203. NZ - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|------------------|----------------------------------|----------------------|
| 1 | GB | United Kingdom | 6 873 681 | 76% | 6% |
| 2 | FR | France | 1 500 593 | 17% | 1% |
| 3 | IE | Ireland | 227 139 | 3% | 0% |
| 4 | BE | Belgium | 142 780 | 2% | 0% |
| 5 | SE | Sweden | 85 765 | 1% | 0% |
| 6 | TR | Turkey | 55 304 | 1% | 0% |
| 7 | DE | Germany | 54 079 | 1% | 0% |
| 8 | ES | Spain | 53 049 | 1% | 0% |
| 9 | IT | Italy | 8 787 | 0% | 0% |
| Total | | | 9 001 178 | 100% | 8% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 204. NZ - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | GB | United Kingdom | 46 | 55% | 11% |
| 2 | FR | France | 20 | 24% | 5% |
| 3 | IE | Ireland | 7 | 8% | 2% |
| 4 | DE | Germany | 3 | 4% | 1% |
| 5 | SE | Sweden | 2 | 2% | 0% |
| 6 | ES | Spain | 2 | 2% | 0% |
| 7 | TR | Turkey | 1 | 1% | 0% |
| 8 | IT | Italy | 1 | 1% | 0% |
| 9 | BE | Belgium | 1 | 1% | 0% |
| Total | | | 83 | 100% | 20% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 205. NZ - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | GB | United Kingdom | 41 | 56% | 10% |
| 2 | FR | France | 18 | 25% | 5% |
| 3 | IE | Ireland | 6 | 8% | 2% |
| 4 | DE | Germany | 3 | 4% | 1% |
| 5 | SE | Sweden | 1 | 1% | 0% |
| 6 | IT | Italy | 1 | 1% | 0% |
| 7 | TR | Turkey | 1 | 1% | 0% |
| 8 | ES | Spain | 1 | 1% | 0% |
| 9 | BE | Belgium | 1 | 1% | 0% |
| Total | | | 73 | 100% | 19% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 206. NZ - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | GB | United Kingdom | 1 772 | 72% | 13% |
| 2 | FR | France | 397 | 16% | 3% |
| 3 | IE | Ireland | 106 | 4% | 1% |
| 4 | SE | Sweden | 54 | 2% | 0% |
| 5 | BE | Belgium | 46 | 2% | 0% |
| 6 | DE | Germany | 42 | 2% | 0% |
| 7 | TR | Turkey | 18 | 1% | 0% |
| 8 | ES | Spain | 11 | 0% | 0% |
| 9 | IT | Italy | 3 | 0% | 0% |
| Total | | | 2 449 | 100% | 18% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



16.3.4. NZ - Top European films 2013-2017

Table 207. NZ - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------------|------------|-------------------|-----------------|--------------------|------------|--------|
| 1 | Les Misérables | 2012 | GB / US | Tom Hooper | Paramount Pictures | 249 372 | n.a. |
| 2 | Rush | 2013 | GB INC / ... | Ron Howard | Universal Pictures | 65 457 | n.a. |
| 3 | About Time | 2013 | GB | Richard Curtis | Gussi | 61 480 | n.a. |
| 4 | Philomena | 2013 | GB / US / FR | Stephen Frears | Zima | 53 503 | n.a. |
| 5 | The World's End | 2013 | GB / US / JP | Edgar Wright | Quality Films | 53 297 | n.a. |
| 6 | I Give It a Year | 2013 | GB / FR / DE | Dan Mazer | Diamond Films | 52 233 | n.a. |
| 7 | Lo imposible | 2012 | ES / US | J. A. Bayona | Universal Pictures | 49 456 | n.a. |
| 8 | Song for Marion | 2012 | GB / DE | P. A. Williams | 20th Century Fox | 43 125 | n.a. |
| 9 | Barbara | 2012 | DE | C. Petzold | Star Distribution | 29 393 | n.a. |
| 10 | Anna Karenina | 2012 | GB | Joe Wright | Mantarraya | 28 582 | n.a. |
| 11 | Hyde Park on Hudson | 2012 | GB INC / US | Roger Michell | Gussi | 25 721 | n.a. |
| 12 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | Diamond Films | 23 173 | n.a. |
| 13 | La migliore offerta | 2013 | IT | G. Tornatore | Quality Films | 15 628 | n.a. |
| 14 | Seven Psychopaths | 2012 | GB INC / US | M. McDonagh | Zima | 15 357 | n.a. |
| 15 | Amour | 2012 | FR / DE / AT | M. Haneke | Star Distribution | 15 347 | n.a. |
| 16 | Les saveurs du Palais | 2012 | FR | C. Vincent | Nueva Era | 13 998 | n.a. |
| 17 | Great Expectations | 2012 | GB / US | Mike Newell | Gussi | 12 810 | n.a. |
| 18 | Kon-Tiki | 2012 | NO / GB / ... | E. Sandberg | Corazon Films | 12 315 | n.a. |
| 19 | The Sweeney | 2012 | GB | Nick Love | Nueva Era | 8 780 | n.a. |
| 20 | The Imposter | 2012 | GB | Bart Layton | Gussi | 7 837 | n.a. |
| 21 | La cage dorée | 2013 | FR | Ruben Alves | Nueva Era | 7 556 | n.a. |
| 22 | Jagten | 2012 | DK / SE | T. Vinterberg | Dragon Multimedia | 6 371 | n.a. |
| 23 | Dans la maison | 2012 | FR | François Ozon | Nueva Era | 6 076 | n.a. |
| 24 | Alan Partridge | 2013 | GB / FR | Declan Lowney | Gussi | 5 632 | n.a. |
| 25 | Only God Forgives | 2013 | DK / FR / ... | N. Winding Refn | Nueva Era | 5 596 | n.a. |
| 26 | Filth | 2013 | GB / DE / ... | Jon S. Baird | Mantarraya | 5 536 | n.a. |
| 27 | Thérèse Desqueyroux | 2012 | FR | Claude Miller | Mantarraya | 4 869 | n.a. |
| 28 | Les adieux à la reine | 2012 | FR / ES | Benoît Jacquot | Corazon Films | 4 754 | n.a. |
| 29 | Le fils de l'autre | 2012 | FR | Lorraine Levy | Canana | 4 427 | n.a. |
| 30 | Bekas | 2012 | SE / FI / IQ | Karzan Kader | Quality Films | 4 346 | n.a. |
| 31 | Private Peaceful | 2012 | GB | Pat O'Connor | Nueva Era | 4 124 | n.a. |
| 32 | Menú degustació | 2013 | ES | Roger Gual | Cineteca Nacional | 3 961 | n.a. |
| 33 | Cherchez Hortense | 2012 | FR | Pascal Bonitzer | Quality Films | 3 848 | n.a. |
| 34 | Une Estonienne à Paris | 2012 | FR / EE / BE | Ilmar Raag | Sony Pictures | 3 817 | n.a. |
| 35 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | Canana | 3 776 | n.a. |
| 36 | Mr. Morgan's Last Love | 2013 | DE / BE / ... | S. Nettelbeck | Nueva Era | 3 759 | n.a. |
| 37 | The Christmas Candle | 2013 | GB / US | J. Stephenson | Canibal | 3 423 | n.a. |
| 38 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Canibal | 3 388 | n.a. |
| 39 | Blancanieves | 2012 | ES / FR | Pablo Berger | Dragon Multimedia | 3 105 | n.a. |
| 40 | Exhibition on Screen: Manet ... | 2013 | GB | P. Grabsky, ... | Zima | 3 067 | n.a. |
| 41 | Ping Pong | 2012 | GB | Hugh Hartford | Cineteca Nacional | 3 040 | n.a. |
| 42 | Broken | 2012 | GB | Rufus Norris | Cineteca Nacional | 2 804 | n.a. |
| 43 | Die verlorene Zeit | 2011 | DE | Anna Justice | Cineteca Nacional | 2 746 | n.a. |
| 44 | Tu seras mon fils | 2011 | FR | Gilles Legrand | Cineteca Nacional | 2 436 | n.a. |
| 45 | Camille redouble | 2012 | FR | Noémie Lvovsky | Cineteca Nacional | 2 405 | n.a. |
| 46 | Venuto al mondo | 2012 | IT / ES | S. Castellitto | Axolote Cine | 2 376 | n.a. |
| 47 | Exhibition on Screen: Munch 150 | 2013 | GB | Ben Harding | Nueva Era | 1 902 | n.a. |
| 48 | The Weight of Elephants | 2013 | DK / NZ / ... | D. Borgman | Nueva Era | 1 844 | n.a. |
| 49 | Exhibition on Screen: Vermeer ... | 2013 | GB | P. Grabsky, ... | Nueva Era | 1 809 | n.a. |
| 50 | Parlez-moi de vous | 2012 | FR | Pierre Pinaud | Nueva Era | 1 740 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 208. NZ - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Philomena | 2013 | GB / US / FR | Stephen Frears | Rialto/Hopscotch | 176 700 | n.a. |
| 2 | Mrs. Brown's Boys D'Movie | 2014 | GB / IE | Ben Kellett | Paramount Pictures | 128 868 | n.a. |
| 3 | Lucy | 2014 | FR | Luc Besson | Paramount Pictures | 88 717 | n.a. |
| 4 | Paddington | 2014 | GB / FR | Paul King | StudioCanal | 67 766 | n.a. |
| 5 | Pride | 2014 | GB / FR | M. Warchus | Entertainment One | 61 866 | n.a. |
| 6 | Sunshine on Leith | 2013 | GB | Dexter Fletcher | Entertainment One | 40 972 | n.a. |
| 7 | The Inbetweeners Movie 2 | 2014 | GB | D. Beesley, ... | Roadshow | 38 847 | n.a. |
| 8 | The House of Magic | 2013 | BE | J. Degruson, ... | StudioCanal | 34 044 | n.a. |
| 9 | Calvary | 2014 | IE / GB | J. M. McDonagh | Transmission/Madm | 32 091 | n.a. |
| 10 | Cuban Fury | 2014 | GB | James Griffiths | StudioCanal | 31 946 | n.a. |
| 11 | What We Did on Our Holiday | 2014 | GB | A. Hamilton, ... | Transmission/Madm | 31 094 | n.a. |
| 12 | Grace of Monaco | 2014 | FR / US / ... | Olivier Dahan | Entertainment One | 29 190 | n.a. |
| 13 | Belle | 2013 | GB | Amma Asante | Roadshow/Icon | 28 524 | n.a. |
| 14 | The Trip to Italy | 2014 | GB | M. Winterbottom | Madman Cinema | 25 103 | n.a. |
| 15 | The Two Faces of January | 2014 | GB / FR / US | Hossein Amini | StudioCanal | 23 912 | n.a. |
| 16 | Love, Rosie | 2014 | DE / GB | Christian Ditter | StudioCanal | 23 323 | n.a. |
| 17 | Ida | 2013 | PL / DK | P. Pawlikowski | Curious Films | 20 782 | n.a. |
| 18 | Hundraåringen som klev ... | 2013 | SE | Felix Herngren | StudioCanal | 18 151 | n.a. |
| 19 | The Invisible Woman | 2013 | GB | Ralph Fiennes | Entertainment One | 12 228 | n.a. |
| 20 | Le Week-End | 2013 | GB / FR | Roger Michell | Transmission/Madm | 11 262 | n.a. |
| 21 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Transmission/Madm | 10 351 | n.a. |
| 22 | La cage dorée | 2013 | FR | Ruben Alves | Palace/Madman | 9 671 | n.a. |
| 23 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Palace/Madman | 8 209 | n.a. |
| 24 | Hector and the Search for ... | 2014 | DE / CA / ... | Peter Chelsom | Becker Film Group | 8 033 | n.a. |
| 25 | The Selfish Giant | 2013 | GB | Clio Barnard | Rialto | 6 136 | n.a. |
| 26 | A Most Wanted Man | 2014 | GB / US / DE | Anton Corbijn | Roadshow | 5 104 | n.a. |
| 27 | Le passé | 2013 | FR / IT | Asghar Farhadi | Transmission/Madm | 4 638 | n.a. |
| 28 | Jimmy's Hall | 2014 | GB / IE / FR | Ken Loach | Rialto | 4 544 | n.a. |
| 29 | Ernest & Celestine | 2012 | FR / BE / LU | S. Aubier, ... | Rialto | 4 478 | n.a. |
| 30 | Postman Pat: The Movie | 2014 | GB | Mike Disa | Pinnacle Films | 3 864 | n.a. |
| 31 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Madman Cinema | 3 625 | n.a. |
| 32 | Locke | 2013 | GB INC / US | Steven Knight | Madman Cinema | 3 232 | n.a. |
| 33 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | Transmission/Madm | 3 154 | n.a. |
| 34 | A Promise | 2013 | FR / BE | Patrice Leconte | Vendetta Films | 2 721 | n.a. |
| 35 | Night Train to Lisbon | 2013 | DE / CH / PT | Bille August | Pinnacle Films | 2 710 | n.a. |
| 36 | Kvinden i buret | 2013 | DK / DE / SE | M. Nørgaard | Madman Cinema | 2 583 | n.a. |
| 37 | Le temps de l'aventure | 2013 | FR / BE / IE | Jérôme Bonnell | Rialto | 2 536 | n.a. |
| 38 | Elle s'en va | 2013 | FR | E. Bercot | Umbrella | 2 413 | n.a. |
| 39 | The Broken Circle Breakdown | 2012 | BE / NL | F. Van Groeningen | Entertainment One | 2 385 | n.a. |
| 40 | Good Vibrations | 2012 | GB / IE | L. Barros D'Sa, ... | Curious Films | 2 333 | n.a. |
| 41 | Paris Follies | 2014 | FR | Marc Fitoussi | Palace/Madman | 1 771 | n.a. |
| 42 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Curious Films | 1 627 | n.a. |
| 43 | The Spirit of '45 | 2013 | GB | Ken Loach | Rialto | 1 487 | n.a. |
| 44 | La grande boucle | 2013 | FR | Laurent Tuel | Vendetta Films | 1 450 | n.a. |
| 45 | One Chance | 2013 | GB INC / US | David Frankel | Roadshow | 1 384 | n.a. |
| 46 | Eyjafjallajökull | 2013 | FR | Alexandre Coffre | Pinnacle Films | 1 328 | n.a. |
| 47 | Rock the Casbah | 2013 | FR / MA | Laila Marrakchi | Pinnacle Films | 1 301 | n.a. |
| 48 | Quai d'Orsay | 2013 | FR | B. Tavernier | Curious Films | 1 218 | n.a. |
| 49 | 20,000 Days on Earth | 2014 | GB | Iain Forsyth, ... | Madman Cinema | 1 168 | n.a. |
| 50 | Maya the Bee Movie | 2014 | DE / AU | Alexs Stadermann | | 1 096 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 209. NZ - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---|------------|-------------------|-------------------------|---------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | O. Megaton | 20th Century Fox | 182 401 | 90 |
| 2 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Paramount Pictures | 115 426 | 79 |
| 3 | Paddington | 2014 | GB / FR | Paul King | StudioCanal | 88 186 | 91 |
| 4 | Noble | 2014 | GB / VN | Stephen Bradley | Rialto | 59 413 | 67 |
| 5 | A Royal Night Out | 2015 | GB | Julian Jarrold | Paramount Pictures | 55 758 | 91 |
| 6 | Man Up | 2015 | GB / FR | Ben Palmer | StudioCanal | 53 923 | 58 |
| 7 | Shaun the Sheep Movie | 2015 | GB | M. Burton, ... | StudioCanal | 52 737 | 82 |
| 8 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Transmission/Madman | 45 164 | 46 |
| 9 | Amy | 2015 | GB / US | Asif Kapadia | Entertainment One | 39 218 | 43 |
| 10 | A Little Chaos | 2014 | GB | Alan Rickman | Transmission/Madman | 26 669 | 39 |
| 11 | What We Did on Our Holiday | 2014 | GB | A. Hamilton, ... | Transmission/Madman | 25 751 | 44 |
| 12 | Learning to Drive | 2014 | GB / US | Isabel Coixet | Madman Cinema | 25 344 | 36 |
| 13 | Testament of Youth | 2014 | GB | James Kent | Transmission/Madman | 20 279 | 48 |
| 14 | Dior and I | 2014 | FR | Frédéric Tcheng | Madman Cinema | 18 085 | 23 |
| 15 | Miss You Already | 2015 | GB | C. Hardwicke | Entertainment One | 17 176 | 66 |
| 16 | Suffragette | 2015 | GB | Sarah Gavron | Transmission | 16 833 | 56 |
| 17 | The Salt of the Earth | 2014 | FR / BR / IT | J. Ribeiro Salgado, ... | Madman Cinema | 13 777 | 23 |
| 18 | Mandariinid | 2013 | EE / GE | Zaza Urushadze | Rialto | 13 248 | 25 |
| 19 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | StudioCanal | 12 051 | 47 |
| 20 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | StudioCanal | 11 622 | 38 |
| 21 | Madame Bovary | 2014 | DE / BE / US | Sophie Barthes | Transmission/Madman | 11 067 | 33 |
| 22 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Roadshow/Icon | 10 845 | 11 |
| 23 | The Vatican Museums 3D | 2014 | GB / IT | M. Pianigiani | Rialto | 10 015 | 36 |
| 24 | Samba | 2014 | FR | O. Nakache, ... | Transmission/Madman | 9 783 | 25 |
| 25 | We Are Your Friends | 2015 | GB / FR / US | Max Joseph | StudioCanal | 9 600 | 51 |
| 26 | X+Y | 2014 | GB | M. Matthews | Pinnacle Films | 9 338 | 39 |
| 27 | La isla mínima | 2014 | ES | A. Rodríguez | Vendetta Films | 9 036 | 19 |
| 28 | Turist | 2014 | SE / DK / ... | Ruben Östlund | Rialto | 8 385 | 24 |
| 29 | Macbeth | 2015 | GB / FR | Justin Kurzel | Transmission/Madman | 7 784 | 15 |
| 30 | Leviathan | 2014 | RU | A. Zvyagintsev | Palace Films | 7 346 | 8 |
| 31 | The program | 2015 | GB / FR | Stephen Frears | StudioCanal | 6 655 | 38 |
| 32 | Roger Waters the Wall | 2014 | GB | S. Evans, ... | Rialto | 6 235 | 44 |
| 33 | Still Life | 2013 | GB / IT | U. Pasolini | Palace Films | 5 821 | 8 |
| 34 | Queen and Country | 2014 | IE / RO / ... | John Boorman | Rialto | 4 944 | 38 |
| 35 | Elser | 2015 | DE | O. Hirschbiegel | StudioCanal | 4 059 | 22 |
| 36 | Exhibition on Screen: The Impressionists 2015 | 2015 | GB | Phil Grabsky | Rialto | 3 688 | 17 |
| 37 | Kidnapping Mr. Heineken | 2015 | BE / NL / ... | D. Alfredson | Becker Film Group | 3 655 | 26 |
| 38 | Gemma Boveri | 2014 | FR | Anne Fontaine | Regency Film | 3 629 | 16 |
| 39 | Vivir es fácil con los ojos cerrados | 2013 | ES | David Trueba | Palace Films | 3 196 | 8 |
| 40 | Loin des hommes | 2014 | FR | David Oelhoffen | Palace Films | 3 122 | 8 |
| 41 | Exhibition on Screen: Vincent Van Gogh - A New Way of ... | 2015 | GB | Phil Grabsky | Rialto | 2 934 | 20 |
| 42 | Bon Retablissement | 2014 | FR | Jean Becker | Rialto | 2 929 | 21 |
| 43 | London Road | 2015 | GB | Rufus Norris | Rialto | 2 921 | 20 |
| 44 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Palace/Madman | 2 794 | 14 |
| 45 | David Bowie Is | 2014 | GB | H. Hamilton | RealD Inc. | 2 464 | 22 |
| 46 | Pride | 2014 | GB / FR | M. Warchus | Entertainment One | 2 209 | 16 |
| 47 | Paris Folies | 2014 | FR | Marc Fitoussi | Palace/Madman | 1 770 | 12 |
| 48 | The Falling | 2014 | GB | Carol Morley | Vendetta Films | 1 737 | 11 |
| 49 | Kis Uykusu | 2014 | TR / FR / DE | N. Bilge Ceylan | Rialto | 1 502 | 6 |
| 50 | Listen to Me Marlon | 2015 | GB | Stevan Riley | Rialto | 1 283 | 10 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 210. NZ - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--|------------|-------------------|---------------------|------------------------|------------|--------|
| 1 | Bridget Jones's Baby | 2016 | GB / US / FR | S. Maguire | Paramount Pictures | 265 631 | 114 |
| 2 | The Lady in the Van | 2015 | GB | N. Hytner | Entertainment One | 208 615 | 93 |
| 3 | Absolutely Fabulous: The Movie | 2016 | GB INC / US | M. Fletcher | 20th Century Fox | 129 991 | 104 |
| 4 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Transmission | 102 018 | 60 |
| 5 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 89 598 | 92 |
| 6 | Florence Foster Jenkins | 2016 | GB | S. Frears | Entertainment One | 74 025 | 96 |
| 7 | Eye in the Sky | 2015 | GB | Gavin Hood | Entertainment One | 54 561 | 54 |
| 8 | Dad's Army | 2016 | GB | Oliver Parker | Paramount Pictures | 49 803 | 94 |
| 9 | Suffragette | 2015 | GB | Sarah Gavron | Transmission | 46 331 | 62 |
| 10 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Transmission | 42 383 | 59 |
| 11 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Paramount Pictures | 36 618 | 69 |
| 12 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Transmission | 35 291 | 69 |
| 13 | Sing Street | 2016 | IE / GB / US | John Carney | Roadshow/Hopscotch | 33 301 | 42 |
| 14 | I, Daniel Blake | 2016 | GB / FR / BE | Ken Loach | Transmission | 31 325 | 45 |
| 15 | 45 Years | 2015 | GB | Andrew Haigh | Madman Cinema | 26 407 | 34 |
| 16 | Carol | 2015 | GB / US / AU | Todd Haynes | Transmission | 24 350 | 44 |
| 17 | Dough | 2015 | GB / HU | J. Goldschmidt | RealD Inc. | 23 535 | 39 |
| 18 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | StudioCanal | 22 267 | 46 |
| 19 | The Carer | 2016 | GB / HU | János Edelényi | RealD Inc. | 17 611 | 40 |
| 20 | David Brent: Life on the Road | 2016 | GB INC / US | Ricky Gervais | Entertainment One | 17 406 | 75 |
| 21 | Golden Years | 2016 | GB | John Miller | Rialto | 16 629 | 53 |
| 22 | Phoenix | 2014 | DE / PL | C. Petzold | Madman Cinema | 13 711 | 21 |
| 23 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Palace/Madman | 12 624 | 24 |
| 24 | Im Labyrinth des Schweigens | 2014 | DE | G. Ricciarelli | Madman Cinema | 11 823 | 17 |
| 25 | Hrútar | 2015 | IS / DK / ... | G. Hákonarson | Palace/Madman | 10 234 | 21 |
| 26 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | StudioCanal | 9 767 | 46 |
| 27 | Bastille Day | 2016 | GB INC / ... | James Watkins | StudioCanal | 8 763 | 35 |
| 28 | A Bigger Splash | 2015 | IT | L. Guadagnino | StudioCanal | 8 744 | 30 |
| 29 | Dancer | 2016 | GB INC / US | Steven Cantor | Vendetta Films | 8 003 | 28 |
| 30 | My Scientology Movie | 2015 | GB / US | John Dower | Madman Cinema | 5 353 | 11 |
| 31 | Painting the Modern Garden: Monet to Matisse | 2016 | GB | D. Bickerstaff, ... | RealD Inc. | 4 885 | 22 |
| 32 | Blood Father | 2016 | FR | J.-F. Richet | Icon Film Distribution | 4 617 | 21 |
| 33 | Julieta | 2016 | ES | P. Almodóvar | Transmission | 4 585 | 12 |
| 34 | Sunset Song | 2015 | GB / LU | T. Davies | Madman Cinema | 4 451 | 23 |
| 35 | Exhibition On Screen: Florence ... | 2015 | IT | Luca Viotto | RealD Inc. | 4 440 | 18 |
| 36 | One More Time with Feeling | 2016 | GB / FR | A. Dominik | Picturehouse | 3 539 | 5 |
| 37 | Leonardo da Vinci - Il genio ... | 2016 | IT | Luca Lucini, ... | RealD Inc. | 3 395 | 21 |
| 38 | Crossing Rachmaninoff | 2015 | IT / NZ | R. Tansley | RealD Inc. | 3 117 | 23 |
| 39 | Francisco - El Padre Jorge | 2015 | ES / AR / IT | B. Docampo Feijóo | Vendetta Films | 3 006 | 14 |
| 40 | Liza | 1972 | IT / FR | Marco Ferreri | Crow McNally Films | 2 743 | 14 |
| 41 | The rehearsal | 2015 | ES | Lluís Baulida | Transmission | 2 740 | 15 |
| 42 | Så ock på jorden | 2015 | SE / NO | Kay Pollak | Madman Cinema | 2 740 | 15 |
| 43 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | Transmission | 2 697 | 16 |
| 44 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Rialto | 2 558 | 33 |
| 45 | Renoir: Revered And Reviled | 2016 | GB | Phil Grabsky | RealD Inc. | 2 134 | 24 |
| 46 | St. Peter's and the Papal ... | 2016 | IT | Luca Viotto | RealD Inc. | 2 090 | 23 |
| 47 | Doctor Who: The Power of the ... | 2016 | GB | C. Barry | Independent | 1 895 | 48 |
| 48 | Miss Saigon: 25th Anniversary | 2016 | GB | Brett Sullivan | Paramount Pictures | 1 883 | 26 |
| 49 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | StudioCanal | 1 871 | 17 |
| 50 | Supersonic | 2016 | GB | Mat Whitecross | Madman Cinema | 1 844 | 21 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 211. NZ - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------------|------------|-------------------|------------------|------------------------|------------|--------|
| 1 | Victoria & Abdul | 2017 | GB / US | S. Frears | Paramount Pictures | 167 619 | 127 |
| 2 | Their Finest | 2016 | GB / SE | Lone Scherfig | Transmission | 86 131 | 72 |
| 3 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 65 210 | 72 |
| 4 | Viceroy's House | 2017 | GB / IN / SE | G. Chadha | Transmission | 63 199 | 79 |
| 5 | Hampstead | 2017 | GB / BE | Joel Hopkins | Entertainment One | 62 549 | 77 |
| 6 | Ballerina | 2016 | FR / CA | E. Summer, ... | StudioCanal | 56 063 | 70 |
| 7 | A Street Cat Named Bob | 2016 | GB | R. Spottiswoode | Sony Pictures | 54 009 | 42 |
| 8 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Entertainment One | 53 404 | 126 |
| 9 | My Cousin Rachel | 2017 | GB INC / US | Roger Michell | 20th Century Fox | 42 799 | 50 |
| 10 | Paddington 2 | 2017 | GB / FR | Paul King | StudioCanal | 36 700 | 105 |
| 11 | Churchill | 2017 | GB | J. Teplitzky | Transmission | 36 360 | 46 |
| 12 | Goodbye Christopher Robin | 2017 | GB INC / US | Simon Curtis | 20th Century Fox | 35 929 | 86 |
| 13 | The Trip to Spain | 2017 | GB | M. Winterbottom | Madman Cinema | 23 154 | 44 |
| 14 | The Time of Their Lives | 2017 | GB | Roger Goldby | Rialto | 22 846 | 54 |
| 15 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Rialto | 21 405 | 40 |
| 16 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Transmission | 20 447 | 47 |
| 17 | Whisky Galore | 2016 | GB | G. MacKinnon | Vendetta Films | 19 180 | 36 |
| 18 | The Son of Bigfoot | 2017 | BE / FR | J. Degruson, ... | StudioCanal | 19 037 | 46 |
| 19 | Denial | 2016 | GB INC / US | Mick Jackson | Entertainment One | 15 538 | 32 |
| 20 | Alone in Berlin | 2016 | GB / FR / DE | Vincent Perez | Icon Film Distribution | 13 900 | 29 |
| 21 | Madame | 2017 | FR | Amanda Sthers | StudioCanal | 13 706 | 23 |
| 22 | Médecin de campagne | 2016 | FR | Thomas Liti | Madman Cinema | 13 336 | 25 |
| 23 | Rosalie Blum | 2015 | FR | J. Rappeneau | Palace Films | 13 081 | 9 |
| 24 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | Vendetta Films | 12 739 | 28 |
| 25 | Maudie | 2016 | IE / CA | Aisling Walsh | Transmission | 12 243 | 35 |
| 26 | The Man Who Invented Christmas | 2017 | GB / IE / ... | Bharat Nalluri | Icon Film Distribution | 11 942 | 65 |
| 27 | The Sense of an Ending | 2017 | GB | Ritesh Batra | Roadshow | 11 460 | 121 |
| 28 | Another Mother's Son | 2017 | GB | C. Menaul | Rialto | 11 376 | 26 |
| 29 | Tulip Fever | 2017 | GB INC / US | J. Chadwick | Roadshow | 11 289 | 51 |
| 30 | The Journey | 2016 | GB INC / US | Nick Hamm | Madman Cinema | 9 438 | 27 |
| 31 | The Eagle Huntress | 2016 | GB / MN / US | Otto Bell | Sony Pictures | 9 215 | 12 |
| 32 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Rialto | 7 753 | 31 |
| 33 | Kedi | 2016 | TR / US | Torun Ceyda | High Gloss | 7 558 | 18 |
| 34 | A Date for Mad Mary | 2016 | IE | D. Thornton | Rialto | 7 420 | 17 |
| 35 | Tommy's Honour | 2016 | GB INC / US | Jason Connery | Transmission | 7 173 | 29 |
| 36 | El olivo | 2016 | ES / DE | Iciar Bollain | Independent | 6 885 | 8 |
| 37 | Dancer | 2016 | GB INC / US | Steven Cantor | Vendetta Films | 6 595 | 28 |
| 38 | The Hippopotamus | 2017 | GB | John Jencks | Rialto | 5 797 | 32 |
| 39 | Chocolat | 2016 | FR | Roschdy Zem | Transmission | 5 323 | 15 |
| 40 | 6 Days | 2017 | GB / NZ | Toa Fraser | Transmission | 5 308 | 31 |
| 41 | Personal Shopper | 2016 | FR / DE / CZ | Olivier Assayas | Rialto | 5 282 | 19 |
| 42 | Lady Macbeth | 2016 | GB | W. Oldroyd | Rialto | 5 095 | 28 |
| 43 | Handsome Devil | 2016 | IE | John Butler | Rialto | 5 032 | 25 |
| 44 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Madman Cinema | 4 252 | 15 |
| 45 | Frantz | 2016 | FR / DE | François Ozon | Rialto | 4 141 | 9 |
| 46 | Final Portrait | 2017 | GB INC / US | Stanley Tucci | Transmission | 3 940 | 14 |
| 47 | Exhibition on Screen: I, Claude Monet | 2017 | GB | Phil Grabsky | Rialto | 3 849 | 22 |
| 48 | Polina, danser sa vie | 2016 | FR | A. Preljocaj | Rialto | 3 814 | 17 |
| 49 | I Am Not Your Negro | 2016 | FR / US / ... | Raoul Peck | Madman Cinema | 3 492 | 7 |
| 50 | Borg McEnroe | 2017 | SE / DK / FI | Janus Metz | Vendetta Films | 3 272 | 23 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



16.3.5. NZ - Who is distributing European films?

Table 212. NZ - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|------|---------------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Transmission | 244 464 | 20% | 34% | 13 | 16% | 421 | 17% |
| 2 | Paramount Pictures | 167 619 | 14% | 7% | 1 | 1% | 127 | 5% |
| 3 | Rialto | 132 742 | 11% | 69% | 26 | 31% | 534 | 22% |
| 4 | Sony Pictures | 131 911 | 11% | 10% | 5 | 6% | 134 | 5% |
| 5 | Entertainment One | 131 491 | 11% | 34% | 3 | 4% | 235 | 10% |
| 6 | StudioCanal | 127 560 | 11% | 36% | 8 | 10% | 262 | 11% |
| 7 | 20th Century Fox | 78 728 | 7% | 4% | 2 | 2% | 136 | 6% |
| 8 | Madman Cinema | 57 559 | 5% | 38% | 8 | 10% | 132 | 5% |
| 9 | Vendetta Films | 41 786 | 3% | 32% | 4 | 5% | 115 | 5% |
| 10 | Icon Film Distribution | 26 099 | 2% | 51% | 3 | 4% | 95 | 4% |
| | Other distributors | 56 280 | 5% | 1% | 10 | 12% | 258 | 11% |
| | Total distributors | 1 196 239 | 100% | 8% | 83 | 100% | 2 449 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



17. MARKET PROFILE: UNITED STATES

17.1. US - 2017 at a glance

Table 213. US - Cinema market at a glance (2017)

| | | | |
|--|--------|--|---------|
| Population (in millions) | 325.9 | Theatrical feature films produce | 821 |
| GDP per capita (in EUR) | 52 771 | Theatrical first releases in market | 665 |
| Screens | 40 393 | Gross box office (in M EUR) | 9 335.3 |
| Digital screens | 43 216 | Admissions (in millions) | 1 216.8 |
| Screens per million inhabitants | 133 | Avg ticket price (in EUR) | 7.7 |

Source: IMF, MPAA, European Audiovisual Observatory / LUMIERE, Comscore

Table 214. US - Benchmark (2017)

| | MX | RU | BR | US | CN |
|--------------------------------------|--------------|--------------|--------------|------------------|----------------|
| Population in mio | 123.5 | 144.3 | 207.7 | 325.9 | 1 390.1 |
| Screens | 6 633 | 4 796 | 3 220 | 40 393 | 50 776 |
| Screens per million inhabitants | 54 | 33 | 16 | 124 | 37 |
| Admissions in millions | 338.0 | 211.3 | 181.3 | 1 216.8 | 1 620.0 |
| Admissions per capita | 2.7 | 1.5 | 0.9 | 3.7 | 1.2 |
| Admissions per screen | 37 391 | 37 668 | 67 153 | 35 952 | 38 462 |
| GBO in MEUR | 756.9 | 811.5 | 755.9 | 9 335.3 | 7 339.7 |
| Average ticket price in EUR | 2.2 | 3.8 | 4.2 | 7.7 | 4.5 |
| Film releases ¹⁾ | 563 | 659 | 623 | 839 | 938 |
| Admissions per release ¹⁾ | 602 356 | 322 112 | 283 456 | 1 306 911 | 1 612 039 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

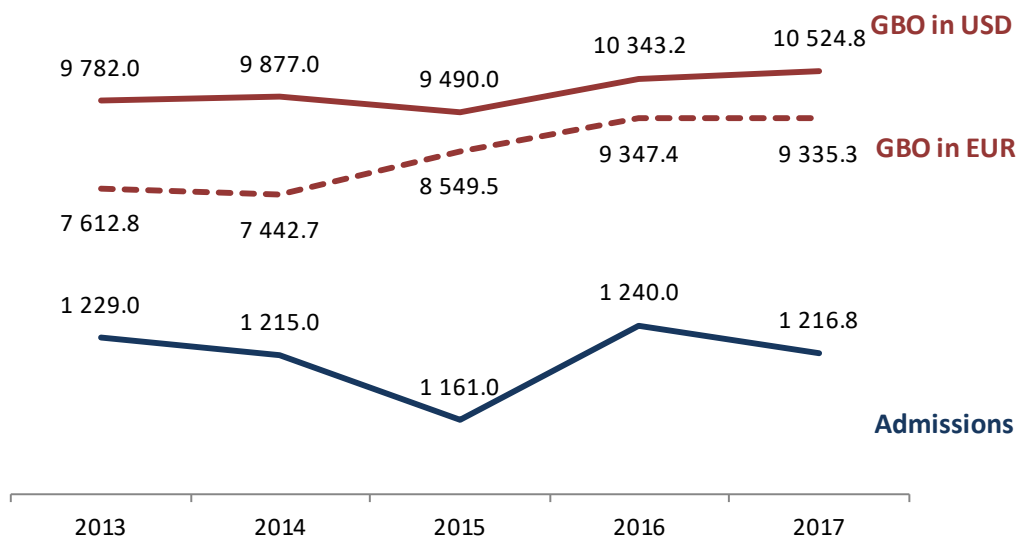


17.2. US - General market characteristics

17.2.1. US - Market trends

Figure 137. US - Box office trend (2013-2017)

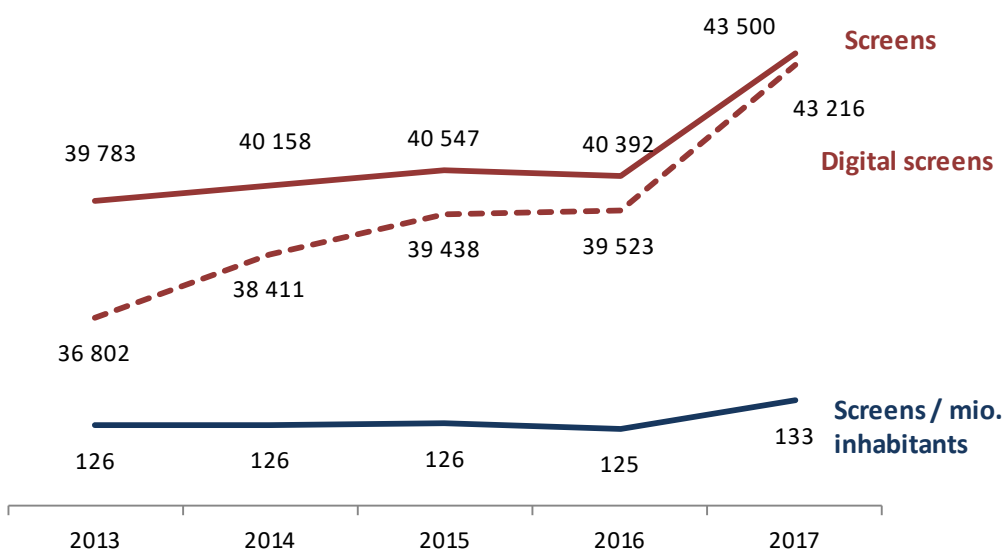
In millions; GBO in EUR converted at average annual bid rate.



Source: MPAA

Figure 138. US - Screen development (2013-2017)

Screens in units; Inhabitants in millions.

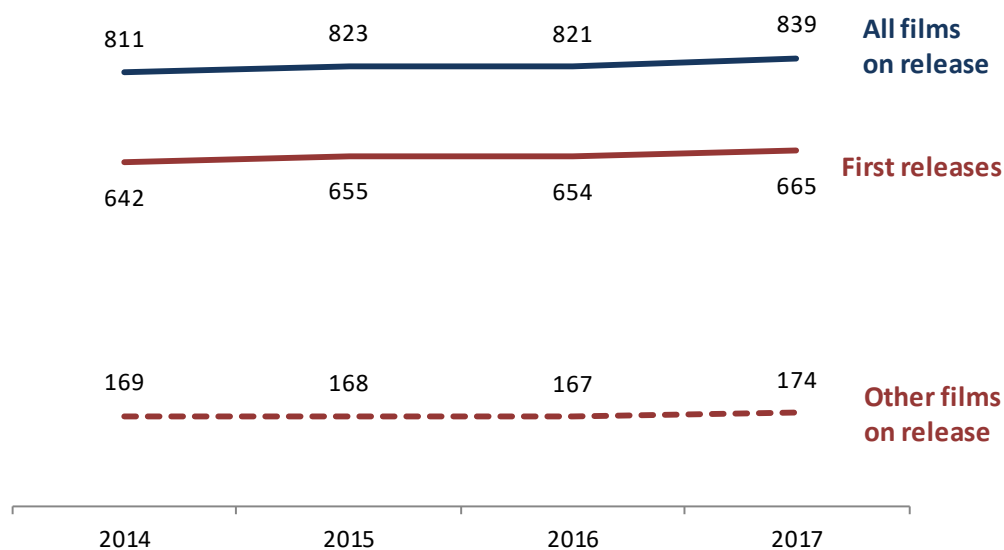


Source: MPAA



Figure 139. US - Development of film releases (2014-2017)

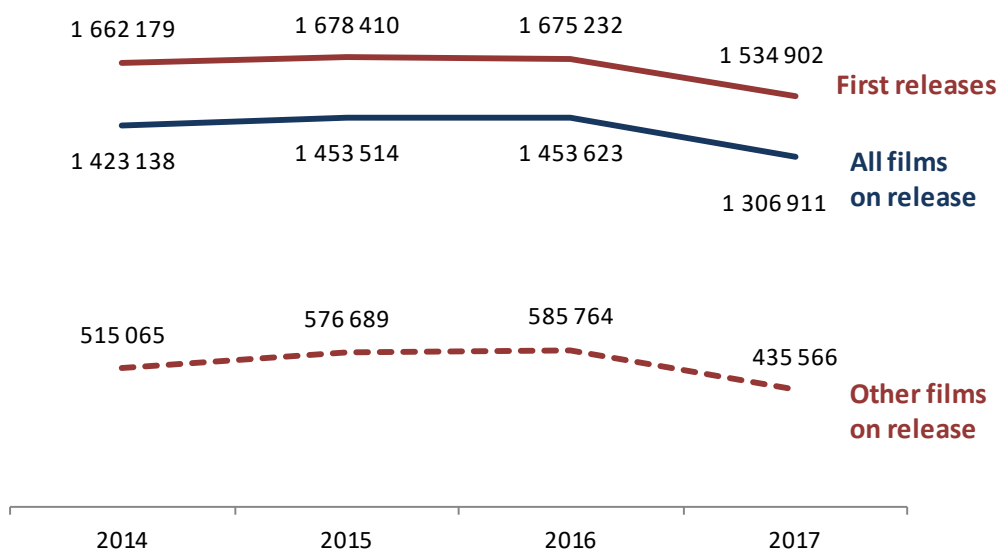
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 140. US - Average admissions per film (2014-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



17.2.2. US - Market concentration in 2017

Table 215. US - Concentration of admissions and prints (2017)

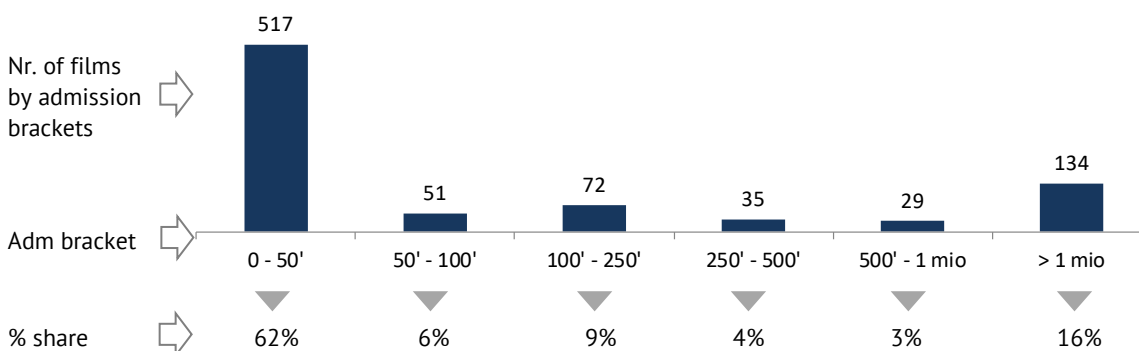
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 352 879 931 | 32% | n.a. | n.a. |
| Top 20 | 535 504 152 | 49% | n.a. | n.a. |
| Top 30 | 659 497 165 | 60% | n.a. | n.a. |
| Top 50 | 814 480 873 | 74% | n.a. | n.a. |
| Top 100 | 992 392 839 | 91% | n.a. | n.a. |
| Other 739 films | 104 105 547 | 9% | n.a. | n.a. |
| All films on release | 1 096 498 386 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 141. US - Number of films on release by admission brackets (2017)

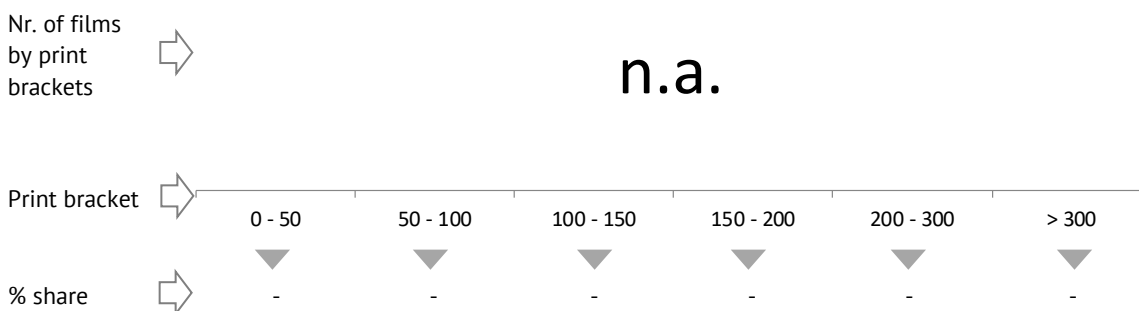
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 142. US - Number of films on release by print brackets (2017)

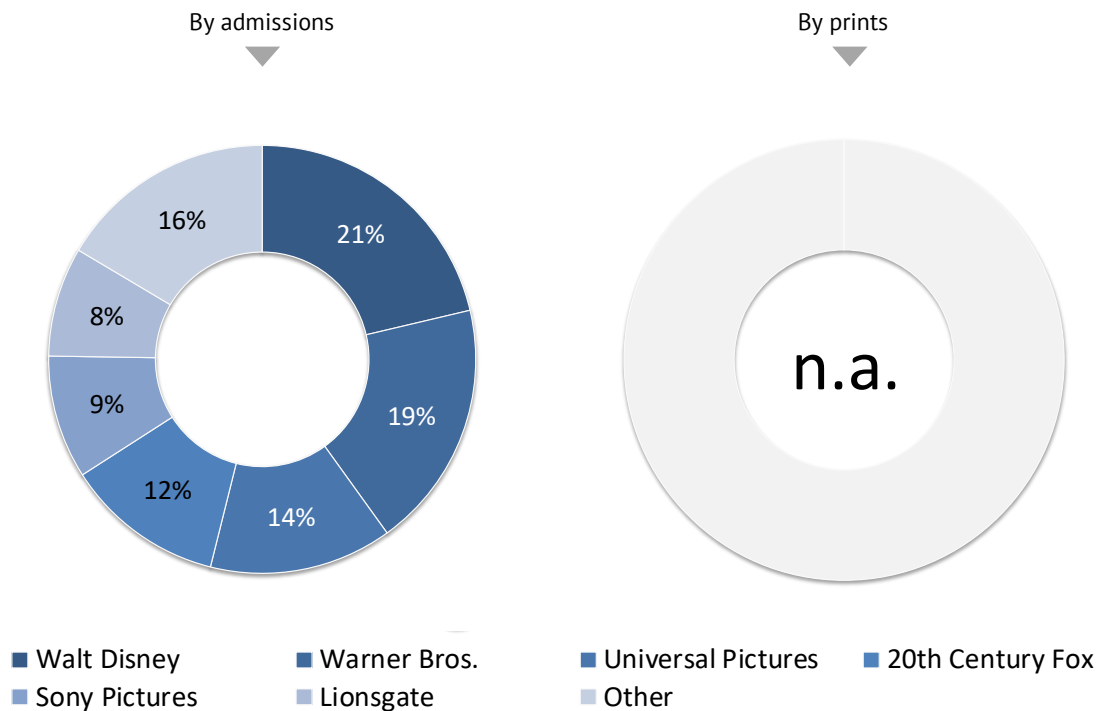
Print brackets in units.



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 143. US - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 216. US - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

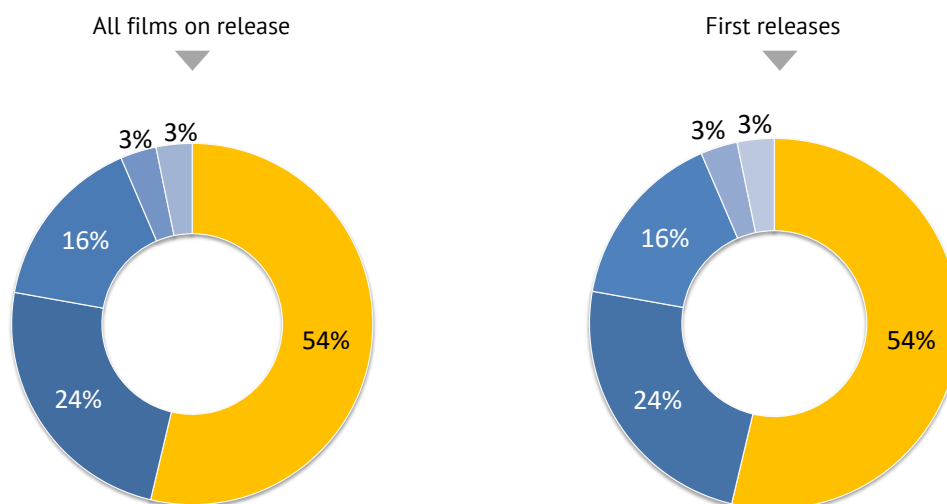
| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|----------------------|-------------|--------------------|--------------|-------------|---------------|-------------|
| 1 | Walt Disney | 233 640 572 | 21% | 21 240 052 | 11 | 1% | n.a. | n.a. |
| 2 | Warner Bros. | 205 844 816 | 19% | 6 237 722 | 33 | 4% | n.a. | n.a. |
| 3 | Universal Pictures | 151 420 717 | 14% | 9 463 795 | 16 | 2% | n.a. | n.a. |
| 4 | 20th Century Fox | 131 766 278 | 12% | 5 067 934 | 26 | 3% | n.a. | n.a. |
| 5 | Sony Pictures | 102 429 955 | 9% | 2 327 954 | 44 | 5% | n.a. | n.a. |
| 6 | Lionsgate | 90 922 013 | 8% | 4 132 819 | 22 | 3% | n.a. | n.a. |
| 7 | Paramount Pictures | 52 661 607 | 5% | 2 925 645 | 18 | 2% | n.a. | n.a. |
| 8 | STX Entertainment | 20 483 098 | 2% | 2 560 387 | 8 | 1% | n.a. | n.a. |
| 9 | Focus | 12 701 730 | 1% | 1 154 703 | 11 | 1% | n.a. | n.a. |
| 10 | The Weinstein Company | 12 427 942 | 1% | 1 775 420 | 7 | 1% | n.a. | n.a. |
| | Other distributors | 82 199 658 | 7% | 128 037 | 642 | 77% | n.a. | n.a. |
| | Total distributors | 1 096 498 386 | 100% | 1 308 471 | 838 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

17.2.3. US - Market share by origin

Figure 144. US - Film releases by region of origin (2017)

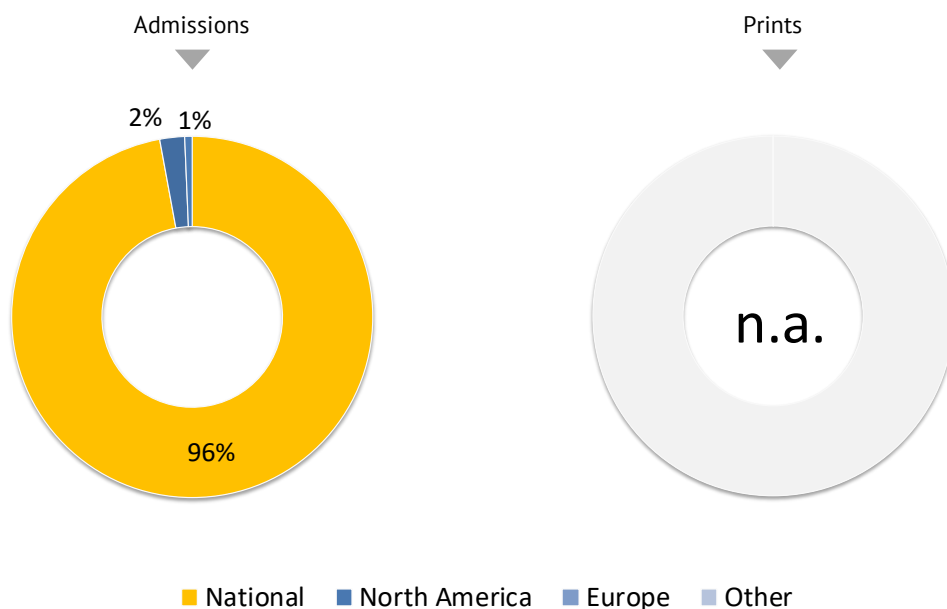
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 145. US - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



17.2.4. US - Top films 2017

Table 217. US - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|----------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 51 285 332 | n.a. |
| 2 | Star Wars: Episode VIII - ... | 2017 | US | Rian Johnson | Walt Disney | 47 751 798 | n.a. |
| 3 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 42 539 427 | n.a. |
| 4 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 39 329 406 | n.a. |
| 5 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 33 954 672 | n.a. |
| 6 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 33 726 943 | n.a. |
| 7 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 31 379 449 | n.a. |
| 8 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | Universal Pictures | 26 794 960 | n.a. |
| 9 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 23 204 908 | n.a. |
| 10 | Logan | 2017 | US | James Mangold | 20th Century Fox | 22 913 036 | n.a. |
| 11 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 22 901 641 | n.a. |
| 12 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 18 723 343 | n.a. |
| 13 | Get Out | 2017 | US / JP | Jordan Peele | Universal Pictures | 18 651 281 | n.a. |
| 14 | Coco | 2017 | US | Lee Unkrich, ... | Walt Disney | 18 304 379 | n.a. |
| 15 | The Boss Baby | 2017 | US | Tom McGrath | 20th Century Fox | 17 936 284 | n.a. |
| 16 | Hidden Figures | 2016 | US | Theodore Melfi | 20th Century Fox | 17 782 044 | n.a. |
| 17 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 17 695 561 | n.a. |
| 18 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 17 473 674 | n.a. |
| 19 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 17 243 093 | n.a. |
| 20 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 15 912 921 | n.a. |
| 21 | War for the Planet of the Apes | 2017 | US | Matt Reeves | 20th Century Fox | 15 079 911 | n.a. |
| 22 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 14 239 755 | n.a. |
| 23 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 13 513 355 | n.a. |
| 24 | Girls Trip | 2017 | US | Malcolm D. Lee | Universal Pictures | 12 509 384 | n.a. |
| 25 | Wonder | 2017 | US / HK | Stephen Chbosky | Lionsgate | 12 304 380 | n.a. |
| 26 | Jumanji: Welcome to the Jungle | 2017 | US | Jake Kasdan | Sony Pictures | 12 156 506 | n.a. |
| 27 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 11 728 889 | n.a. |
| 28 | La La Land | 2016 | US | Damien Chazelle | Lionsgate | 11 151 307 | n.a. |
| 29 | Baby Driver | 2017 | GB INC / US | Edgar Wright | Sony Pictures | 10 822 753 | n.a. |
| 30 | Annabelle 2 | 2017 | US | David Sandberg | Warner Bros. | 10 486 773 | n.a. |
| 31 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 10 397 264 | n.a. |
| 32 | Murder on the Orient Express | 2017 | US / MT | Kenneth Branagh | 20th Century Fox | 10 254 006 | n.a. |
| 33 | Kingsman: The Golden Circle | 2017 | GB INC / US | Matthew Vaughn | 20th Century Fox | 9 848 011 | n.a. |
| 34 | John Wick: Chapter 2 | 2017 | US / HK | Chad Stahelski | Lionsgate | 9 250 708 | n.a. |
| 35 | Power Rangers | 2017 | US / HK / ... | Dean Israelite | Lionsgate | 9 118 478 | n.a. |
| 36 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Warner Bros. | 8 691 261 | n.a. |
| 37 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 8 504 475 | n.a. |
| 38 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 8 148 205 | n.a. |
| 39 | Captain Underpants: The ... | 2017 | US / CA / ... | David Soren | 20th Century Fox | 7 709 146 | n.a. |
| 40 | Alien: Covenant | 2017 | US | Ridley Scott | 20th Century Fox | 7 643 832 | n.a. |
| 41 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 7 634 000 | n.a. |
| 42 | Rogue One | 2016 | US | Gareth Edwards | Walt Disney | 7 492 986 | n.a. |
| 43 | The Hitman's Bodyguard | 2017 | US / CN / ... | Patrick Hughes | Lionsgate | 7 365 462 | n.a. |
| 44 | A Bad Moms Christmas | 2017 | US / CN | Jon Lucas, ... | STX Entertainment | 7 150 053 | n.a. |
| 45 | A Dog's Purpose | 2017 | US / IN | Lasse Hallström | Universal Pictures | 6 608 324 | n.a. |
| 46 | The Shack | 2017 | US | Stuart Hazeldine | Lionsgate | 6 229 802 | n.a. |
| 47 | The LEGO Ninjago Movie | 2017 | US / DK | Charlie Bean, ... | Warner Bros. | 5 937 897 | n.a. |
| 48 | Happy Death Day | 2017 | US | C. Landon | Universal Pictures | 5 863 166 | n.a. |
| 49 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 5 842 912 | n.a. |
| 50 | Tyler Perry's Boo 2! A Madea ... | 2017 | US | Tyler Perry | Lionsgate | 5 293 720 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

17.3. US - Market potential for European films

17.3.1. US - Market volume for European films

Table 218. US - Overview market volume for European films (2017)

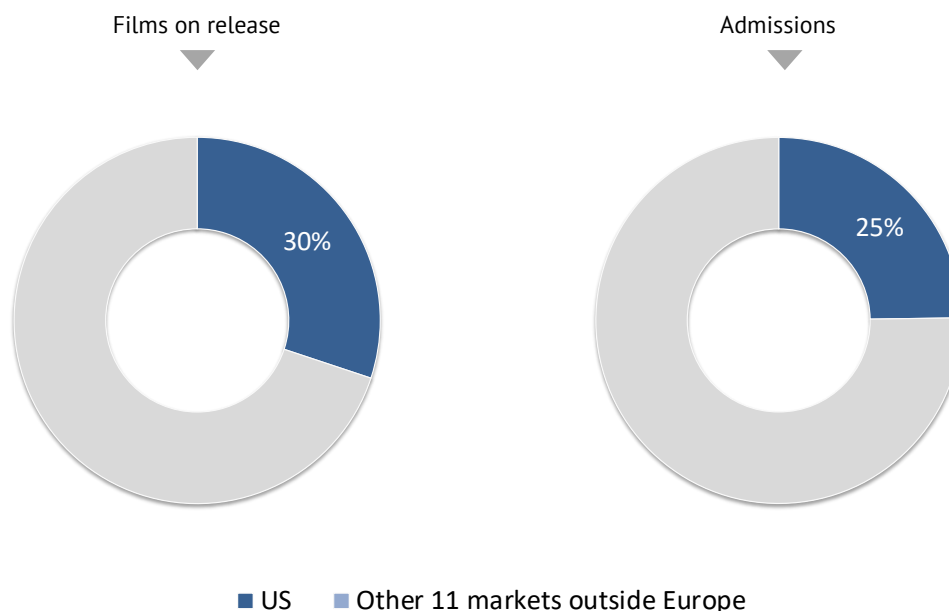
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-------------|-------------------|---------------|
| Admissions | 24 014 056 | 2% | 1 096 498 386 |
| GBO (in EUR) | 189 570 702 | 2% | 8 655 895 277 |
| Films on release | 202 | 24% | 838 |
| - First releases | 158 | 24% | 665 |
| - Other | 44 | 25% | 173 |
| Prints | n.a. | n.a. | n.a. |
| Average admissions per first release | 145 194 | - | 1 534 902 |
| Average prints per first release | n.a. | - | 0 |
| Average admissions per other release | 24 396 | - | 438 084 |
| Average prints per other release | n.a. | - | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 146. US - Weight of the United States an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



17.3.2. US - Concentration among European films

Table 219. US - Concentration of admissions and prints for European films (2017)

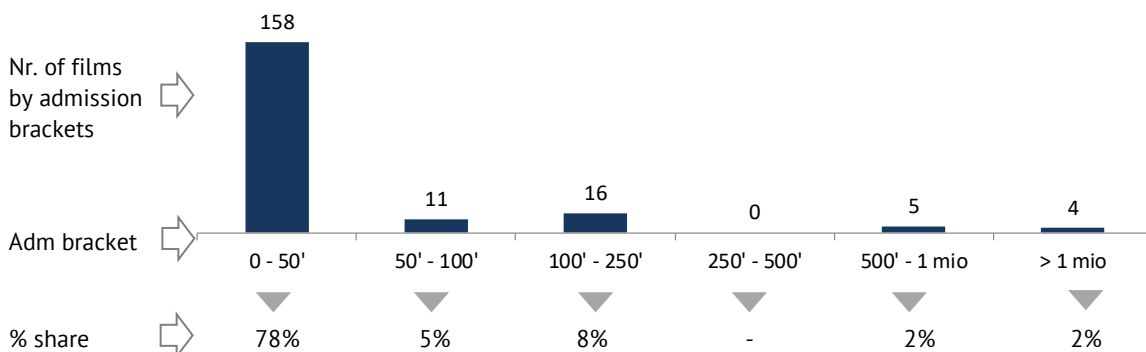
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 17 303 297 | 72% | n.a. | n.a. |
| Top 20 | 20 359 401 | 85% | n.a. | n.a. |
| Top 30 | 21 820 811 | 91% | n.a. | n.a. |
| Top 50 | 23 225 112 | 97% | n.a. | n.a. |
| Top 100 | 23 883 110 | 99% | n.a. | n.a. |
| Other 102 films | 130 946 | 1% | n.a. | n.a. |
| All films on release | 24 014 056 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 147. US - Number of European films on release by admission brackets (2017)

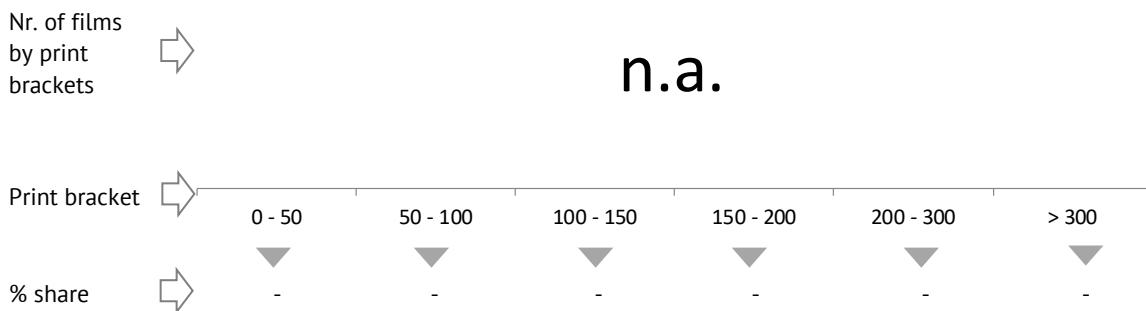
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 148. US - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



17.3.3. US - European films by country of origin

Table 220. US - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|---------|------------------------------------|-------------------|---|-----------------------------------|
| 1 | GB | United Kingdom | 11 787 349 | 49% | 6% |
| 2 | FR | France | 8 102 273 | 34% | 7% |
| 3 | ES | Spain | 1 373 785 | 6% | 1% |
| 4 | DE | Germany | 654 958 | 3% | 2% |
| 5 | PL | Poland | 542 816 | 2% | 1% |
| 6 | IT | Italy | 436 976 | 2% | 1% |
| 7 | IE | Ireland | 377 513 | 2% | 1% |
| 8 | TR | Turkey | 274 565 | 1% | 0% |
| 9 | SE | Sweden | 134 155 | 1% | 1% |
| 10 | FI | Finland | 57 850 | 0% | 0% |
| 11 | DK | Denmark | 49 860 | 0% | 1% |
| 12 | HR | Croatia | 36 696 | 0% | 0% |
| 13 | CH | Switzerland | 32 937 | 0% | 0% |
| 14 | SU | Soviet Union (until December 1991) | 29 955 | 0% | 0% |
| 15 | NO | Norway | 28 726 | 0% | 0% |
| 16 | HU | Hungary | 26 744 | 0% | 0% |
| 17 | BE | Belgium | 21 262 | 0% | 1% |
| 18 | RO | Romania | 16 655 | 0% | 0% |
| 19 | GR | Greece | 7 521 | 0% | 0% |
| 20 | PT | Portugal | 6 518 | 0% | 0% |
| 21 | CZ | Czech Republic | 6 004 | 0% | 0% |
| 22 | IS | Iceland | 3 692 | 0% | 0% |
| 23 | NL | Netherlands | 3 186 | 0% | 0% |
| 24 | BG | Bulgaria | 2 060 | 0% | 0% |
| Total | | | 24 014 056 | 100% | 24% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 221. US - GBO for European films by country of origin (2017)

In EUR; As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|------------------------------------|--------------------|----------------------------------|----------------------|
| 1 | GB | United Kingdom | 93 051 006 | 49% | 1% |
| 2 | FR | France | 63 960 559 | 34% | 1% |
| 3 | ES | Spain | 10 844 873 | 6% | 0% |
| 4 | DE | Germany | 5 170 367 | 3% | 0% |
| 5 | PL | Poland | 4 285 083 | 2% | 0% |
| 6 | IT | Italy | 3 449 577 | 2% | 0% |
| 7 | IE | Ireland | 2 980 161 | 2% | 0% |
| 8 | TR | Turkey | 2 167 458 | 1% | 0% |
| 9 | SE | Sweden | 1 059 062 | 1% | 0% |
| 10 | FI | Finland | 456 679 | 0% | 0% |
| 11 | DK | Denmark | 393 618 | 0% | 0% |
| 12 | HR | Croatia | 289 690 | 0% | 0% |
| 13 | CH | Switzerland | 260 026 | 0% | 0% |
| 14 | SU | Soviet Union (until December 1991) | 236 469 | 0% | 0% |
| 15 | NO | Norway | 226 780 | 0% | 0% |
| 16 | HU | Hungary | 211 129 | 0% | 0% |
| 17 | BE | Belgium | 167 866 | 0% | 0% |
| 18 | RO | Romania | 131 482 | 0% | 0% |
| 19 | GR | Greece | 59 375 | 0% | 0% |
| 20 | PT | Portugal | 51 460 | 0% | 0% |
| 21 | CZ | Czech Republic | 47 408 | 0% | 0% |
| 22 | IS | Iceland | 29 149 | 0% | 0% |
| 23 | NL | Netherlands | 25 157 | 0% | 0% |
| 24 | BG | Bulgaria | 16 268 | 0% | 0% |
| Total | | | 189 570 702 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 222. US - European films on release by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|------------------------------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 58 | 29% | 7% |
| 2 | GB | United Kingdom | 54 | 27% | 6% |
| 3 | DE | Germany | 13 | 6% | 2% |
| 4 | ES | Spain | 12 | 6% | 1% |
| 5 | IT | Italy | 10 | 5% | 1% |
| 6 | IE | Ireland | 8 | 4% | 1% |
| 7 | BE | Belgium | 5 | 2% | 1% |
| 8 | DK | Denmark | 5 | 2% | 1% |
| 9 | SE | Sweden | 5 | 2% | 1% |
| 10 | PL | Poland | 5 | 2% | 1% |
| 11 | CH | Switzerland | 4 | 2% | 0% |
| 12 | FI | Finland | 3 | 1% | 0% |
| 13 | NO | Norway | 3 | 1% | 0% |
| 14 | PT | Portugal | 2 | 1% | 0% |
| 15 | NL | Netherlands | 2 | 1% | 0% |
| 16 | GR | Greece | 2 | 1% | 0% |
| 17 | CZ | Czech Republic | 2 | 1% | 0% |
| 18 | TR | Turkey | 2 | 1% | 0% |
| 19 | HU | Hungary | 2 | 1% | 0% |
| 20 | BG | Bulgaria | 1 | 0% | 0% |
| 21 | SU | Soviet Union (until December 1991) | 1 | 0% | 0% |
| 22 | RO | Romania | 1 | 0% | 0% |
| 23 | IS | Iceland | 1 | 0% | 0% |
| 24 | HR | Croatia | 1 | 0% | 0% |
| Total | | | 202 | 100% | 24% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 223. US - European first releases by country of origin (2017)

As tracked in LUMIERE

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | GB | United Kingdom | 46 | 29% | 7% |
| 2 | FR | France | 39 | 25% | 6% |
| 3 | DE | Germany | 11 | 7% | 2% |
| 4 | ES | Spain | 10 | 6% | 2% |
| 5 | IE | Ireland | 8 | 5% | 1% |
| 6 | PL | Poland | 5 | 3% | 1% |
| 7 | IT | Italy | 5 | 3% | 1% |
| 8 | SE | Sweden | 4 | 3% | 1% |
| 9 | CH | Switzerland | 4 | 3% | 1% |
| 10 | DK | Denmark | 4 | 3% | 1% |
| 11 | FI | Finland | 3 | 2% | 0% |
| 12 | NO | Norway | 3 | 2% | 0% |
| 13 | PT | Portugal | 2 | 1% | 0% |
| 14 | NL | Netherlands | 2 | 1% | 0% |
| 15 | GR | Greece | 2 | 1% | 0% |
| 16 | BE | Belgium | 2 | 1% | 0% |
| 17 | TR | Turkey | 2 | 1% | 0% |
| 18 | HU | Hungary | 2 | 1% | 0% |
| 19 | BG | Bulgaria | 1 | 1% | 0% |
| 20 | CZ | Czech Republic | 1 | 1% | 0% |
| 21 | RO | Romania | 1 | 1% | 0% |
| 22 | IS | Iceland | 1 | 1% | 0% |
| Total | | | 158 | 100% | 24% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 224. US - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|------|--------------|---------|---------------|-------------------------------------|-------------------------|
| 1 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 2 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 3 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 4 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 5 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 6 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 7 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 8 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 9 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 10 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 11 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 12 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 13 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 14 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 15 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 16 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 17 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 18 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 19 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 20 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 21 | n.a. | n.a. | n.a. | n.a. | n.a. |
| 22 | n.a. | n.a. | n.a. | n.a. | n.a. |
| | Total | | n.a. | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



17.3.4. Us - Top European films 2013-2017

Table 225. US - Top 50 European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|--------------------|-------------------------|------------|--------|
| 1 | The Family | 2013 | FR / US | Luc Besson | Relativity Media | 3 986 374 | n.a. |
| 2 | Rush | 2013 | GB INC / ... | Ron Howard | Universal Pictures | 2 800 200 | n.a. |
| 3 | The World's End | 2013 | GB / US / JP | Edgar Wright | Focus | 2 764 498 | n.a. |
| 4 | Philomena | 2013 | GB / US / FR | Stephen Frears | The Weinstein Company | 1 894 802 | n.a. |
| 5 | Quartet | 2012 | GB | Dustin Hoffman | The Weinstein Company | 1 839 943 | n.a. |
| 6 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 1 603 420 | n.a. |
| 7 | Closed Circuit | 2013 | GB / US | John Crowley | Focus | 649 384 | n.a. |
| 8 | The Christmas Candle | 2013 | GB / US | J. Stephenson | EchoLight | 276 132 | n.a. |
| 9 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | IFC Films | 244 787 | n.a. |
| 10 | Renoir | 2012 | FR | Gilles Bourdos | IDP/Samuel Goldwyn Film | 219 050 | n.a. |
| 11 | The Attack | 2012 | FR / BE / IL | Ziad Doueiri | Cohen Media Group | 186 456 | n.a. |
| 12 | Song for Marion | 2012 | GB / DE | P. A. Williams | The Weinstein Company | 173 508 | n.a. |
| 13 | Den skaldede frisør | 2012 | DK / SE / ... | Susanne Bier | Sony Pictures | 172 040 | n.a. |
| 14 | Kon-Tiki | 2012 | NO / GB / ... | Espen Sandberg | The Weinstein Company | 163 089 | n.a. |
| 15 | Los amantes pasajeros | 2013 | ES | P. Almodóvar | Sony Pictures | 138 711 | n.a. |
| 16 | Romeo and Juliet | 2013 | GB / IT / CH | Carlo Carlei | Relativity Media | 120 641 | n.a. |
| 17 | Lore | 2012 | DE / AU / GB | Cate Shortland | Music Box Films | 110 151 | n.a. |
| 18 | La grande bellezza | 2013 | IT / FR | P. Sorrentino | Janus Films | 99 452 | n.a. |
| 19 | Ginger & Rosa | 2012 | GB / DK / ... | Sally Potter | A24 Films | 92 301 | n.a. |
| 20 | Only God Forgives | 2013 | DK / FR / ... | N. Winding Refn | Radius-TWC | 79 917 | n.a. |
| 21 | Hannah Arendt | 2012 | DE / FR / ... | M. von Trotta | Zeitgeist Films | 79 889 | n.a. |
| 22 | 56 Up | 2012 | GB | Michael Apted, ... | First Run Features | 71 644 | n.a. |
| 23 | Museum Hours | 2012 | AT / US | Jem Cohen | Cinema Guild | 61 505 | n.a. |
| 24 | Jagten | 2012 | DK / SE | T. Vinterberg | Magnolia Pictures | 59 642 | n.a. |
| 25 | Dans la maison | 2012 | FR | François Ozon | Cohen Media Group | 52 313 | n.a. |
| 26 | The Act of Killing | 2012 | DK / NO / GB | J. Oppenheimer | Drafthouse Films | 50 496 | n.a. |
| 27 | The Penguin King 3D | 2012 | GB | Tim Allen, ... | n.a. | 48 741 | n.a. |
| 28 | Kapringen | 2012 | DK | Tobias Lindholm | Magnolia Pictures | 46 052 | n.a. |
| 29 | Happy People: A Year in ... | 2010 | DE | D. Vasyukov, ... | Music Box Films | 38 775 | n.a. |
| 30 | The Angels' Share | 2012 | GB / FR / ... | Ken Loach | IFC Films | 37 405 | n.a. |
| 31 | Tu seras mon fils | 2011 | FR | Gilles Legrand | Cohen Media Group | 35 452 | n.a. |
| 32 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | E1 Films | 35 070 | n.a. |
| 33 | Blancanieves | 2012 | ES / FR | Pablo Berger | Cohen Media Group | 34 182 | n.a. |
| 34 | Great Expectations | 2012 | GB / US | Mike Newell | n.a. | 32 409 | n.a. |
| 35 | Nickyho rodina | 2011 | CZ | Matej Minac | Menemsha Films | 28 802 | n.a. |
| 36 | The Summit | 2012 | IE / GB / ... | Nick Ryan | IFC Films | 28 075 | n.a. |
| 37 | Like Someone in Love | 2012 | FR / JP | A. Kiarostami | IFC Films | 27 484 | n.a. |
| 38 | Les saveurs du Palais | 2012 | FR | Christian Vincent | The Weinstein Company | 24 699 | n.a. |
| 39 | Populaire | 2012 | FR / BE | Régis Roinsard | The Weinstein Company | 21 768 | n.a. |
| 40 | No Place on Earth | 2012 | GB / DE / US | Janet Tobias | Magnolia Pictures | 18 583 | n.a. |
| 41 | L'artiste et son modèle | 2012 | ES | Fernando Trueba | Cohen Media Group | 15 303 | n.a. |
| 42 | Is the Man Who Is Tall ... | 2013 | FR | Michel Gondry | IFC Films | 15 126 | n.a. |
| 43 | Le passé | 2013 | FR / IT | Asghar Farhadi | Sony Pictures | 14 869 | n.a. |
| 44 | Dupa dealuri | 2012 | RO / FR / BE | Cristian Mungiu | IFC Films | 14 322 | n.a. |
| 45 | BBC Earth: One Life | 2011 | GB | M. Gunton, ... | Screenvision | 12 899 | n.a. |
| 46 | Thérèse Desqueyroux | 2012 | FR | Claude Miller | MPI Media | 12 839 | n.a. |
| 47 | Syngue Sabour. Pierre ... | 2012 | FR / DE / ... | Atiq Rahimi | Sony Pictures | 12 806 | n.a. |
| 48 | Le capital | 2012 | FR | Costa-Gavras | Cohen Media Group | 12 217 | n.a. |
| 49 | Das letzte Schweigen | 2010 | DE | Baran bo Odar | Music Box Films | 11 842 | n.a. |
| 50 | Shadow Dancer | 2012 | GB / IE / FR | James Marsh | Magnolia Pictures | 11 477 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 226. US - Top 50 European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------|------------|-------------------|------------------|-----------------------|------------|--------|
| 1 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 13 926 466 | n.a. |
| 2 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Focus | 2 661 436 | n.a. |
| 3 | Philomena | 2013 | GB / US / FR | Stephen Frears | The Weinstein Company | 2 176 447 | n.a. |
| 4 | A Most Wanted Man | 2014 | GB / US / DE | Anton Corbijn | Roadside Attractions | 1 968 640 | n.a. |
| 5 | Belle | 2013 | GB | Amma Asante | Fox Searchlight | 1 254 582 | n.a. |
| 6 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Lionsgate | 979 837 | n.a. |
| 7 | Ida | 2013 | PL / DK | P. Pawlikowski | Music Box Films | 426 032 | n.a. |
| 8 | Calvary | 2014 | IE / GB | J. M. McDonagh | Fox Searchlight | 423 860 | n.a. |
| 9 | Under the Skin | 2013 | GB INC / ... | Jonathan Glazer | A24 Films | 284 229 | n.a. |
| 10 | The Trip to Italy | 2014 | GB | M. Winterbottom | IFC Films | 265 257 | n.a. |
| 11 | Le Week-End | 2013 | GB / FR | Roger Michell | Music Box Films | 239 416 | n.a. |
| 12 | Only Lovers Left Alive | 2013 | DE / CH / ... | Jim Jarmusch | Sony Pictures | 204 320 | n.a. |
| 13 | Locke | 2013 | GB INC / US | Steven Knight | A24 Films | 152 353 | n.a. |
| 14 | Pride | 2014 | GB / FR | Matthew Warchus | CBS Films | 149 746 | n.a. |
| 15 | La grande bellezza | 2013 | IT / FR | Paolo Sorrentino | Janus Films | 130 266 | n.a. |
| 16 | The Invisible Woman | 2013 | GB | Ralph Fiennes | Sony Pictures | 126 913 | n.a. |
| 17 | Third Person | 2013 | GB / US / ... | Paul Haggis | Sony Pictures | 124 006 | n.a. |
| 18 | Turist | 2014 | SE / DK / ... | Ruben Östlund | Magnolia Pictures | 122 390 | n.a. |
| 19 | Le passé | 2013 | FR / IT | Asghar Farhadi | Sony Pictures | 119 574 | n.a. |
| 20 | Stalingrad | 2013 | RU | F. Bondarchuk | Columbia Pictures | 112 226 | n.a. |
| 21 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | Magnolia Pictures | 85 627 | n.a. |
| 22 | Hector and the Search ... | 2014 | DE / CA / ... | Peter Chelsom | Relativity Media | 84 818 | n.a. |
| 23 | Frank | 2014 | GB / IE | L. Abrahamson | Magnolia Pictures | 79 359 | n.a. |
| 24 | A Hard Day's Night | 1964 | GB | Richard Lester | Janus Films | 63 358 | n.a. |
| 25 | The Two Faces of January | 2014 | GB / FR / US | Hossein Amini | Magnolia Pictures | 62 247 | n.a. |
| 26 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Sony Pictures | 58 378 | n.a. |
| 27 | Dom Hemingway | 2013 | GB | Richard Shepard | Fox Searchlight | 58 225 | n.a. |
| 28 | Thérèse Raquin | 1953 | FR / IT | Marcel Carné | Roadside Attractions | 54 635 | n.a. |
| 29 | Comme un chef | 2012 | FR / ES | Daniel Cohen | Cohen Media Group | 41 963 | n.a. |
| 30 | Elle s'en va | 2013 | FR | E. Bercot | Cohen Media Group | 38 444 | n.a. |
| 31 | Viaggio sola | 2013 | IT | M. S. Tognazzi | Music Box Films | 37 752 | n.a. |
| 32 | L'inconnu du lac | 2013 | FR | Alain Guiraudie | Strand Releasing | 37 551 | n.a. |
| 33 | L'écume des jours | 2013 | FR / BE | Michel Gondry | Drafthouse Films | 37 288 | n.a. |
| 34 | Yves Saint Laurent | 2014 | FR / BE | Jalil Lespert | The Weinstein Company | 37 234 | n.a. |
| 35 | La danza de la realidad | 2013 | FR / CL | A. Jodorowsky | ABKCO Films | 34 277 | n.a. |
| 36 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | Magnolia Pictures | 33 272 | n.a. |
| 37 | Ernest & Celestine | 2012 | FR / BE / LU | S. Aubier, ... | GKids | 31 963 | n.a. |
| 38 | 20,000 Days on Earth | 2014 | GB | I. Forsyth, ... | Drafthouse Films | 30 300 | n.a. |
| 39 | The Zero Theorem | 2013 | GB / RO / ... | Terry Gilliam | n.a. | 29 829 | n.a. |
| 40 | The Green Prince | 2014 | DE / US / ... | Nadav Schirman | Music Box Films | 28 926 | n.a. |
| 41 | La chambre bleue | 2014 | FR | M. Amalric | IFC Films | 26 979 | n.a. |
| 42 | Conte d'été | 1996 | FR | Eric Rohmer | n.a. | 23 214 | n.a. |
| 43 | National Gallery | 2014 | FR / US / GB | F. Wiseman | Zipporah Films | 22 148 | n.a. |
| 44 | Vi är bäst! | 2013 | SE | Lukas Moodysson | Magnolia Pictures | 20 908 | n.a. |
| 45 | The Double | 2013 | GB | Richard Ayoade | Magnolia Pictures | 19 007 | n.a. |
| 46 | Oh Boy | 2012 | DE | Jan Ole Gerster | Music Box Films | 18 485 | n.a. |
| 47 | La Vénus à la fourrure | 2013 | FR / PL | Roman Polanski | IFC Films | 16 972 | n.a. |
| 48 | Adieu au langage | 2014 | CH / FR | Jean-Luc Godard | Kino Lorber | 16 658 | n.a. |
| 49 | 2001: A Space Odyssey | 1968 | GB / US | Stanley Kubrick | Warner Bros. | 16 639 | n.a. |
| 50 | La vie d'Adèle | 2013 | FR / BE / ES | A. Kechiche | IFC Films | 16 441 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 227. US - Top 50 European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------|-----------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 9 803 543 | n.a. |
| 2 | Paddington | 2014 | GB / FR | Paul King | The Weinstein Company | 8 089 174 | n.a. |
| 3 | The Woman in Black 2: ... | 2014 | GB INC / ... | Tom Harper | Relativity Media | 2 970 550 | n.a. |
| 4 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Fox Searchlight | 2 183 793 | n.a. |
| 5 | Shaun the Sheep Movie | 2015 | GB | M. Burton, ... | Lionsgate | 2 013 948 | n.a. |
| 6 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | EuropaCorp | 1 694 018 | n.a. |
| 7 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Focus | 1 251 614 | n.a. |
| 8 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Open Road | 1 139 330 | n.a. |
| 9 | Amy | 2015 | GB / US | Asif Kapadia | A24 Films | 869 306 | n.a. |
| 10 | Suffragette | 2015 | GB | Sarah Gavron | Focus | 504 892 | n.a. |
| 11 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Focus | 504 291 | n.a. |
| 12 | Carol | 2015 | GB / US / AU | Todd Haynes | The Weinstein Company | 394 554 | n.a. |
| 13 | Learning to Drive | 2014 | GB / US | Isabel Coixet | Broad Green Pictures | 374 512 | n.a. |
| 14 | We Are Your Friends | 2015 | GB / FR / US | Max Joseph | Warner Bros. | 356 440 | n.a. |
| 15 | Phoenix | 2014 | DE / PL | C. Petzold | IFC Films | 353 910 | n.a. |
| 16 | Mr. Turner | 2014 | GB / DE / FR | Mike Leigh | Sony Pictures | 343 680 | n.a. |
| 17 | Testament of Youth | 2014 | GB | James Kent | Sony Pictures | 199 427 | n.a. |
| 18 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | IFC Films | 196 937 | n.a. |
| 19 | Youth | 2015 | IT / FR / ... | P. Sorrentino | Fox Searchlight | 153 900 | n.a. |
| 20 | '71 | 2014 | GB | Yann Demange | Roadside Attractions | 132 930 | n.a. |
| 21 | Ich seh, Ich seh | 2014 | AT | S. Fiala, V. Franz | Radius-TWC | 132 055 | n.a. |
| 22 | Timbuktu | 2014 | FR / MR | A. Sissako | Cohen Media Group | 124 540 | n.a. |
| 23 | Dior and I | 2014 | FR | Frédéric Tcheng | The Orchard | 121 996 | n.a. |
| 24 | Deux jours, une nuit | 2014 | BE / FR / IT | L. Dardenne, ... | IFC Films | 117 525 | n.a. |
| 25 | The Salt of the Earth | 2014 | FR / BR / IT | J. R. Salgado, ... | Sony Pictures | 116 196 | n.a. |
| 26 | Leviafan | 2014 | RU | A. Zvyagintsev | Sony Pictures | 115 633 | n.a. |
| 27 | Hundraåringen som klev ... | 2013 | SE | Felix Herngren | Music Box Films | 111 316 | n.a. |
| 28 | Miss You Already | 2015 | GB | C. Hardwicke | Roadside Attractions | 104 364 | n.a. |
| 29 | Song of the Sea | 2014 | IE / LU / ... | Tomm Moore | GKids | 92 739 | n.a. |
| 30 | Macbeth | 2015 | GB / FR | Justin Kurzel | The Weinstein Company | 89 441 | n.a. |
| 31 | Im Labyrinth des Schweigens | 2014 | DE | G. Ricciarelli | Sony Pictures | 79 956 | n.a. |
| 32 | The D Train | 2015 | GB / US | A. Mogel, J. Paul | IFC Films | 78 177 | n.a. |
| 33 | A Little Chaos | 2014 | GB | Alan Rickman | Focus | 66 213 | n.a. |
| 34 | Jimmy's Hall | 2014 | GB / IE / FR | Ken Loach | Sony Pictures | 55 901 | n.a. |
| 35 | The Third Man | 1949 | GB | Carol Reed | Rialto Pictures | 53 285 | n.a. |
| 36 | Listen to Me Marlon | 2015 | GB | Stevan Riley | n.a. | 50 283 | n.a. |
| 37 | Saint Laurent | 2014 | FR / BE | Bertrand Bonello | Sony Pictures | 44 625 | n.a. |
| 38 | Noble | 2014 | GB / VN | Stephen Bradley | Aspiration Media | 41 201 | n.a. |
| 39 | Fehér isten | 2014 | HU / SE | Kornél Mundruczó | Magnolia Pictures | 33 352 | n.a. |
| 40 | L'homme qu'on aimait trop | 2014 | FR | André Téchiné | Cohen Media Group | 32 673 | n.a. |
| 41 | Love | 2015 | FR / BE | Gaspar Noé | Alchemy | 23 765 | n.a. |
| 42 | Dancing Arabs | 2014 | DE / FR / IL | Eran Riklis | Strand Releasing | 22 053 | n.a. |
| 43 | A Royal Night Out | 2015 | GB | Julian Jarrold | Atlas Distribution | 21 802 | n.a. |
| 44 | Escobar: Paradise Lost | 2014 | FR / ES | A. Di Stefano | Radius-TWC | 21 674 | n.a. |
| 45 | Hitchcock/Truffaut | 2015 | FR / US | Kent Jones | Cohen Media Group | 21 048 | n.a. |
| 46 | Gemma Boverly | 2014 | FR | Anne Fontaine | Music Box Films | 19 430 | n.a. |
| 47 | En duva satt på en gren ... | 2014 | SE / DE / ... | Roy Andersson | Magnolia Pictures | 19 349 | n.a. |
| 48 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Cohen Media Group | 19 102 | n.a. |
| 49 | Turist | 2014 | SE / DK / ... | Ruben Östlund | Magnolia Pictures | 18 345 | n.a. |
| 50 | Backstreet Boys: Show 'Em ... | 2015 | GB / US | Stephen Kijak | Fathom Events | 18 158 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 228. US - Top 50 European films by admissions (2016)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|-------------------|-----------------------|------------|--------|
| 1 | Florence Foster Jenkins | 2016 | GB | Stephen Frears | Paramount Pictures | 2 901 318 | n.a. |
| 2 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 2 300 028 | n.a. |
| 3 | Nine Lives | 2016 | FR / CN / CA | Barry Sonnenfeld | EuropaCorp | 2 085 152 | n.a. |
| 4 | Eye in the Sky | 2015 | GB | Gavin Hood | Bleecker Street | 1 895 427 | n.a. |
| 5 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 1 675 177 | n.a. |
| 6 | Brooklyn | 2015 | GB / IE / CA | John Crowley | Fox Searchlight | 1 649 720 | n.a. |
| 7 | Love & Friendship | 2016 | GB / IE / ... | Whit Stillman | Roadside Attractions | 1 513 278 | n.a. |
| 8 | The Lady in the Van | 2015 | GB | Nicholas Hytner | Sony Pictures | 988 986 | n.a. |
| 9 | Hardcore Henry | 2015 | RU / US | Ilya Naishuller | STX Entertainment | 976 563 | n.a. |
| 10 | The Lobster | 2015 | IE / FR / ... | Y. Lanthimos | A24 Films | 960 661 | n.a. |
| 11 | Carol | 2015 | GB / US / AU | Todd Haynes | The Weinstein Company | 947 693 | n.a. |
| 12 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Lionsgate | 774 875 | n.a. |
| 13 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Focus | 690 558 | n.a. |
| 14 | Absolutely Fabulous: ... | 2016 | GB INC / US | Mandie Fletcher | Fox Searchlight | 497 291 | n.a. |
| 15 | A Hologram for the King | 2016 | GB / FR / ... | Tom Tykwer | Roadside Attractions | 443 223 | n.a. |
| 16 | 45 Years | 2015 | GB | Andrew Haigh | IFC Films | 427 935 | n.a. |
| 17 | Denial | 2016 | GB INC / US | Mick Jackson | Bleecker Street | 423 733 | n.a. |
| 18 | En man som heter Ove | 2015 | SE / NO | Hannes Holm | Music Box Films | 384 087 | n.a. |
| 19 | Miss Sloane | 2016 | FR / US | John Madden | EuropaCorp | 383 676 | n.a. |
| 20 | Sing Street | 2016 | IE / GB / US | John Carney | The Weinstein Company | 352 917 | n.a. |
| 21 | Our Kind of Traitor | 2016 | GB / FR | Susanna White | Roadside Attractions | 328 012 | n.a. |
| 22 | Aimer, Boire et Chanter | 2014 | FR | Alain Resnais | Kino Lorber | 255 813 | n.a. |
| 23 | The Eagle Huntress | 2016 | GB / MN / US | Otto Bell | Sony Pictures | 227 164 | n.a. |
| 24 | A Bigger Splash | 2015 | IT | Luca Guadagnino | Fox Searchlight | 208 229 | n.a. |
| 25 | Youth | 2015 | IT / FR / ... | Paolo Sorrentino | Fox Searchlight | 163 478 | n.a. |
| 26 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 160 770 | n.a. |
| 27 | Genius | 2016 | GB INC / US | Michael Grandage | Roadside Attractions | 143 143 | n.a. |
| 28 | Dough | 2015 | GB / HU | John Goldschmidt | Menemsha Films | 133 523 | n.a. |
| 29 | Dark Horse | 2015 | GB | Louise Osmond | Sony Pictures | 102 560 | n.a. |
| 30 | Les innocentes | 2016 | FR / PL | Anne Fontaine | Music Box Films | 92 606 | n.a. |
| 31 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 82 522 | n.a. |
| 32 | Little Men | 2016 | GR / BR / US | Ira Sachs | Magnolia Pictures | 77 240 | n.a. |
| 33 | American Honey | 2016 | GB / US | Andrea Arnold | A24 Films | 67 821 | n.a. |
| 34 | Born to Be Blue | 2015 | GB / CA | Robert Budreau | IFC Films | 60 545 | n.a. |
| 35 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Cohen Media Group | 48 559 | n.a. |
| 36 | Marguerite | 2015 | FR / CZ / BE | Xavier Giannoli | Cohen Media Group | 41 969 | n.a. |
| 37 | Eat That Question: ... | 2016 | FR / DE | Thorsten Schütte | Sony Pictures | 35 920 | n.a. |
| 38 | Francofonia | 2015 | FR / DE / NL | A. Sokurov | Music Box Films | 35 673 | n.a. |
| 39 | Der Staat gegen Fritz Bauer | 2015 | DE | Lars Kraume | Cohen Media Group | 33 544 | n.a. |
| 40 | Trois souvenirs de ma ... | 2015 | FR | A. Desplechin | Magnolia Pictures | 31 295 | n.a. |
| 41 | Avril et le monde truqué | 2015 | FR / CA / BE | C. Desmares, ... | GKids | 31 047 | n.a. |
| 42 | High-Rise | 2015 | GB / BE | Ben Wheatley | Magnolia Pictures | 30 977 | n.a. |
| 43 | Blood Father | 2016 | FR | J.-F. Richet | Lionsgate Premiere | 29 879 | n.a. |
| 44 | Christine | 2016 | GB / US | A. Campos | The Orchard | 29 534 | n.a. |
| 45 | Supersonic | 2016 | GB | Mat Whitecross | A24 Films | 28 240 | n.a. |
| 46 | L'avenir | 2016 | FR / DE | Mia Hansen-Løve | IFC Films | 26 662 | n.a. |
| 47 | Mia madre | 2015 | IT / FR | Nanni Moretti | Music Box Films | 22 381 | n.a. |
| 48 | Viva | 2015 | IE / CU | P. Breathnach | Magnolia Pictures | 20 600 | n.a. |
| 49 | Bølgen | 2015 | NO | Roar Uthaug | Magnolia Pictures | 19 950 | n.a. |
| 50 | Jheronimus Bosch, ... | 2015 | NL | P. van Huystee | Kino Lorber | 19 887 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 229. US - Top 50 European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|--------------------------------|------------|-------------------|---------------------|-----------------------|------------|--------|
| 1 | 47 Meters Down | 2017 | GB / DO / US | J. Roberts | Entertainment Studios | 4 920 806 | n.a. |
| 2 | Valerian and the City of a ... | 2017 | FR / CN / ... | Luc Besson | STX Entertainment | 3 968 130 | n.a. |
| 3 | Ballerina | 2016 | FR / CA | E. Summer, ... | The Weinstein Company | 2 455 962 | n.a. |
| 4 | Victoria & Abdul | 2017 | GB / US | Stephen Frears | Focus | 2 205 442 | n.a. |
| 5 | The Promise | 2016 | ES / US | Terry George | Open Road | 813 583 | n.a. |
| 6 | I Am Not Your Negro | 2016 | FR / US / ... | Raoul Peck | Magnolia Pictures | 763 991 | n.a. |
| 7 | The Snowman | 2017 | GB INC / ... | T. Alfredson | Universal Pictures | 678 057 | n.a. |
| 8 | The Man Who Invented Christmas | 2017 | GB / IE / ... | Bharat Nalluri | Bleecker Street | 549 483 | n.a. |
| 9 | Loving Vincent | 2017 | PL / GB / ... | D. Kobiela, ... | Good Deed | 516 068 | n.a. |
| 10 | A United Kingdom | 2016 | GB / US / CZ | Amma Asante | Fox Searchlight | 431 775 | n.a. |
| 11 | Friend Request | 2016 | DE | Simon Verhoeven | Entertainment Studios | 412 978 | n.a. |
| 12 | Call Me by Your Name | 2017 | IT / FR / ... | L. Guadagnino | Sony Pictures | 411 576 | n.a. |
| 13 | A Monster Calls | 2016 | ES / US | J.A. Bayona | Focus | 380 659 | n.a. |
| 14 | Their Finest | 2016 | GB / SE | Lone Scherfig | STX Entertainment | 367 988 | n.a. |
| 15 | My Cousin Rachel | 2017 | GB INC / US | Roger Michell | Fox Searchlight | 281 469 | n.a. |
| 16 | Tulip Fever | 2017 | GB INC / US | Justin Chadwick | The Weinstein Company | 261 602 | n.a. |
| 17 | Collide | 2016 | GB / DE / ... | Eran Creevy | Open Road | 256 180 | n.a. |
| 18 | Kedi | 2016 | TR / US | Torun Ceyda | Oscilloscope | 247 489 | n.a. |
| 19 | The Killing of a Sacred Deer | 2017 | IE / GB / US | Y. Lanthimos | A24 Films | 228 181 | n.a. |
| 20 | T2 Trainspotting | 2017 | GB | Danny Boyle | Sony Pictures | 207 982 | n.a. |
| 21 | A Quiet Passion | 2016 | GB INC / ... | Terence Davies | Music Box Films | 195 631 | n.a. |
| 22 | Goodbye Christopher Robin | 2017 | GB INC / US | Simon Curtis | Fox Searchlight | 183 529 | n.a. |
| 23 | Free Fire | 2016 | GB | Ben Wheatley | A24 Films | 170 940 | n.a. |
| 24 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 143 708 | n.a. |
| 25 | The Post | 2017 | GB / US | Steven Spielberg | 20th Century Fox | 134 723 | n.a. |
| 26 | Personal Shopper | 2016 | FR / DE / CZ | Olivier Assayas | IFC Films | 134 044 | n.a. |
| 27 | The Sense of an Ending | 2017 | GB | Ritesh Batra | CBS Films | 127 131 | n.a. |
| 28 | Lady Macbeth | 2016 | GB | William Oldroyd | Roadside Attractions | 126 899 | n.a. |
| 29 | Churchill | 2017 | GB | J. Teplitzky | Cohen Media Group | 126 307 | n.a. |
| 30 | Maudie | 2016 | IE / CA | Aisling Walsh | Sony Pictures | 118 498 | n.a. |
| 31 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Sony Pictures | 116 693 | n.a. |
| 32 | Julieta | 2016 | ES | P. Almodóvar | Sony Pictures | 108 275 | n.a. |
| 33 | The Square | 2017 | SE / DE / ... | Ruben Östlund | Magnolia Pictures | 105 603 | n.a. |
| 34 | Le cinquième élément | 1997 | FR | Luc Besson | Fathom Events | 97 917 | n.a. |
| 35 | The Eagle Huntress | 2016 | GB / MN / US | Otto Bell | Sony Pictures | 89 239 | n.a. |
| 36 | The Trip to Spain | 2017 | GB | M. Winterbottom | IFC Films | 87 520 | n.a. |
| 37 | Frantz | 2016 | FR / DE | François Ozon | Music Box Films | 82 068 | n.a. |
| 38 | La tortue rouge | 2016 | FR / BE / JP | M. Dudok de Wit | Sony Pictures | 75 354 | n.a. |
| 39 | Paris pieds nus | 2016 | FR / BE | Dominique Abel, ... | Oscilloscope | 74 931 | n.a. |
| 40 | Viceroy's House | 2017 | GB / IN / SE | G. Chadha | IFC Films | 74 392 | n.a. |
| 41 | Walk with Me | 2017 | GB | M. Francis, ... | Gathr Films | 73 860 | n.a. |
| 42 | Tommy's Honour | 2016 | GB INC / US | J. Connery | Roadside Attractions | 61 719 | n.a. |
| 43 | Grave | 2016 | FR / BE | Julia Ducournau | Focus | 57 850 | n.a. |
| 44 | Visages villages | 2017 | FR | Jr., Agnès Varda | Cohen Media Group | 54 223 | n.a. |
| 45 | Under sandet | 2015 | DK / DE | Martin Zandvliet | Sony Pictures | 44 394 | n.a. |
| 46 | I'll Push You | 2017 | ES / US | Chris Karcher, ... | Fathom Events | 42 736 | n.a. |
| 47 | Sage femme | 2017 | FR | Martin Provost | Music Box Films | 42 023 | n.a. |
| 48 | Breathe | 2017 | GB | Andy Serkis | Bleecker Street | 40 305 | n.a. |
| 49 | Human Flow | 2017 | DE / US / CN | Ai Weiwei | Magnolia Pictures | 38 503 | n.a. |
| 50 | Marsal | 1999 | HR | Vinko Bresan | AIM Distribution | 36 696 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



17.3.5. US - Who is distributing European films?

Table 230. US - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of total distributor's admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints |
|------|---------------------------|------------------------------|---|---|-----------------------|---------------------------|---------------|-------------------|
| 1 | Entertainment Studios | 5 333 784 | 22% | 93% | 2 | 1% | n.a. | n.a. |
| 2 | STX Entertainment | 4 336 118 | 18% | 21% | 2 | 1% | n.a. | n.a. |
| 3 | The Weinstein Company | 2 717 564 | 11% | 22% | 2 | 1% | n.a. | n.a. |
| 4 | Focus | 2 643 951 | 11% | 21% | 3 | 1% | n.a. | n.a. |
| 5 | Sony Pictures | 1 338 148 | 6% | 1% | 13 | 6% | n.a. | n.a. |
| 6 | Open Road | 1 069 763 | 4% | 9% | 2 | 1% | n.a. | n.a. |
| 7 | Magnolia Pictures | 956 193 | 4% | 78% | 11 | 5% | n.a. | n.a. |
| 8 | Fox Searchlight | 896 773 | 4% | 9% | 3 | 1% | n.a. | n.a. |
| 9 | Universal Pictures | 678 057 | 3% | 0% | 1 | 0% | n.a. | n.a. |
| 10 | Bleecker Street | 589 788 | 2% | 10% | 2 | 1% | n.a. | n.a. |
| | Other distributors | 3 453 917 | 14% | 0% | 161 | 80% | n.a. | n.a. |
| | Total distributors | 24 014 056 | 100% | 2% | 202 | 100% | n.a. | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



18. MARKET PROFILE: VENEZUELA

18.1. VE - 2017 at a glance

Table 231. VE - Cinema market at a glance (2017)

| | | | |
|--|-------|--|------|
| Population (in millions) | 30.5 | Theatrical feature films produced | 160 |
| GDP per capita (in EUR) | 6 076 | Theatrical first releases in market | 119 |
| Screens | 427 | Gross box office (in M EUR) | 79.9 |
| Digital screens | 407 | Admissions (in millions) | 22.5 |
| Screens per million inhabitants | 14 | Avg ticket price (in EUR) | 3.5 |

Source: IMF, OIA, European Audiovisual Observatory / LUMIERE, Comscore

Table 232. VE – Benchmark (2017)

| | RO | AU | VE | CA | PL |
|--------------------------------------|-------------|-------------|----------------|-------------|-------------|
| Population in mio | 19.6 | 24.8 | 30.5 | 36.7 | 38.0 |
| Screens | 386 | 2 210 | 427 | 3 107 | 1 338 |
| Screens per million inhabitants | 20 | 89 | 14 | 85 | 35 |
| Admissions in millions | 13.9 | 85.0 | 22.5 | 108.7 | 56.6 |
| Admissions per capita | 0.7 | 3.4 | 0.7 | 3.0 | 1.5 |
| Admissions per screen | 37 391 | 37 668 | 67 153 | 35 952 | 38 462 |
| GBO in MEUR | 58.3 | 817.1 | 79.9 | 858.0 | 251.7 |
| Average ticket price in EUR | 4.2 | 9.6 | 3.5 | 7.9 | 4.4 |
| Film releases ¹⁾ | 387 | 685 | 182 | 459 | 500 |
| Admissions per release ¹⁾ | 35 695 | 112 790 | 111 761 | 236 660 | 112 697 |

1) As tracked in LUMIERE

Source: National data sources, European Audiovisual Observatory / LUMIERE, Comscore

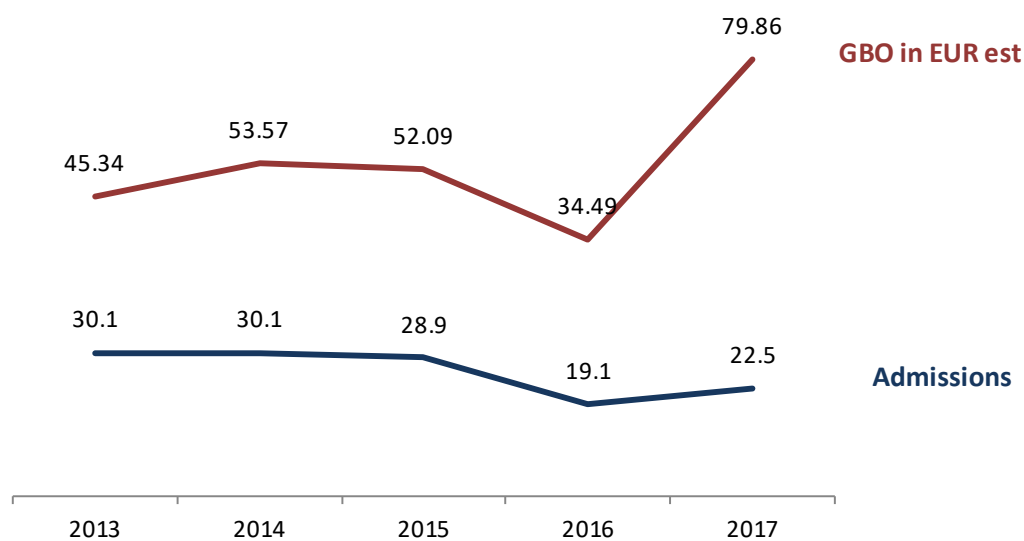


18.2. VE - General market characteristics

18.2.1. VE - Market trends

Figure 149. VE - Box office trend (2013-2017)

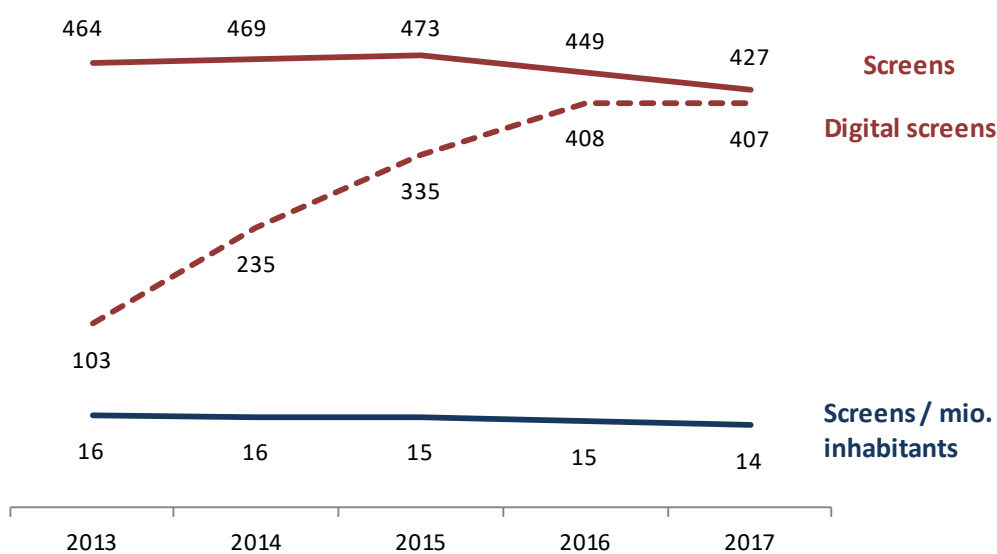
In millions



Source: OIA, European Audiovisual Observatory / LUMIERE, Comscore

Figure 150. VE - Screen development (2013-2016)

Screens in units; Inhabitants in millions

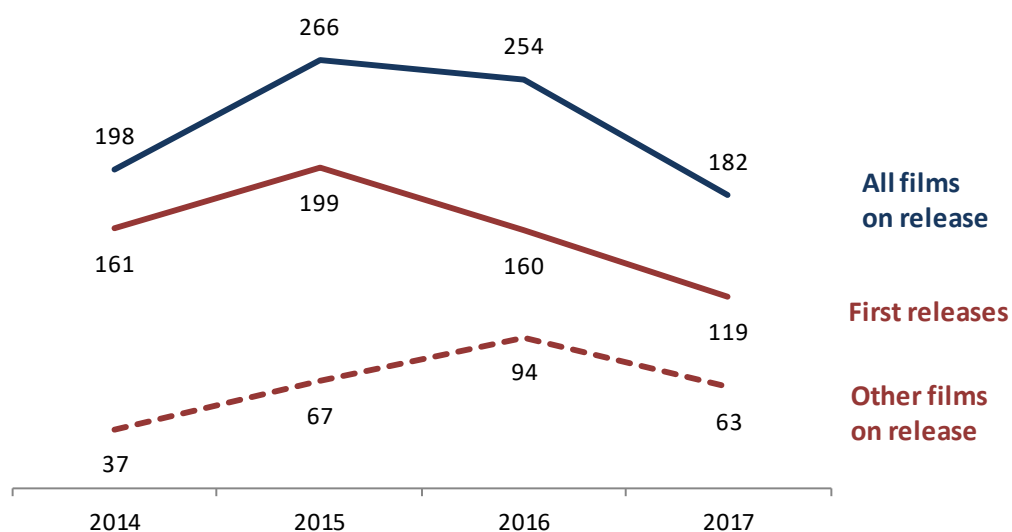


Source: OIA



Figure 151. VE - Development of film releases (2014-2017)

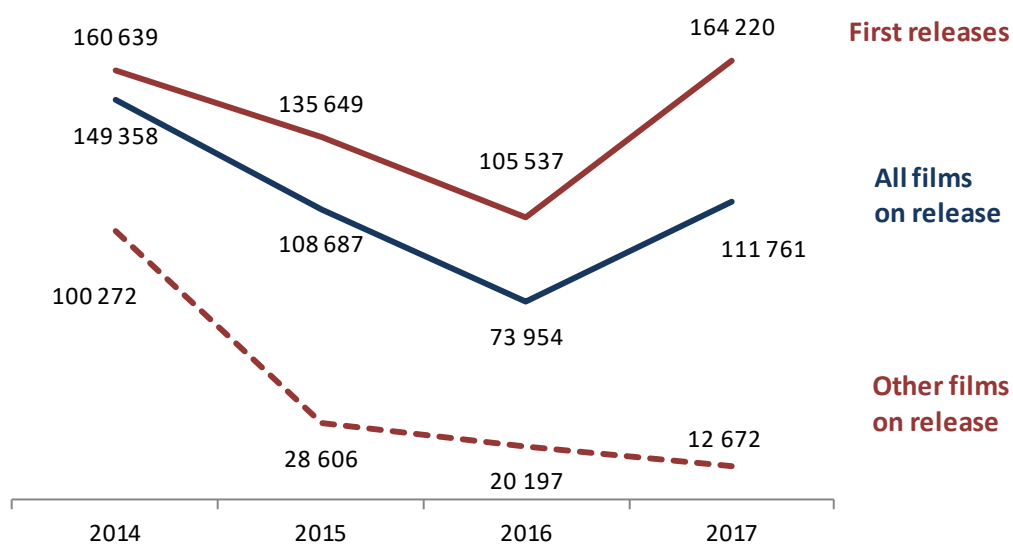
In units, as tracked in LUMIERE; Qualification of first releases based on release dates and production years



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 152. VE - Average admissions per film (2014-2017)

Estimated annual average admissions per film, in thousands; As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



18.2.2. VE - Market concentration in 2017

Table 233. VE - Concentration of admissions and prints (2017)

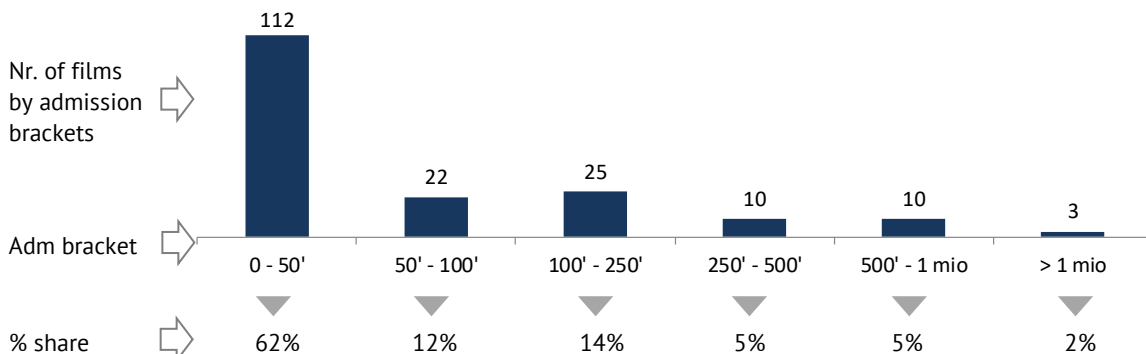
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 8 708 253 | 43% | 1 402 | 19% |
| Top 20 | 13 120 354 | 65% | 2 499 | 33% |
| Top 30 | 15 302 628 | 75% | 3 419 | 45% |
| Top 50 | 17 977 186 | 88% | 4 953 | 65% |
| Top 100 | 20 123 347 | 99% | 7 091 | 94% |
| Other 82 films | 217 217 | 1% | 487 | 6% |
| All films on release | 20 340 564 | 100% | 7 578 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 153. VE - Number of films on release by admission brackets (2017)

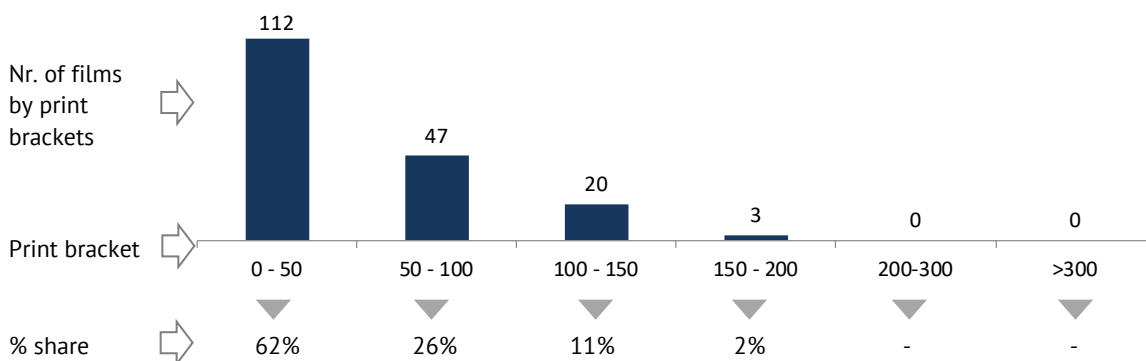
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 154. VE - Number of films on release by print brackets (2017)

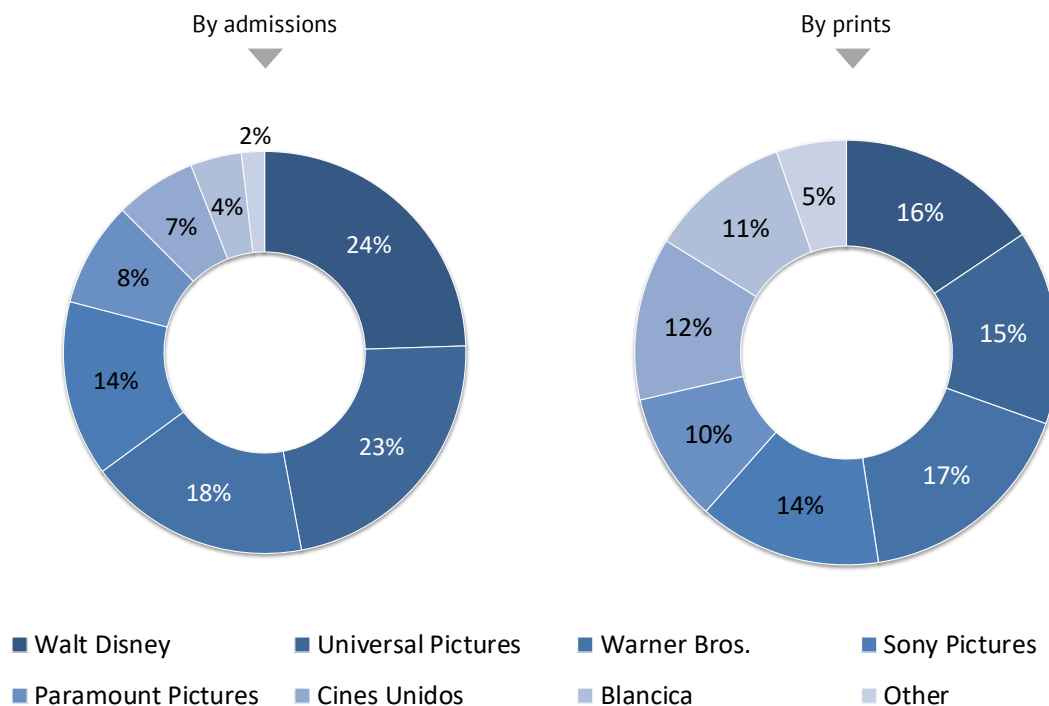
Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 155. VE - Top distributors (2017)

Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 234. VE - Top 10 distributors (2017)

Admission brackets in thousands tickets sold

| Rank | Distributor | Admissions | % share | Avg. adm. per film | Nr. of films | % share | Nr. of prints | % share |
|------|---------------------------|-------------------|-------------|--------------------|--------------|---------------|---------------|-------------|
| 1 | Walt Disney | 4 979 372 | 24% | 383 029 | 13 | 7% | 1 182 | 16% |
| 2 | Universal Pictures | 4 593 547 | 23% | 270 209 | 17 | 9% | 1 126 | 15% |
| 3 | Warner Bros. | 3 633 412 | 18% | 173 020 | 21 | 12% | 1 298 | 17% |
| 4 | Sony Pictures | 2 876 967 | 14% | 143 848 | 20 | 11% | 1 057 | 14% |
| 5 | Paramount Pictures | 1 716 822 | 8% | 171 682 | 10 | 5% | 748 | 10% |
| 6 | Cines Unidos | 1 327 627 | 7% | 34 938 | 38 | 21% | 942 | 12% |
| 7 | Blancica | 836 273 | 4% | 29 867 | 28 | 15% | 821 | 11% |
| 8 | 20th Century Fox | 294 624 | 1% | 21 045 | 14 | 8% | 260 | 3% |
| 9 | Amazonia | 40 745 | 0% | 3 704 | 11 | 6% | 80 | 1% |
| 10 | Gran Cine | 33 961 | 0% | 3 773 | 9 | 5% | 40 | 1% |
| | Other distributors | 7 214 | 0% | 7 214 | 1 | 1% | 24 | 0% |
| | Total distributors | 20 340 564 | 100% | 111 761 | 182 | 100.0% | 7 578 | 100% |

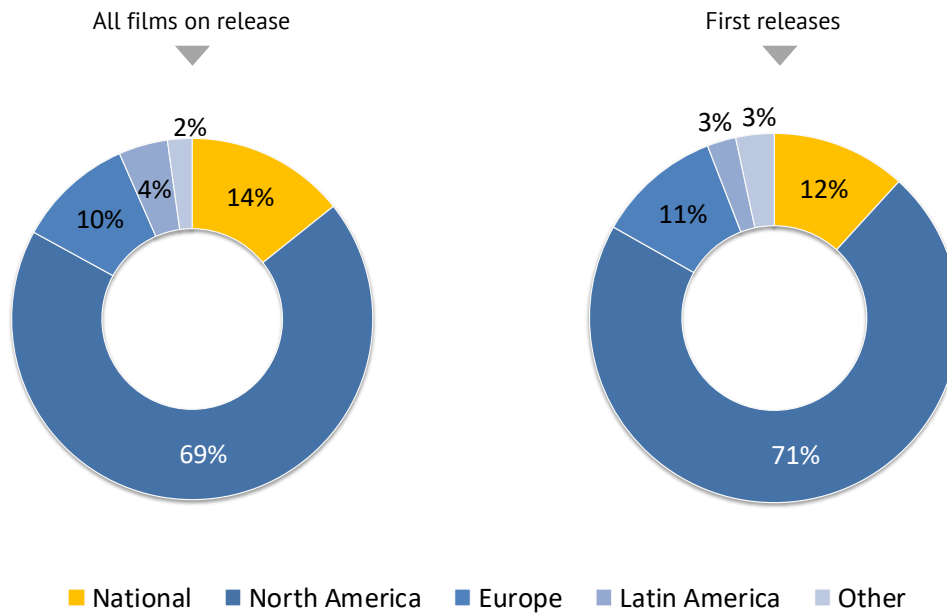
Source: European Audiovisual Observatory / LUMIERE, Comscore



18.2.3. VE - Market share by origin

Figure 156. VE - Film releases by region of origin (2017)

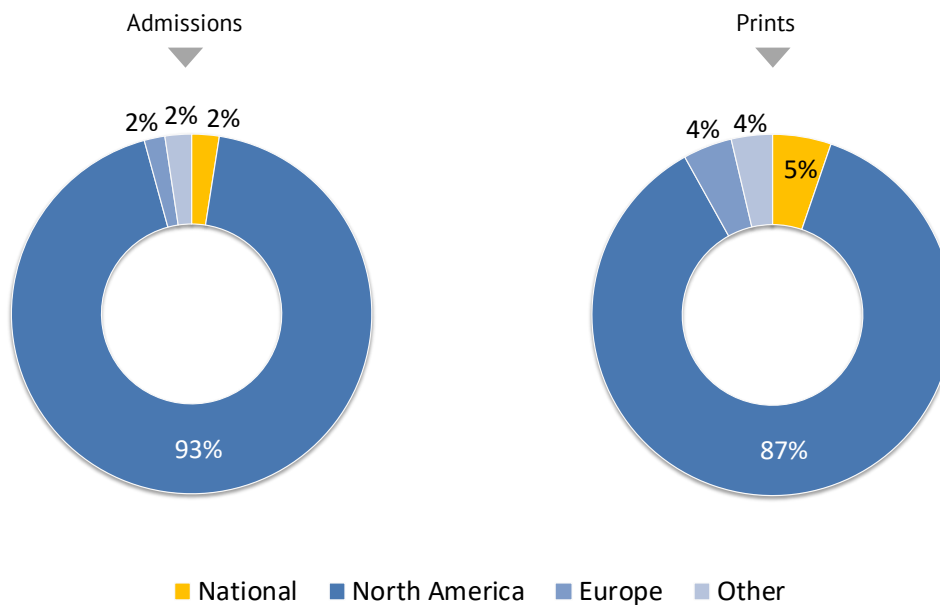
As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 157. VE - Admissions and prints by region of origin (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



18.2.4. VE - Top films 2017

Table 235. VE - Top 50 films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------------|------------|-------------------|----------------------|--------------------|------------|--------|
| 1 | The Fate of the Furious | 2017 | US / CN / JP | F. Gary Gray | Universal Pictures | 1 282 294 | 178 |
| 2 | Beauty and the Beast | 2017 | US | Bill Condon | Walt Disney | 1 252 481 | 183 |
| 3 | Despicable Me 3 | 2017 | US | Kyle Balda, ... | Universal Pictures | 1 247 229 | 136 |
| 4 | The Emoji Movie | 2017 | US | Tony Leondis | Sony Pictures | 828 946 | 109 |
| 5 | Thor: Ragnarok | 2017 | US | Taika Waititi | Walt Disney | 768 511 | 152 |
| 6 | Spider-Man: Homecoming | 2017 | US | Jon Watts | Sony Pictures | 762 054 | 129 |
| 7 | Cars 3 | 2017 | US | Brian Fee | Walt Disney | 663 303 | 133 |
| 8 | Justice League | 2017 | US | Zack Snyder | Warner Bros. | 645 095 | 138 |
| 9 | Annabelle 2 | 2017 | US | D. Sandberg | Warner Bros. | 644 309 | 110 |
| 10 | Pirates of the Caribbean: ... | 2017 | US | J. Rønning, ... | Walt Disney | 614 031 | 134 |
| 11 | Coco | 2017 | US | L. Unkrich, ... | Walt Disney | 602 141 | 136 |
| 12 | It | 2017 | US / CA | Andy Muschietti | Warner Bros. | 533 003 | 115 |
| 13 | Transformers: The Last Knight | 2017 | US / CN | Michael Bay | Paramount Pictures | 529 126 | 122 |
| 14 | Fifty Shades Darker | 2017 | US / CN | James Foley | Universal Pictures | 492 682 | 129 |
| 15 | Wonder Woman | 2017 | US / CN / HK | Patty Jenkins | Warner Bros. | 476 315 | 116 |
| 16 | Guardians of the Galaxy Vol. 2 | 2017 | US | James Gunn | Walt Disney | 435 918 | 131 |
| 17 | Moana | 2016 | US | Ron Clements, ... | Walt Disney | 416 595 | 73 |
| 18 | Smurfs: The Lost Village | 2017 | US / HK | Kelly Asbury | Sony Pictures | 327 410 | 127 |
| 19 | Baywatch | 2017 | US / CN / GB | Seth Gordon | Paramount Pictures | 301 631 | 83 |
| 20 | A Dog's Purpose | 2017 | US / IN | L. Hallström | Universal Pictures | 297 280 | 65 |
| 21 | Daddy's Home 2 | 2017 | US | Sean Anders | Paramount Pictures | 267 469 | 79 |
| 22 | The Mummy | 2017 | US / CN | Alex Kurtzman | Universal Pictures | 256 798 | 116 |
| 23 | Kong: Skull Island | 2017 | US / CN | J. Vogt-Roberts | Warner Bros. | 255 639 | 93 |
| 24 | Geostorm | 2017 | US | Dean Devlin | Warner Bros. | 226 538 | 89 |
| 25 | Papita 2da Base | 2017 | VE | L. C. Hueck | Cines Unidos | 220 547 | 99 |
| 26 | Sing | 2016 | US / JP | G. Jennings, ... | Universal Pictures | 213 387 | 84 |
| 27 | Resident Evil: The Final Chapter | 2016 | US / FR / DE | P. W.S. Anderson | Sony Pictures | 195 819 | 86 |
| 28 | The Great Wall | 2016 | CN / US | Yimou Zhang | Universal Pictures | 184 807 | 80 |
| 29 | Happy Death Day | 2017 | US | C. Landon | Universal Pictures | 184 437 | 75 |
| 30 | Star Wars: Episode VIII - The ... | 2017 | US | Rian Johnson | Walt Disney | 176 833 | 119 |
| 31 | Rings | 2017 | US | F. Javier Gutiérrez | Paramount Pictures | 176 336 | 62 |
| 32 | Baby Driver | 2017 | GB INC / US | Edgar Wright | Sony Pictures | 169 225 | 81 |
| 33 | American Made | 2017 | US | Doug Liman | Universal Pictures | 165 323 | 69 |
| 34 | The Nut Job 2: Nutty by Nature | 2017 | KR / CA | Cal Bruner | Cines Unidos | 164 365 | 79 |
| 35 | The Dark Tower | 2017 | US | Nikolaj Arcel | Sony Pictures | 154 287 | 63 |
| 36 | Assassin's Creed | 2016 | US / FR / ... | Justin Kurzel | 20th Century Fox | 154 274 | 102 |
| 37 | Split | 2016 | US / JP | M. Night Shyamalan | Universal Pictures | 149 021 | 60 |
| 38 | Dunkirk | 2017 | GB INC / ... | Christopher Nolan | Warner Bros. | 145 981 | 65 |
| 39 | xXx: Return of Xander Cage | 2017 | US / CN / CA | D.J. Caruso | Paramount Pictures | 136 442 | 88 |
| 40 | Jigsaw | 2017 | US / CA | Michael Spierig, ... | Blancica | 132 087 | 56 |
| 41 | Monster Trucks | 2016 | US / CA | Chris Wedge | Paramount Pictures | 129 064 | 77 |
| 42 | The LEGO Batman Movie | 2017 | US / DK | Chris McKay | Warner Bros. | 124 323 | 88 |
| 43 | Rock Dog | 2016 | US / CN | Ash Brannon | Cines Unidos | 123 874 | 64 |
| 44 | Passengers | 2016 | US | Morten Tyldum | Sony Pictures | 116 605 | 74 |
| 45 | A Stork's Journey | 2017 | DE / BE / ... | Toby Genkel, ... | Cines Unidos | 114 365 | 72 |
| 46 | Collateral Beauty | 2016 | US | David Frankel | Warner Bros. | 114 303 | 57 |
| 47 | The LEGO Ninjago Movie | 2017 | US / DK | Charlie Bean, ... | Warner Bros. | 106 316 | 109 |
| 48 | Power Rangers | 2017 | US / HK / ... | Dean Israelite | Blancica | 106 034 | 97 |
| 49 | Blade Runner 2049 | 2017 | US / GB / ... | Denis Villeneuve | Sony Pictures | 96 313 | 114 |
| 50 | Going in Style | 2017 | US | Zach Braff | Warner Bros. | 96 020 | 57 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

18.3. VE - Market potential for European films

18.3.1. VE - Market volume for European films

Table 236. VE - Overview market volume for European films (2017)

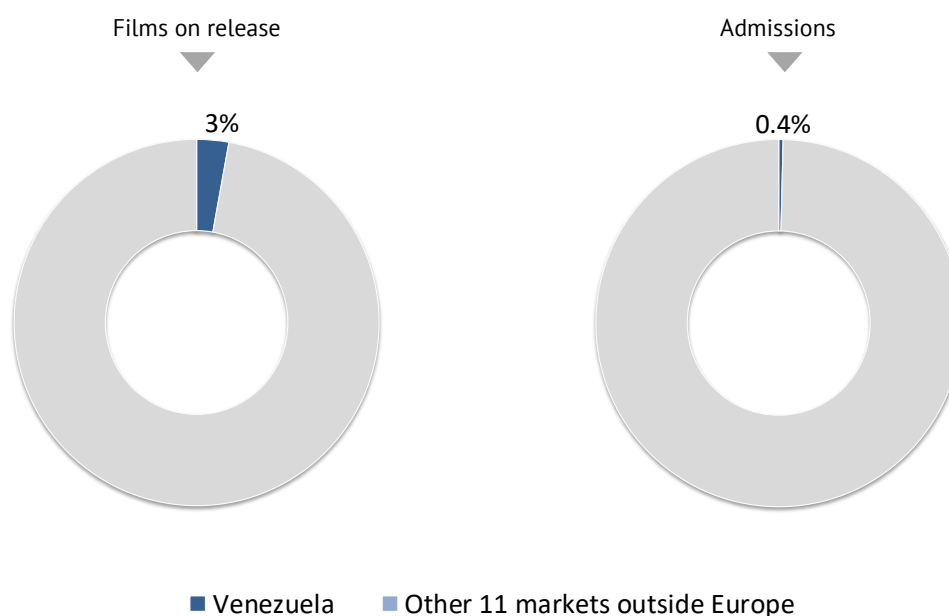
As tracked in LUMIERE

| Key indicators | Amount | Market share 2017 | Total market |
|--------------------------------------|-----------|-------------------|--------------|
| Admissions | 378 122 | 2% | 20 340 564 |
| GBO (in EUR) | 1 341 126 | 2% | 72 144 086 |
| Films on release | 19 | 10% | 182 |
| - First releases | 13 | 11% | 119 |
| - Other | 6 | 10% | 63 |
| Prints | 333 | 4% | 7 578 |
| Average admissions per first release | 28 947 | - | 164 220 |
| Average prints per first release | 25 | - | 60 |
| Average admissions per other release | 302 | - | 12 672 |
| Average prints per other release | 1 | - | 7 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 158. VE - Weight of Venezuela as an export market for European films (2017)

As tracked in LUMIERE



Source: European Audiovisual Observatory / LUMIERE, Comscore



18.3.2. VE - Concentration among European films

Table 237. VE - Concentration of admissions and prints for European films (2017)

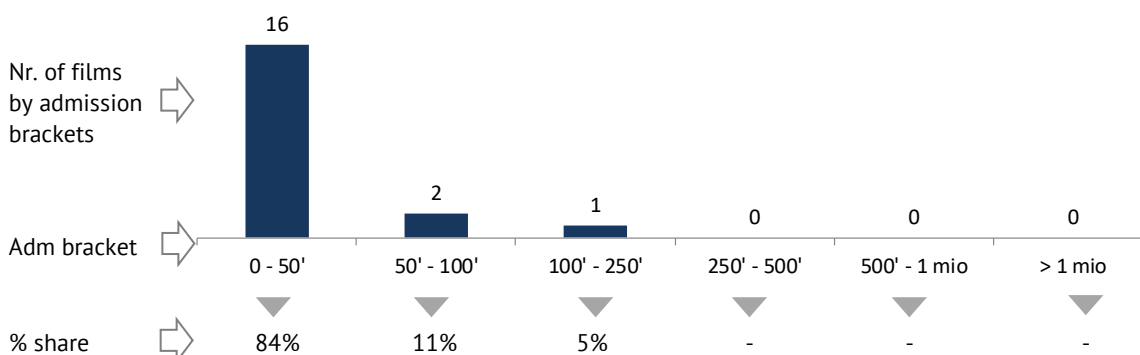
As tracked in LUMIERE

| Top films | Cumulative admissions | Cumulative % share | Cumulative prints | % share of prints |
|-----------------------------|-----------------------|--------------------|-------------------|-------------------|
| Top 10 | 368 050 | 97% | 316 | 95% |
| Other 9 films | 10 072 | 3% | 17 | 5% |
| All films on release | 378 122 | 100% | 333 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 159. VE - Number of European films on release by admission brackets (2017)

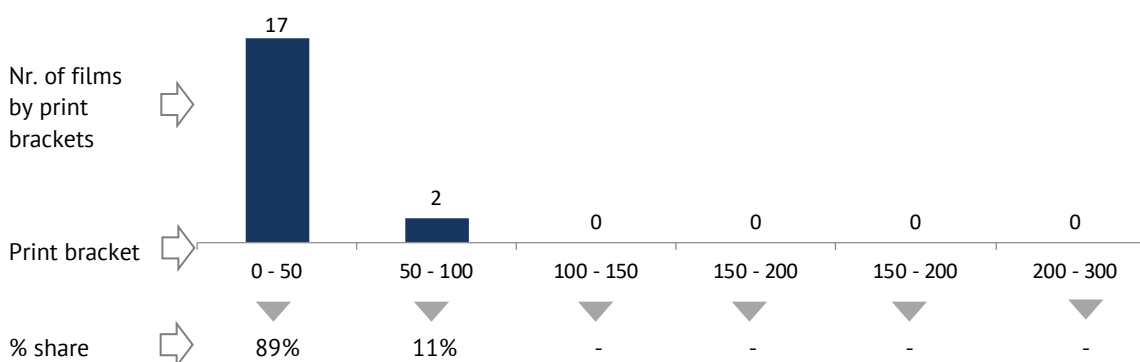
Admission brackets in thousands tickets sold



Source: European Audiovisual Observatory / LUMIERE, Comscore

Figure 160. VE - Number of European films on release by print brackets (2017)

Print brackets in units



Source: European Audiovisual Observatory / LUMIERE, Comscore



18.3.3. VE - European films by country of origin

Table 238. VE - Admissions to European films by country of origin (2017)

As tracked in LUMIERE

| Rank | Country | Admissions | % share of admissions to European films | % share of total films on release |
|--------------|-------------------|----------------|---|-----------------------------------|
| 1 | FR France | 122 208 | 32% | 4% |
| 2 | DE Germany | 115 292 | 30% | 1% |
| 3 | GB United Kingdom | 88 317 | 23% | 1% |
| 4 | NL Netherlands | 38 870 | 10% | 1% |
| 5 | IT Italy | 7 463 | 2% | 1% |
| 6 | ES Spain | 5 601 | 1% | 2% |
| 7 | BE Belgium | 371 | 0% | 1% |
| Total | | 378 122 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 239. VE - GBO for European films by country of origin (2017)

In EUR. As tracked in LUMIERE

| Rank | Country code | Country | GBO in EUR | % share of GBO to European films | % share of total GBO |
|--------------|--------------|----------------|------------------|----------------------------------|----------------------|
| 1 | FR | France | 433 448 | 32% | 1% |
| 2 | DE | Germany | 408 919 | 30% | 1% |
| 3 | GB | United Kingdom | 313 243 | 23% | 0% |
| 4 | NL | Netherlands | 137 864 | 10% | 0% |
| 5 | IT | Italy | 26 470 | 2% | 0% |
| 6 | ES | Spain | 19 866 | 1% | 0% |
| 7 | BE | Belgium | 1 316 | 0% | 0% |
| Total | | | 1 341 126 | 100% | 2% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 240. VE - European films on release by country of origin (2017)**

As tracked in LUMIERE.

| Rank | Country code | Country | Films on release | % share of European films on release | % share of total films on release |
|--------------|--------------|----------------|------------------|--------------------------------------|-----------------------------------|
| 1 | FR | France | 8 | 42% | 4% |
| 2 | ES | Spain | 3 | 16% | 2% |
| 3 | GB | United Kingdom | 2 | 11% | 1% |
| 4 | IT | Italy | 2 | 11% | 1% |
| 5 | DE | Germany | 2 | 11% | 1% |
| 6 | NL | Netherlands | 1 | 5% | 1% |
| 7 | BE | Belgium | 1 | 5% | 1% |
| Total | | | 19 | 100% | 10% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

Table 241. VE - European first releases by country of origin (2017)

As tracked in LUMIERE.

| Rank | Country code | Country | First releases | % share of European first releases | % share of total first releases |
|--------------|--------------|----------------|----------------|------------------------------------|---------------------------------|
| 1 | FR | France | 6 | 46% | 5% |
| 2 | DE | Germany | 2 | 15% | 2% |
| 3 | GB | United Kingdom | 2 | 15% | 2% |
| 4 | ES | Spain | 1 | 8% | 1% |
| 5 | NL | Netherlands | 1 | 8% | 1% |
| 6 | IT | Italy | 1 | 8% | 1% |
| Total | | | 13 | 100% | 11% |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 242. VE - Prints of European films by country of origin (2017)**

As tracked in LUMIERE

| Rank | Country code | Country | Nr. of prints | % share of prints to European films | % share of total prints |
|--------------|--------------|----------------|---------------|-------------------------------------|-------------------------|
| 1 | FR | France | 139 | 42% | 2% |
| 2 | DE | Germany | 73 | 22% | 1% |
| 3 | GB | United Kingdom | 50 | 15% | 1% |
| 4 | NL | Netherlands | 49 | 15% | 1% |
| 5 | ES | Spain | 16 | 5% | 0% |
| 6 | IT | Italy | 3 | 1% | 0% |
| 7 | BE | Belgium | 3 | 1% | 0% |
| Total | | | 333 | 100% | 4% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



18.3.4. VE - Top European films 2013-2017

Table 243. VE - Top European films by admissions (2013)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-----------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Saving Santa | 2013 | GB / US | Leon Joosen, ... | Cines Unidos | 158 724 | n.a. |
| 2 | Sammy's avonturen 2 | 2012 | BE / FR / IT | V. Kesteloot, ... | Warner Bros. | 151 555 | n.a. |
| 3 | Paranormal Xperience 3D | 2011 | ES | Sergi Vizcaino | Cines Unidos | 90 804 | n.a. |
| 4 | Rush | 2013 | GB INC / ... | Ron Howard | Cines Unidos | 75 703 | n.a. |
| 5 | Emergo | 2011 | ES / US | Carles Torrens | Blanco y Travieso | 54 154 | n.a. |
| 6 | Les femmes du 6ème étage | 2010 | FR | P. Le Guay | Gran Cine | 17 961 | n.a. |
| 7 | The Family | 2013 | FR / US | Luc Besson | Cines Unidos | 16 017 | n.a. |
| 8 | Hysteria | 2011 | GB INC / ... | Tanya Wexler | Gran Cine | 14 879 | n.a. |
| 9 | À cœur ouvert | 2012 | FR / AR | Marion Laine | Cines Unidos | 12 960 | n.a. |
| 10 | Les Misérables | 2012 | GB / US | Tom Hooper | Universal Pictures | 10 419 | n.a. |
| 11 | Tengo ganas de ti | 2012 | ES | F. González Molina | Blanco y Travieso | 10 154 | n.a. |
| 12 | Potiche | 2010 | FR / BE | François Ozon | Blanco y Travieso | 9 840 | n.a. |
| 13 | Quartet | 2012 | GB | Dustin Hoffman | Blanco y Travieso | 9 505 | n.a. |
| 14 | Anna Karenina | 2012 | GB | Joe Wright | Universal Pictures | 8 761 | n.a. |
| 15 | Lo que tiene el otro | 2007 | ES | Miguel Perelló | Cines Unidos | 7 330 | n.a. |
| 16 | The Lady | 2011 | FR / GB | Luc Besson | Blanco y Travieso | 6 506 | n.a. |
| 17 | El sueño de Iván | 2011 | ES / MX | R. Santiago | Amazonia | 3 561 | n.a. |
| 18 | We Need to Talk About Kevin | 2011 | GB / US | Lynne Ramsay | Blanco y Travieso | 3 471 | n.a. |
| 19 | Comme un chef | 2012 | FR / ES | Daniel Cohen | Blanco y Travieso | 3 154 | n.a. |
| 20 | Ginger & Rosa | 2012 | GB / DK / CA | Sally Potter | Blanco y Travieso | 2 466 | n.a. |
| 21 | Un heureux événement | 2011 | FR / BE | Rémi Bezançon | Cines Unidos | 2 433 | n.a. |
| 22 | La cara oculta | 2011 | ES / CO | Andrés Baiz | Cines Unidos | 1 692 | n.a. |
| 23 | La Teta asustada | 2009 | ES / PE | Claudia Llosa | n.a. | 993 | n.a. |
| 24 | Los amantes pasajeros | 2013 | ES | Pedro Almodóvar | Cines Unidos | 238 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 244. VE - Top European films by admissions (2014)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|---------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Tarzan | 2013 | DE | Reinhard Klooss | Cines Unidos | 152 786 | n.a. |
| 2 | Lucy | 2014 | FR | Luc Besson | Universal Pictures | 96 149 | n.a. |
| 3 | Pancho, el perro millonario | 2014 | ES | Tom Fernández | Cines Unidos | 77 799 | n.a. |
| 4 | Paddington | 2014 | GB / FR | Paul King | Cines Unidos | 60 683 | n.a. |
| 5 | About Time | 2013 | GB | Richard Curtis | Universal Pictures | 58 734 | n.a. |
| 6 | Minuscule - La vallée des ... | 2013 | FR / BE | H. Giraud, ... | Cines Unidos | 58 339 | n.a. |
| 7 | The Family | 2013 | FR / US | Luc Besson | Cines Unidos | 54 914 | n.a. |
| 8 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Blanco y Travieso | 31 659 | n.a. |
| 9 | Violetta. La emoción del ... | 2014 | GB / AR | Matthew Amos | Walt Disney | 15 789 | n.a. |
| 10 | Diana | 2013 | GB / FR / BE | O. Hirschbiegel | Cines Unidos | 15 624 | n.a. |
| 11 | En kongelig affære | 2012 | DK / SE / CZ | Nikolaj Arcel | Gran Cine | 15 174 | n.a. |
| 12 | Zipi y Zape y el club de la ... | 2013 | ES | Oskar Santos | Blancica | 13 622 | n.a. |
| 13 | Philomena | 2013 | GB / US / FR | Stephen Frears | Blanco y Travieso | 9 866 | n.a. |
| 14 | Lo que tiene el otro | 2007 | ES | Miguel Perelló | Cines Unidos | 9 232 | n.a. |
| 15 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Blancica | 7 485 | n.a. |
| 16 | Floquet de Neu | 2011 | ES | Andrés G. Schaer | Amazonia | 6 495 | n.a. |
| 17 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Cines Unidos | 4 979 | n.a. |
| 18 | La migliore offerta | 2013 | IT | G. Tornatore | Blanco y Travieso | 2 704 | n.a. |
| 19 | Elena | 2011 | RU | A. Zvyagintsev | Gran Cine | 2 260 | n.a. |
| 20 | African Safari | 2013 | BE / FR / IT | Ben Stassen | Blanco y Travieso | 1 726 | n.a. |
| 21 | Wałęsa. Człowiek z nadziei | 2013 | PL | Andrzej Wajda | Gran Cine | 1 279 | n.a. |
| 22 | Saving Santa | 2013 | GB / US | Leon Joosen, Aaror | Cines Unidos | 180 | n.a. |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 245. VE - Top European films by admissions (2015)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|--------------------|--------------------|------------|--------|
| 1 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 304 144 | 65 |
| 2 | Der 7bte Zwerg | 2014 | DE | B. Aljinovic, ... | Cines Unidos | 164 098 | 62 |
| 3 | Ooops! Noah is Gone... | 2015 | DE / BE / ... | Toby Genkel, ... | Cines Unidos | 162 547 | 55 |
| 4 | Paddington | 2014 | GB / FR | Paul King | Cines Unidos | 134 541 | 58 |
| 5 | La belle et la bête | 2014 | FR / DE | C. Gans | Cines Unidos | 124 328 | 45 |
| 6 | When the Lights Went Out | 2011 | GB | Pat Holden | Blancica | 55 845 | 17 |
| 7 | The Woman in Black 2: ... | 2014 | GB INC / ... | Tom Harper | Cines Unidos | 41 461 | 27 |
| 8 | The House of Magic | 2013 | BE | J. Degruson, ... | Blanco y Travieso | 40 061 | 45 |
| 9 | Pinocchio | 2013 | DE | Anna Justice | Cines Unidos | 33 586 | 43 |
| 10 | [REC] 4: Apocalipsis | 2014 | ES | J. Balagueró | Cines Unidos | 33 373 | 16 |
| 11 | The Theory of Everything | 2014 | GB INC / US | James Marsh | Universal Pictures | 33 254 | 19 |
| 12 | Shaun the Sheep Movie | 2015 | GB | M. Burton, ... | Universal Pictures | 29 859 | 59 |
| 13 | Niko 2: Lentäjäväljekset | 2012 | FI / DE / ... | K. Juusonen, ... | Cines Unidos | 25 487 | 60 |
| 14 | Tusen ganger god natt | 2013 | NO / IE / SE | Erik Poppe | Cines Unidos | 20 822 | 17 |
| 15 | La famille Bélier | 2014 | FR / BE | Eric Lartigau | Blanco y Travieso | 17 415 | 11 |
| 16 | Escobar: Paradise Lost | 2014 | FR / ES | A. Di Stefano | Blanco y Travieso | 15 490 | 18 |
| 17 | Robot Overlords | 2014 | GB | Jon Wright | Cines Unidos | 13 383 | 33 |
| 18 | The Gunman | 2015 | ES / GB / ... | Pierre Morel | Blanco y Travieso | 11 609 | 21 |
| 19 | Maya the Bee Movie | 2014 | DE / AU | A. Stadermann | Blanco y Travieso | 11 032 | 33 |
| 20 | Autómata | 2014 | BG / ES | Gabe Ibáñez | Cines Unidos | 10 907 | 16 |
| 21 | The Physician | 2013 | DE | Philipp Stölzl | Cines Unidos | 8 980 | 10 |
| 22 | Zwei Leben | 2012 | DE / NO | Georg Maas | Gran Cine | 8 777 | 3 |
| 23 | Dark Places | 2015 | GB / FR / US | G. Paquet-Brenner | Blanco y Travieso | 8 277 | 15 |
| 24 | Nymphomaniac - Vol I | 2013 | DK / DE / FR | Lars von Trier | Blanco y Travieso | 7 931 | 7 |
| 25 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Blancica | 7 018 | 6 |
| 26 | La migliore offerta | 2013 | IT | G. Tornatore | Blanco y Travieso | 5 029 | 5 |
| 27 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 4 826 | 16 |
| 28 | The Quiet Ones | 2014 | GB INC / US | John Pogue | Blanco y Travieso | 4 421 | 3 |
| 29 | Tres bodas de más | 2013 | ES | J. Ruiz Caldera | Blanco y Travieso | 4 147 | 4 |
| 30 | Desert Dancer | 2014 | GB | R. Raymond | Blanco y Travieso | 3 775 | 4 |
| 31 | The Door | 2012 | HU / DE | István Szabó | Blanco y Travieso | 3 598 | 4 |
| 32 | Ida | 2013 | PL / DK | P. Pawlikowski | Gran Cine | 3 470 | 3 |
| 33 | Leviafan | 2014 | RU | A. Zvyagintsev | Gran Cine | 3 040 | 5 |
| 34 | A nagy füzet | 2013 | HU / DE / ... | János Szász | Gran Cine | 2 452 | 3 |
| 35 | Tiempo sin aire | 2015 | ES | Andrés Luque, ... | Cines Unidos | 2 220 | 9 |
| 36 | Clouds of Sils Maria | 2014 | FR / DE / CH | Olivier Assayas | Cines Unidos | 2 089 | 7 |
| 37 | Dracula | 2012 | IT / FR / ES | Dario Argento | Blanco y Travieso | 2 053 | 14 |
| 38 | Ocho apellidos vascos | 2013 | ES | E. Martínez Lázaro | Cines Unidos | 1 856 | 1 |
| 39 | Nymphomaniac: Vol. II | 2013 | DK / DE / FR | Lars von Trier | Blanco y Travieso | 1 221 | 1 |
| 40 | Backstreet Boys: Show 'Em ... | 2015 | GB / US | Stephen Kijak | n.a. | 892 | 5 |
| 41 | Pancho, el perro millonario | 2014 | ES | Tom Fernández | Cines Unidos | 786 | 2 |
| 42 | Tarzan | 2013 | DE | Reinhard Klooss | Cines Unidos | 387 | 1 |
| 43 | 3 coeurs | 2014 | FR / DE / BE | Benoît Jacquot | Gran Cine | 328 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

**Table 246. VE - Top European films by admissions (2016)**

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|-------------------------------|------------|-------------------|---------------------|--------------------|------------|--------|
| 1 | Belka i Strelka. Zvezdnye ... | 2010 | RU | I. Evlannikova, ... | Cines Unidos | 45 621 | 63 |
| 2 | The Little Prince | 2015 | FR / US | Mark Osborne | Blancica | 36 647 | 52 |
| 3 | The Transporter Refueled | 2015 | FR / CN / BE | C. Delamarre | Cines Unidos | 31 113 | 36 |
| 4 | The Danish Girl | 2015 | GB / US / ... | Tom Hooper | Universal Pictures | 28 165 | 25 |
| 5 | Bridget Jones's Baby | 2016 | GB / US / FR | Sharon Maguire | Universal Pictures | 28 086 | 63 |
| 6 | Eye in the Sky | 2015 | GB | Gavin Hood | Blancica | 27 246 | 36 |
| 7 | Bølgen | 2015 | NO | Roar Uthaug | Cines Unidos | 26 684 | 32 |
| 8 | Bastille Day | 2016 | GB INC / ... | James Watkins | Cines Unidos | 24 600 | 30 |
| 9 | Atrapa la bandera | 2015 | ES | Enrique Gato | Paramount Pictures | 23 837 | 50 |
| 10 | Eddie the Eagle | 2016 | GB INC / ... | Dexter Fletcher | 20th Century Fox | 21 573 | 46 |
| 11 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Cines Unidos | 18 626 | 50 |
| 12 | All Roads Lead to Rome | 2015 | IT / ES / ... | Ella Lemhagen | Cines Unidos | 18 518 | 49 |
| 13 | Ghoul | 2015 | CZ / UA | Petr Jákł | Cines Unidos | 17 651 | 27 |
| 14 | Tini: El gran cambio de ... | 2016 | ES / IT / AR | J. P. Buscarini | Walt Disney | 10 593 | 49 |
| 15 | Taken 3 | 2014 | FR | Olivier Megaton | 20th Century Fox | 8 199 | 6 |
| 16 | Mustang | 2015 | FR / DE / TR | D. Gamze Ergüven | Blancica | 7 147 | 5 |
| 17 | La corrispondenza | 2016 | IT | G. Tornatore | Gran Cine | 6 706 | 6 |
| 18 | Julieta | 2016 | ES | Pedro Almodóvar | Universal Pictures | 6 283 | 5 |
| 19 | Saul fia | 2015 | HU / US / ... | László Nemes | Sony Pictures | 5 945 | 9 |
| 20 | Samba | 2014 | FR | O. Nakache, ... | Cines Unidos | 5 525 | 4 |
| 21 | Mia madre | 2015 | IT / FR | Nanni Moretti | Blancica | 4 826 | 6 |
| 22 | Truman | 2015 | ES / AR | Cesc Gay | Cines Unidos | 4 338 | 14 |
| 23 | Sergio Herman, Fucking ... | 2015 | NL | W. Kluijfhout | Blancica | 3 356 | 11 |
| 24 | When the Lights Went Out | 2011 | GB | Pat Holden | Blancica | 2 660 | 1 |
| 25 | Ocho apellidos catalanes | 2015 | ES | E. Martínez Lázaro | Blancica | 2 489 | 15 |
| 26 | Zipi y Zape y el club de ... | 2013 | ES | Oskar Santos | Blancica | 2 121 | 8 |
| 27 | Polli päevikud | 2010 | DE / AT / EE | Chris Kraus | Gran Cine | 1 712 | 1 |
| 28 | Shaun the Sheep Movie | 2015 | GB | Mark Burton, ... | Universal Pictures | 1 430 | 3 |
| 29 | La vache | 2016 | FR | M. Hamidi | Blancica | 1 394 | 3 |
| 30 | Suffragette | 2015 | GB | Sarah Gavron | Universal Pictures | 985 | 1 |
| 31 | The Love Punch | 2013 | FR / GB | Joel Hopkins | Blancica | 939 | 2 |
| 32 | Niko 2: Lentäjäväljekset | 2012 | FI / DE / ... | K. Juusonen, ... | Cines Unidos | 796 | 2 |
| 33 | La belle et la bête | 2014 | FR / DE | C. Gans | Cines Unidos | 683 | 1 |
| 34 | Tarzan | 2013 | DE | Reinhard Klooss | Cines Unidos | 542 | 1 |
| 35 | Fehér isten | 2014 | HU / SE | K. Mundruczó | Gran Cine | 436 | 2 |
| 36 | Las brujas de Zugarramurdi | 2013 | ES / FR | Á. de la Iglesia | Cines Unidos | 364 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



Table 247. VE - Top European films by admissions (2017)

| Rank | Film | Prod. Year | Country of origin | Director(s) | Distributor | Admissions | Prints |
|------|------------------------------|------------|-------------------|------------------------|---------------|------------|--------|
| 1 | A Stork's Journey | 2017 | DE / BE / ... | T. Genkel, R. Memari | Cines Unidos | 114 365 | 72 |
| 2 | Valerian and the City of ... | 2017 | FR / CN / ... | Luc Besson | Cines Unidos | 85 220 | 63 |
| 3 | Don't Knock Twice | 2016 | GB | C. W. James | Cines Unidos | 77 520 | 31 |
| 4 | The Little Vampire 3D | 2017 | NL / DE / ... | R. Claus, K. Kiilerich | Cines Unidos | 38 870 | 49 |
| 5 | Ballerina | 2016 | FR / CA | E. Summer, È. Warin | Blancica | 11 362 | 36 |
| 6 | Breathe | 2017 | GB | Andy Serkis | Cines Unidos | 10 797 | 19 |
| 7 | Miss Sloane | 2016 | FR / US | John Madden | Blancica | 9 447 | 23 |
| 8 | Elle | 2016 | FR / DE / BE | Paul Verhoeven | Sony Pictures | 8 124 | 7 |
| 9 | Scusate se esisto! | 2014 | IT | Riccardo Milani | Gran Cine | 7 398 | 2 |
| 10 | Francisco - El Padre Jorge | 2015 | ES / AR / IT | D. Docampo Feijóo | Gran Cine | 4 947 | 14 |
| 11 | Le ciel attendra | 2016 | FR | M.-C. Mention-Schaar | Blancica | 4 362 | 7 |
| 12 | Violette | 2013 | FR / BE | Martin Provost | Gran Cine | 2 970 | 1 |
| 13 | Toni Erdmann | 2016 | DE / AT / CH | Maren Ade | Sony Pictures | 927 | 1 |
| 14 | La vache | 2016 | FR | M. Hamidi | Blancica | 702 | 1 |
| 15 | Las brujas de Zugarramurdi | 2013 | ES / FR | Álex de la Iglesia | Cines Unidos | 470 | 1 |
| 16 | Robinson Crusoe | 2016 | BE / FR / US | V. Kesteloot, ... | Cines Unidos | 371 | 3 |
| 17 | Zipi y Zape y el club de ... | 2013 | ES | Oskar Santos | Blancica | 184 | 1 |
| 18 | La corrispondenza | 2016 | IT | G. Tornatore | Gran Cine | 65 | 1 |
| 19 | La belle et la bête | 2014 | FR / DE | Christophe Gans | Cines Unidos | 21 | 1 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



18.3.5. VE - Who is distributing European films?

Table 248. VE - Top importers of European films based on admissions (2017)

As tracked in LUMIERE

| Rank | Distributor | Admissions to European films | % share of admissions to European films | % share of distributor admissions | Nr. of European films | % share of European films | Nr. of prints | % share of prints of European films |
|---------------------------|-----------------------|------------------------------|---|-----------------------------------|-----------------------|---------------------------|---------------|-------------------------------------|
| 1 | Cines Unidos | 327 634 | 87% | 25% | 8 | 42% | 239 | 72% |
| 2 | Cinematografica Blanc | 26 057 | 7% | 3% | 5 | 26% | 68 | 20% |
| 3 | Gran Cine | 15 380 | 4% | 45% | 4 | 21% | 18 | 5% |
| 4 | Sony Pictures | 9 051 | 2% | 0% | 2 | 11% | 8 | 2% |
| Total distributors | | 378 122 | 100% | 2% | 19 | 100% | 333 | 100% |

Source: European Audiovisual Observatory / LUMIERE, Comscore





19. APPENDIX



19.1. Number of films tracked in LUMIERE

Table 249. Number of films tracked in LUMIERE database by territory (2013-2017)

| Territory | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|-------|-------|-------|-------|-------|
| EUROPE | | | | | |
| 1 AT Austria | 510 | 534 | 567 | 575 | 467 |
| 2 BA Bosnia-Herzegovina | | 19 | 201 | 218 | 234 |
| 3 BE Belgium | 343 | 504 | 272 | 957 | 950 |
| 4 BG Bulgaria | 283 | 312 | 318 | 333 | 348 |
| 5 CH Switzerland | 1 671 | 1 643 | 1 642 | 1 834 | 1 900 |
| 6 CY Cyprus | 4 | 153 | 18 | 148 | 139 |
| 7 CZ Czech Republic | 1 228 | 1 076 | 1 179 | 1 252 | 1 221 |
| 8 DE Germany | 652 | 2 362 | 2 444 | 2 373 | 2 363 |
| 9 DK Denmark | 260 | 260 | 287 | 314 | 285 |
| 10 EE Estonia | 377 | 351 | 377 | 376 | 356 |
| 11 ES Spain | 1 463 | 1 473 | 1 740 | 1 663 | 1 901 |
| 12 FI Finland | 337 | 338 | 328 | 328 | 361 |
| 13 FR France | 933 | 935 | 958 | 984 | 831 |
| 14 GB United Kingdom | 798 | 2 559 | 2 586 | 2 751 | 2 726 |
| 15 GE Georgia | | | | 194 | |
| 16 GR Greece | 329 | 351 | 406 | 415 | 336 |
| 17 HR Croatia | 247 | 226 | 250 | 248 | 206 |
| 18 HU Hungary | 302 | 555 | 553 | 615 | 770 |
| 19 IE Ireland | 30 | 28 | 20 | 20 | |
| 20 IS Iceland | 7 | 161 | 196 | 199 | 196 |
| 21 IT Italy | 1 110 | 1 196 | 1 261 | 1 400 | 1 620 |
| 22 LT Lithuania | 304 | 267 | 290 | 297 | 309 |
| 23 LU Luxembourg | 76 | 104 | 112 | 104 | 516 |
| 24 LV Latvia | 13 | 517 | 233 | 304 | 294 |
| 25 ME Montenegro (from June 2006) | 177 | 182 | 163 | 194 | 18 |
| 26 MK Former Yugoslav Republic of Macedonia | | 221 | 23 | 3 | |
| 27 NL Netherlands | 1 201 | 1 133 | 562 | 1 187 | 1 147 |
| 28 NO Norway | 483 | 496 | 595 | 586 | 660 |
| 29 PL Poland | 507 | 547 | 556 | 586 | 501 |
| 30 PT Portugal | 956 | 995 | 1 030 | 868 | 998 |
| 31 RO Romania | 411 | 416 | 412 | 448 | 389 |
| 32 RU Russian Federation | 497 | 622 | 658 | 747 | 759 |
| 33 SE Sweden | 574 | 537 | 881 | 868 | 13 |
| 34 SI Slovenia | 442 | 430 | 505 | 475 | 476 |
| 35 SK Slovakia | 566 | 609 | 607 | 735 | 717 |
| 36 TR Turkey | 498 | 564 | 522 | 526 | 531 |
| OUTSIDE OF EUROPE | | | | | |
| 1 AR Argentina | 366 | 499 | 525 | 539 | 553 |
| 2 AU Australia | 432 | 569 | 621 | 679 | 748 |
| 3 BR Brazil | 467 | 613 | 649 | 686 | 676 |
| 4 CA Canada | 601 | 484 | 531 | 494 | 485 |
| 5 CL Chile | 203 | 281 | 289 | 259 | 253 |
| 6 CN China | | 422 | 648 | 890 | 940 |
| 7 CO Colombia | 241 | 343 | 385 | 432 | 385 |
| 8 KR South Korea | 729 | 591 | 518 | 488 | 504 |
| 9 MX Mexico | 376 | 586 | 594 | 592 | 566 |
| 10 NZ New Zealand | 310 | 355 | 382 | 441 | 455 |
| 11 US United States of America | 1 238 | 815 | 833 | 832 | 888 |
| 12 VE Venezuela | 166 | 199 | 269 | 255 | 182 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



19.2. Admissions tracked in LUMIERE

Table 250. Admissions tracked in LUMIERE database by territory (2013-2017)

| Territory | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|---------------|---------------|---------------|---------------|---------------|
| EUROPE | | | | | |
| 1 AT Austria | 15 214 412 | 14 350 653 | 15 989 960 | 15 169 166 | 14 596 720 |
| 2 BA Bosnia-Herzegovina | | 33 782 | 946 834 | 919 911 | 1 082 708 |
| 3 BE Belgium | 17 430 457 | 11 651 097 | 13 438 476 | 19 787 158 | 18 981 972 |
| 4 BG Bulgaria | 4 792 683 | 4 908 266 | 5 334 622 | 5 535 887 | 5 574 014 |
| 5 CH Switzerland | 13 577 832 | 12 786 036 | 14 289 522 | 13 315 252 | 13 415 661 |
| 6 CY Cyprus | 8 366 | 699 398 | 29 008 | 700 537 | 743 644 |
| 7 CZ Czech Republic | 11 032 364 | 11 455 342 | 12 922 707 | 15 537 510 | 15 182 902 |
| 8 DE Germany | 127 163 251 | 120 351 597 | 135 061 388 | 122 198 044 | 118 501 181 |
| 9 DK Denmark | 13 888 535 | 12 194 185 | 14 225 882 | 13 502 884 | 12 502 216 |
| 10 EE Estonia | 2 528 240 | 2 606 577 | 3 087 502 | 3 289 972 | 3 510 932 |
| 11 ES Spain | 79 648 617 | 87 585 014 | 96 125 872 | 101 815 199 | 108 338 863 |
| 12 FI Finland | 7 722 936 | 7 312 341 | 8 723 606 | 8 681 351 | 8 829 484 |
| 13 FR France | 178 724 378 | 191 387 285 | 189 695 423 | 189 321 536 | 189 162 972 |
| 14 GB United Kingdom | 176 255 610 | 168 061 645 | 182 456 096 | 180 360 038 | 184 030 835 |
| 15 GE Georgia | | | | 1 139 673 | |
| 16 GR Greece | 9 289 557 | 9 107 058 | 9 973 173 | 10 220 251 | 10 114 133 |
| 17 HR Croatia | 4 023 161 | 3 793 511 | 3 949 173 | 4 328 497 | 4 540 431 |
| 18 HU Hungary | 9 635 321 | 11 016 105 | 13 018 248 | 14 643 931 | 14 924 806 |
| 19 IE Ireland | 44 149 | 56 005 | 87 025 | 28 208 | |
| 20 IS Iceland | 18 313 | 1 344 560 | 1 378 555 | 1 420 503 | 1 373 178 |
| 21 IT Italy | 97 793 263 | 92 010 500 | 99 860 129 | 105 913 593 | 92 238 458 |
| 22 LT Lithuania | 3 257 020 | 3 240 702 | 3 330 451 | 3 670 957 | 4 060 159 |
| 23 LU Luxembourg | 79 310 | 514 175 | 132 815 | 107 566 | 1 153 587 |
| 24 LV Latvia | 26 901 | 2 303 718 | 2 286 742 | 2 514 215 | 2 476 951 |
| 25 ME Montenegro (from June 2006) | 222 804 | 258 894 | 241 620 | 244 018 | 108 083 |
| 26 MK Former Yugoslav Republic of Macedonia | | 357 324 | 9 355 | 3 020 | |
| 27 NL Netherlands | 30 629 011 | 30 671 280 | 30 323 060 | 33 545 454 | 37 096 021 |
| 28 NO Norway | 11 614 265 | 10 890 188 | 11 892 931 | 12 950 684 | 11 556 767 |
| 29 PL Poland | 36 242 716 | 40 386 379 | 44 546 300 | 52 041 397 | 56 463 448 |
| 30 PT Portugal | 12 511 978 | 12 085 692 | 14 542 013 | 14 888 389 | 15 598 532 |
| 31 RO Romania | 9 020 701 | 10 131 494 | 11 131 959 | 13 003 487 | 13 815 227 |
| 32 RU Russian Federation | 192 409 536 | 191 529 707 | 191 231 273 | 213 433 489 | 213 072 077 |
| 33 SE Sweden | 16 582 505 | 16 246 619 | 17 015 707 | 17 719 737 | 5 978 262 |
| 34 SI Slovenia | 2 159 369 | 1 847 744 | 1 978 525 | 2 292 579 | 2 291 392 |
| 35 SK Slovakia | 3 720 169 | 4 119 361 | 4 607 152 | 5 664 778 | 6 690 176 |
| 36 TR Turkey | 50 399 726 | 61 353 895 | 60 355 895 | 58 293 932 | 71 159 595 |
| OUTSIDE OF EUROPE | | | | | |
| 1 AR Argentina | 46 180 711 | 43 797 344 | 50 051 809 | 47 742 990 | 46 906 918 |
| 2 AU Australia | 74 291 541 | 77 117 515 | 87 971 495 | 84 377 285 | 77 533 994 |
| 3 BR Brazil | 141 903 602 | 154 745 338 | 168 328 693 | 179 418 398 | 176 679 907 |
| 4 CA Canada | 117 059 141 | 116 206 322 | 118 391 032 | 115 959 416 | 108 685 530 |
| 5 CL Chile | 20 338 487 | 21 940 101 | 25 898 969 | 27 052 997 | 26 695 139 |
| 6 CN China | | 794 733 977 | 1 214 104 427 | 1 313 959 564 | 1 512 093 103 |
| 7 CO Colombia | 41 014 822 | 45 986 154 | 58 667 015 | 59 668 996 | 60 842 109 |
| 8 KR South Korea | 204 387 042 | 210 927 515 | 214 338 372 | 206 494 879 | 210 136 229 |
| 9 MX Mexico | 245 142 465 | 256 255 435 | 294 365 188 | 328 246 682 | 339 135 476 |
| 10 NZ New Zealand | 10 527 041 | 10 939 122 | 13 890 356 | 15 059 018 | 14 697 675 |
| 11 US United States of America | 1 115 270 398 | 1 154 434 603 | 1 197 322 384 | 1 195 094 846 | 1 099 859 580 |
| 12 VE Venezuela | 27 261 651 | 29 592 206 | 28 918 555 | 18 784 388 | 20 340 564 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



19.3. Estimated LUMIERE coverage rates

Table 251. Estimated LUMIERE coverage rate of individual territories (2013-2017)

| Territory | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|------|------|------|------|------|
| EUROPE | | | | | |
| 1 AT Austria | 100% | 100% | 100% | 100% | 100% |
| 2 BA Bosnia-Herzegovina | 0% | 4% | 100% | 100% | 100% |
| 3 BE Belgium | 84% | 54% | 64% | 102% | 97% |
| 4 BG Bulgaria | 100% | 100% | 100% | 100% | 100% |
| 5 CH Switzerland | 99% | 99% | 99% | 99% | 99% |
| 6 CY Cyprus | 1% | 101% | 4% | 100% | 100% |
| 7 CZ Czech Republic | 100% | 99% | 100% | 99% | 100% |
| 8 DE Germany | 98% | 99% | 97% | 100% | 97% |
| 9 DK Denmark | 100% | 100% | 100% | 100% | 100% |
| 10 EE Estonia | 99% | 100% | 100% | 100% | 100% |
| 11 ES Spain | 101% | 100% | 100% | 100% | 109% |
| 12 FI Finland | 100% | 100% | 100% | 100% | 100% |
| 13 FR France | 92% | 92% | 92% | 89% | 90% |
| 14 GB United Kingdom | 100% | 100% | 100% | 100% | 100% |
| 15 GE Georgia | 0% | 0% | 0% | 99% | 0% |
| 16 GR Greece | 100% | 100% | 100% | 100% | 100% |
| 17 HR Croatia | 100% | 100% | 100% | 100% | 100% |
| 18 HU Hungary | 95% | 100% | 100% | 100% | 99% |
| 19 IE Ireland | 0% | 0% | 1% | 0% | 0% |
| 20 IS Iceland | 1% | 97% | 100% | 100% | 100% |
| 21 IT Italy | 92% | 94% | 94% | 93% | 93% |
| 22 LT Lithuania | 100% | 100% | 100% | 100% | 100% |
| 23 LU Luxembourg | 7% | 46% | 11% | 10% | 98% |
| 24 LV Latvia | 1% | 100% | 97% | 100% | 100% |
| 25 ME Montenegro (from June 2006) | 101% | 100% | 92% | 78% | 38% |
| 26 MK Former Yugoslav Republic of Macedonia | 0% | 100% | 2% | 1% | 0% |
| 27 NL Netherlands | 99% | 100% | 92% | 98% | 103% |
| 28 NO Norway | 98% | 98% | 99% | 99% | 98% |
| 29 PL Poland | 100% | 100% | 100% | 100% | 100% |
| 30 PT Portugal | 100% | 100% | 100% | 100% | 100% |
| 31 RO Romania | 100% | 100% | 100% | 100% | 100% |
| 32 RU Russian Federation | 109% | 109% | 110% | 111% | 101% |
| 33 SE Sweden | 100% | 100% | 100% | 100% | 35% |
| 34 SI Slovenia | 92% | 96% | 94% | 98% | 97% |
| 35 SK Slovakia | 100% | 100% | 100% | 100% | 100% |
| 36 TR Turkey | 100% | 100% | 100% | 100% | 100% |
| OUTSIDE OF EUROPE | | | | | |
| 1 AR Argentina | 96% | 96% | 96% | 94% | 95% |
| 2 AU Australia | 91% | 98% | 98% | 92% | 91% |
| 3 BR Brazil | 95% | 99% | 97% | 97% | 97% |
| 4 CA Canada | 100% | 100% | 100% | 100% | 100% |
| 5 CL Chile | 100% | 104% | 95% | 99% | 97% |
| 6 CN China | 0% | 96% | 96% | 96% | 93% |
| 7 CO Colombia | 95% | 98% | 99% | 97% | 97% |
| 8 KR South Korea | 96% | 98% | 99% | 95% | 96% |
| 9 MX Mexico | 99% | 107% | 103% | 102% | 100% |
| 10 NZ New Zealand | 71% | 73% | 90% | 94% | 93% |
| 11 US United States of America | 91% | 95% | 103% | 96% | 90% |
| 12 VE Venezuela | 91% | 98% | 100% | 98% | 90% |

Source: European Audiovisual Observatory / LUMIERE, Comscore



19.4. Treatment of EUR inc films

As mentioned in the methodological remarks in chapter 2, European films financed with incoming US investment (EUR inc films) are by default not counted as European but rather US films in the context of this report.

The following EUR inc films, however, represent an exception to this rule as they feature as European films in the European Commission's Executive Agency (EACEA) film database (<https://eacea.ec.europa.eu/mediaPgm/tabsMenu.do>) and / or in Europa Cinema's film database (<http://www.europa-cinemas.org/en/Resources/Film-Database>). Please note that the Observatory's INC classification is not based on the same criteria as the British Film Institute's classification of inward investment films in the UK. The Observatory's INC classification is more restrictive and counts fewer films as GB or GB inc films than the BFI counts films as UK films.

Table 252. EUR INC films considered European films in this report

| Rank | Original title | Prod. country | Prod. year | Director(s) | Adm. outside Europe 12 markets - 2013/2017 |
|------|--------------------------------------|------------------------|------------|-----------------|---|
| 1 | The Theory of Everything | GB INC / US | 2014 | James Marsh | 6 909 067 |
| 2 | The Woman in Black 2: Angel of Death | GB INC / US / CA | 2014 | Tom Harper | 5 519 422 |
| 3 | Rush | GB INC / US / DE | 2013 | Ron Howard | 5 381 641 |
| 4 | Eddie the Eagle | GB INC / US / DE | 2016 | Dexter Fletcher | 3 263 533 |
| 5 | The Quiet Ones | GB INC / US | 2014 | John Pogue | 1 808 177 |
| 6 | Absolutely Fabulous: The Movie | GB INC / US | 2016 | Mandie Fletche | 1 253 617 |
| 7 | Bastille Day | GB INC / FR / US | 2016 | James Watkins | 1 213 287 |
| 8 | Redemption | GB INC / US | 2013 | Steven Knight | 1 178 812 |
| 9 | The Snowman | GB INC / US / SE | 2017 | Tomas Alfredso | 981 102 |
| 10 | Genius | GB INC / US | 2016 | Michael Grandaj | 725 794 |
| 11 | Denial | GB INC / US | 2016 | Mick Jackson | 585 141 |
| 12 | My Cousin Rachel | GB INC / US | 2017 | Roger Michell | 497 155 |
| 13 | Goodbye Christopher Robin | GB INC / US | 2017 | Simon Curtis | 363 379 |
| 14 | Under the Skin | GB INC / US / CH | 2013 | Jonathan Glazer | 349 101 |
| 15 | Tulip Fever | GB INC / US | 2017 | Justin Chadwick | 342 201 |
| 16 | A Quiet Passion | GB INC / BE / US | 2016 | Terence Davies | 313 061 |
| 17 | Absolutely Anything | GB INC / US | 2015 | Terry Jones | 308 057 |
| 18 | Locke | GB INC / US | 2013 | Steven Knight | 177 761 |
| 19 | Unlocked | GB INC / US / CZ / ... | 2017 | Michael Apted | 148 860 |
| 20 | Hyde Park on Hudson | GB INC / US | 2012 | Roger Michell | 136 428 |
| 21 | Tommy's Honour | GB INC / US | 2016 | Jason Connery | 76 619 |
| 22 | David Brent: Life on the Road | GB INC / US | 2016 | Ricky Gervais | 75 098 |
| 23 | Dancer | GB INC / US | 2016 | Steven Cantor | 70 711 |
| 24 | Seven Psychopaths | GB INC / US | 2012 | Martin McDonag | 67 262 |
| 25 | The Journey | GB INC / US | 2016 | Nick Hamm | 60 941 |
| 26 | Final Portrait | GB INC / US | 2017 | Stanley Tucci | 46 428 |
| 27 | Hysteria | GB INC / US / FR / ... | 2011 | Tanya Wexler | 16 848 |
| 28 | Coriolanus | GB INC / US / RS | 2011 | Ralph Fiennes | 2 383 |
| 29 | The Numbers Station | GB INC / US / BE | 2013 | Kasper Barfoed | 2 352 |
| 30 | Take Down | GB INC / US | 2016 | Jim Gillespie | 636 |
| 31 | The Other Man | GB INC / US | 2008 | Richard Eyre | 125 |

Source: European Audiovisual Observatory / LUMIERE, Comscore

For reference purposes, the following films, classified as GB inc films in LUMIERE, were considered US films in the context of this analysis:



Table 253. EUR INC films considered as US films in this report

| Rank | Original title | Prod. country | Prod. year | Director(s) | Adm. outside Europe 12 markets - 2013/2017 |
|------|--|-------------------|------------|----------------|---|
| 1 | Fantastic Beasts and Where to Find Them | GB INC / US | 2016 | David Yates | 63 011 328 |
| 2 | Spectre | GB INC / US | 2015 | Sam Mendes | 52 903 194 |
| 3 | Dunkirk | GB INC / US / ... | 2017 | C. Nolan | 39 819 812 |
| 4 | Kingsman: The Secret Service | GB INC / US | 2014 | M. Vaughn | 39 789 045 |
| 5 | Kingsman: The Golden Circle | GB INC / US | 2017 | M. Vaughn | 34 678 658 |
| 6 | Baby Driver | GB INC / US | 2017 | Edgar Wright | 20 072 932 |
| 7 | The Foreigner | GB INC / US / ... | 2017 | M. Campbell | 17 624 186 |
| 8 | The Second Best Exotic Marigold Hotel | GB INC / US | 2015 | John Madden | 5 621 291 |
| 9 | Woman in Gold | GB INC / US | 2015 | Simon Curtis | 5 133 371 |
| 10 | Ex Machina | GB INC / US | 2015 | Alex Garland | 3 154 541 |
| 11 | Mr. Holmes | GB INC / US | 2015 | Bill Condon | 2 323 853 |
| 12 | The Infiltrator | GB INC / US | 2016 | Brad Furman | 2 089 916 |
| 13 | Far from the Madding Crowd | GB INC / US | 2015 | T. Vinterberg | 1 775 670 |
| 14 | The Autopsy of Jane Doe | GB INC / US | 2016 | A. Øvredal | 1 234 016 |
| 15 | Grimsby | GB INC / US | 2016 | L. Leterrier | 1 111 266 |
| 16 | Before I Go to Sleep | GB INC / US / ... | 2014 | Rowan Joffe | 814 574 |
| 17 | Trance | GB INC / US / ... | 2013 | Danny Boyle | 753 744 |
| 18 | Legend | GB INC / US / ... | 2015 | B. Helgeland | 703 516 |
| 19 | One Chance | GB INC / US | 2013 | David Frankel | 479 460 |
| 20 | Black Sea | GB INC / US / ... | 2014 | K. Macdonald | 220 215 |
| 21 | The Exception | GB INC / US / ... | 2016 | D. Leveaux | 79 659 |
| 22 | Springsteen & I | GB INC / US | 2013 | Baillie Walsh | 75 510 |
| 23 | Una | GB INC / US / ... | 2016 | B. Andrews | 34 406 |
| 24 | We Are X | GB INC / US | 2016 | S. Kijak | 9 435 |
| 25 | Harry Potter and the Order of the Phoenix | GB INC / US | 2007 | D. Yates | 6 126 |
| 26 | Harry Potter and the Half-Blood ... | GB INC / US | 2008 | D. Yates | 5 944 |
| 27 | Harry Potter and the Deathly Hallows: Part 2 | GB INC / US | 2011 | D. Yates | 4 503 |
| 28 | Harry Potter and the Deathly Hallows: Part 1 | GB INC / US | 2010 | D. Yates | 3 953 |
| 29 | Harry Potter and the Goblet of Fire | GB INC / US | 2005 | Mike Newell | 2 767 |
| 30 | Harry Potter and the Philosopher's Stone | GB INC / US | 2001 | C. Columbus | 2 676 |
| 31 | Harry Potter and the Prisoner of Azkaban | GB INC / US | 2004 | Alfonso Cuarón | 2 675 |
| 32 | Harry Potter and the Chamber of Secrets | GB INC / US | 2002 | C. Columbus | 2 675 |
| 33 | I Am Ali | GB INC / US | 2014 | Clare Lewins | 887 |
| 34 | Foster | GB INC / US / ... | 2011 | J. Newman | 770 |
| 35 | Arthur Christmas | GB INC / US | 2011 | S. Smith, ... | 197 |
| 36 | Valiant | GB INC / US | 2005 | G. Chapman | 87 |
| 37 | Skyfall | GB INC / US | 2012 | Sam Mendes | 30 |
| 38 | The Debt | GB INC / US / ... | 2010 | John Madden | 26 |

Source: European Audiovisual Observatory / LUMIERE, Comscore



19.5. Nation data sources

Table 254. Data sources per country

| Country | | Source(s) |
|-----------------|--------------------|----------------------------|
| EUR-OBS markets | | |
| AT | Austria | <i>ÖFI</i> |
| BA | Bosnia-Herzegovina | <i>SFF</i> |
| BE | Belgium | <i>SPF</i> |
| BG | Bulgaria | <i>NFC</i> |
| CH | Switzerland | <i>OFS</i> |
| CY | Cyprus | <i>Ministry of Culture</i> |
| CZ | Czech Republic | <i>SFK</i> |
| DE | Germany | <i>FFA</i> |
| DK | Denmark | <i>DFI</i> |
| EE | Estonia | <i>EFI</i> |
| ES | Spain | <i>ICAA</i> |
| FI | Finland | <i>FFF</i> |
| FR | France | <i>CNC</i> |
| GB | United Kingdom | <i>CAA / BFI</i> |
| GR | Greece | <i>GFC</i> |
| HR | Croatia | <i>HAC</i> |
| HU | Hungary | <i>NMHH</i> |
| IE | Ireland | <i>Screen Ireland</i> |
| IS | Iceland | <i>HI / OBS</i> |
| IT | Italy | <i>SIAE</i> |
| LT | Lithuania | <i>LFC</i> |
| LU | Luxembourg | <i>CNA</i> |
| LV | Latvia | <i>NFC</i> |
| ME | Montenegro | <i>Ministry of Culture</i> |
| NL | Netherlands | <i>NFF / NVB / NVF</i> |
| NO | Norway | <i>NFI / Film og Kino</i> |
| PL | Poland | <i>PISF</i> |
| PT | Portugal | <i>ICA</i> |
| RO | Romania | <i>CNC</i> |
| RU | Russian Federation | <i>Nevafilm</i> |
| SE | Sweden | <i>SFI</i> |
| SI | Slovenia | <i>SFC</i> |
| SK | Slovakia | <i>SKFI / AIC</i> |
| TR | Turkey | <i>ANTRAK</i> |



| Country | | Source(s) |
|-----------------------------|---------------|--|
| NON-EUROPEAN MARKETS | | |
| AR | Argentina | <i>OIA (Observatorio Iberoamericano Audiovisual)/ INCAA / Comscore</i> |
| AU | Australia | <i>MPDAA/ Comscore</i> |
| BR | Brazil | <i>OIA / ANCINE / Comscore</i> |
| CA | Canada | <i>MPAA, HIS / Comscore</i> |
| CL | Chile | <i>OIA / CNCA / Comscore</i> |
| CN | China | <i>SAPPRFT / Comscore</i> |
| CO | Colombia | <i>OIA / Comscore</i> |
| JP | Japan | <i>EIREN / Comscore</i> |
| KR | South Korea | <i>KOFIC, HIS / Comscore</i> |
| MX | Mexico | <i>OIA / IMCINE / Comscore</i> |
| NZ | New Zealand | <i>MPDA, New Zealand Film Commission / Comscore</i> |
| US | United States | <i>MPAA / Comscore</i> |
| VE | Venezuela | <i>OIA / Comscore</i> |

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