

# Theatrical export of European films in 2010

## Key statistics

A sample analysis of the  
distribution of European films  
in 10 non-European markets

*Contient une synthèse en français  
Enthält eine Executive Summary auf Deutsch*

Martin Kanzler  
European Audiovisual Observatory

September 2012



## Theatrical export of European films in 2010

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# Executive Summary

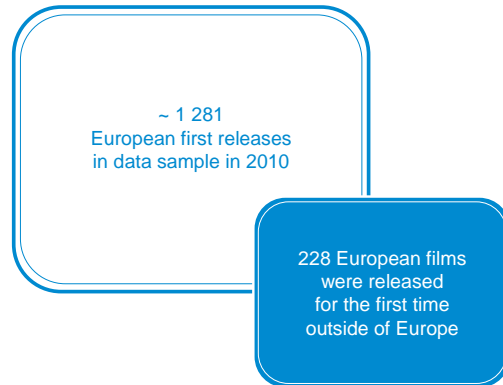
## Number of European film releases

An estimated 1 281 European films premiered in theatres in 2010 in the 27 European and 10 non-European markets covered in the report ("the sample markets"). More than 90% of these films were released in at least one European country while just 103 of these European films (8%) also received a theatrical release outside of Europe.

Just looking at the 10 non-European markets included in the sample, an estimated 228 European films were released for the first time outside of Europe with the estimated number of European first releases in the individual market regions ranging from 58 in South Korea to 155 in Latin America.

>> See chapter 2 for further details.

### No. of European first releases worldwide - 2010



Source. European Audiovisual Observatory after Rentrak

## Admissions to European films

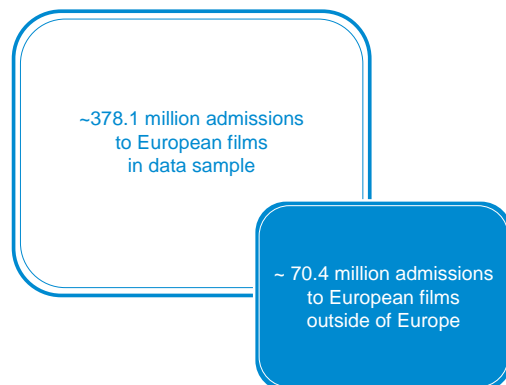
A total of over 378 million tickets were sold to European films in the 37 sample markets, about 70.4 million of which outside of Europe. This means that about 19% of total admissions to European films were generated outside of Europe.

With 39 million admissions the North American market was by far the largest market region for European films accounting for 55% of their total admissions outside of Europe.

In 2009 European films had sold almost 84 million tickets in the same non-European sample markets. Hence, admissions to European films outside of Europe declined 16% year-on-year.

>> See chapter 2 and Appendix 7 for further details.

### Admissions to European films on release - 2010



Source. European Audiovisual Observatory after Rentrak

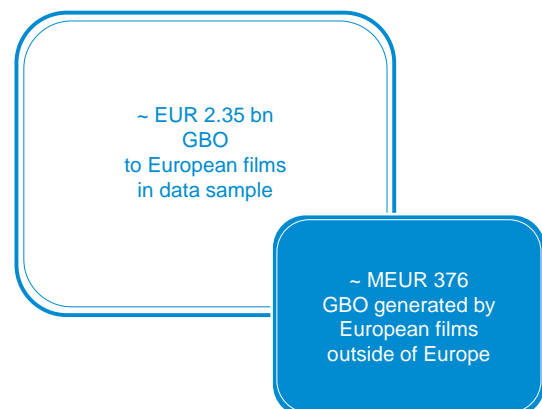
## GBO for European films

Applying average ticket prices for the individual markets European films generated an estimated gross box office of over EUR 2.35 billion worldwide, about MEUR 376 coming from outside of Europe. This means that cumulatively European films earned at least 16% of their total box office outside of Europe.

The importance of the North American market for European films is even more pronounced in terms of box office takings, accounting for 62% of total non-European GBO (MEUR 232.3).

>> See chapter 2 for further details.

### GBO to European films on release – 2010



Source. European Audiovisual Observatory after Rentrak

## Leading European film export countries

In 2010 France and the UK were by far the two most active European film exporting countries measured in terms of films released outside of Europe.

The picture looks slightly different when it comes to admissions generated by European films in the 10 non-European sample markets. Here the UK clearly takes the lead with the 100 British films on release selling almost 25 million tickets in the 10 non-European sample markets.

Thanks to the international success of *Resident Evil: Afterlife*, Germany took an exceptional second rank with German films selling over 17.3 million tickets. However, over 14.7 million of these tickets were sold to *Resident Evil: Afterlife* alone, making it the most successful European film outside of Europe in 2010. Similarly spurred by the success of the first two instalments of the *Millenium* trilogy, Swedish film had a successful international year taking rank 4 with 4.5 million admissions.

>> See chapters 3 and 5 for further details.

### Top 5 European export countries by no. of releases - 2010

#	Country of origin	First releases in 10 non-European sample market	Films on release in 10 non-European sample markets
1	France	72	150
2	UK	53	100
3	Germany	27	48
4	Spain	14	38
5	Italy	14	30

### Top 5 European export countries by cumulative admissions in 10 non-European sample markets - 2010

#	Country of origin	Cumulative admissions in 10 non-European sample markets	% share
1	UK	25.0	36%
2	Germany	17.3	25%
3	France	16.1	23%
4	Sweden	4.5	6%
5	Spain	3.1	4%

Source: European Audiovisual Observatory after Rentrak

## In which world markets were European films most successful?

By far the largest number of European **first releases** outside of Europe were released in the USA / Canada (128 premieres). The three largest Latin American markets, Mexico, Brazil and Argentina proved to be the second most important group of markets with over 70 European first releases in 2010.

Also in terms of **admissions and box office** the North American market was the single most important overseas market for European films. An estimated 39.0 million tickets were sold to European films in the US and Canada generating a GBO of MEUR 232.3. This represents 55% of the cumulative admissions and 62% of the cumulative box office takings generated by European films in the 10 non-European sample markets.

Thanks to higher ticket prices, Australia was the second largest market for European films in terms of GBO with MEUR 45.6 generated by European films, while Mexico ranked second in terms of admissions with European films selling 9.6 million tickets in 2010.

>> See chapter 6 for further details.

### Top 5 non-European markets by first releases of European films – 2010

#	Market	First releases
1	US / CA – USA / Canada	128
2	MX – Mexico	73
3	BR – Brazil	72
4	AR – Argentina	70
5	AU – Australia / KR – South Korea	58

### Top 5 non-European markets by GBO & admissions to European films – 2010 (ranked by GBO)

#	Market	Admissions in millions	GBO in MEUR
1	US / CA – US / Canada	38.98	232.3
2	AU – Australia	5.37	45.6
3	KR – South Korea	5.16	28.3
4	MX – Mexico	9.61	27.3
5	BR - Brazil	4.39	17.5

Source: European Audiovisual Observatory after Rentrak

# Synthèse

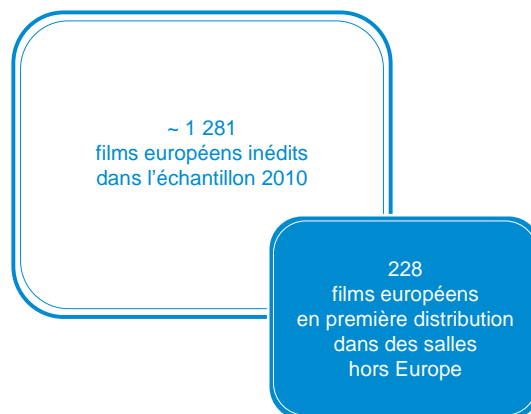
## Nombre de films européens sortis en salle

En 2010, environ 1 281 films européens sont sortis en salle dans les 27 marchés européens et les 10 marchés non européens couverts par le rapport (désignés comme les « marchés de l'échantillon »). Plus de 90 % de ces films sont sortis dans au moins un pays européen et à peine 103 (8 %) ont été projetés dans des cinémas hors Europe.

Sur les 10 marchés non européens couverts par l'échantillon, environ 228 films européens étaient en première distribution dans des salles hors Europe, ce nombre variant selon les régions (de 58 en Corée du Sud à 155 en Amérique latine).

>> Voir chapitre 2 pour plus d'informations.

## Nombre de films européens en première distribution sur le plan mondial - 2010



Source. Observatoire européen de l'audiovisuel d'après Rentrak

## Entrées réalisées par les films européens

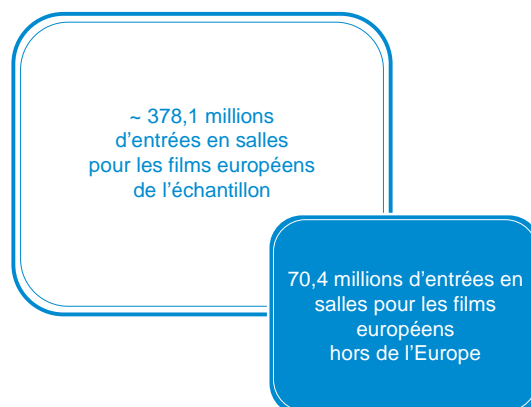
Sur les 37 marchés de l'échantillon, plus de 378 millions de billets ont été vendus pour les films européens, dont environ 70,4 millions hors Europe. Autrement dit, environ 19 % des entrées des films européens ont été générés hors Europe.

Avec 39 millions d'entrées, le marché de l'Amérique du Nord est, de loin, le principal marché pour les films européens. Il représente 55 % de leurs entrées totales hors Europe.

En 2009, les films européens avaient vendu presque 84 millions de billets sur les mêmes marchés non européens de l'échantillon. D'une année à l'autre, les entrées des films européens hors Europe ont ainsi reculé de 16 %.

>> Voir chapitre 2 et annexe 7 pour plus d'informations.

## Entrées des films européens sortis en salle - 2010



Source. Observatoire européen de l'audiovisuel d'après Rentrak

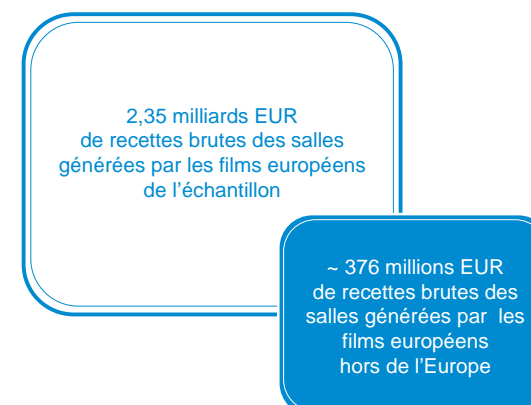
## Recettes brutes des salles générées par les films européens

En appliquant le prix moyen du billet dans chaque marché, les recettes brutes des salles pour les films européens sont estimées à plus de 2,35 milliards EUR dans le monde, dont 376 MEUR hors Europe. Autrement dit, globalement les films européens ont généré au moins 16 % de leurs recettes au guichet hors Europe.

L'importance du marché nord-américain pour les films européens est encore plus prononcée en ce qui concerne les recettes au guichet ; il représente 62 % des recettes brutes non européennes (232,3 MEUR).

>> Voir chapitre 2 pour plus d'informations.

## Recettes brutes des salles des films européens sortis - 2010



Source. Observatoire européen de l'audiovisuel d'après Rentrak



## Principaux pays d'exportation des films européens

En 2010, la France et le Royaume-Uni ont été, de loin, les deux pays d'exportation des films européens les plus actifs, selon le nombre de films sortis hors Europe.

La situation est légèrement différente pour les entrées générées par les films européens dans les 10 marchés non européens de l'échantillon. Là, le Royaume-Uni prend nettement la tête : 100 films britanniques sortis ont vendu près de 25 millions de billets sur ces marchés.

Grâce au succès international de *Resident Evil: Afterlife*, l'Allemagne occupe la deuxième place avec plus de 17,3 millions de billets. Toutefois, plus de 14,7 millions de ces billets ont été vendus pour *Resident Evil: Afterlife*, ce qui en fait le film européen à avoir connu le plus grand succès hors Europe en 2010. Également stimulé par le succès des deux premiers volets de la trilogie *Millenium*, le cinéma suédois a connu une année fructueuse. Il occupe la 4e place avec 4,5 millions d'entrées.

>> Voir chapitres 3 et 5 pour plus d'informations.

Les 5 principaux pays européens d'exportation par nb de sorties - 2010

N°	Pays d'origine	Films inédits dans 10 marchés non européens de l'échantillon	Films en distribution dans 10 marchés non européens de l'européen
1	France	72	150
2	Royaume-Uni	53	100
3	Allemagne	27	48
4	Espagne	14	38
5	Italie	14	30

Les 5 principaux pays européens d'exportation par entrées cumulées dans les 10 marchés non européens de l'échantillon - 2010

N°	Pays d'origine	Entrées cumulées dans 10 marchés non européens de l'échantillon	Part, %
1	Royaume-Uni	25,0	36 %
2	Allemagne	17,3	25 %
3	France	16,1	23 %
4	Suède	4,5	6 %
5	Espagne	3,1	4 %

Source. Observatoire européen de l'audiovisuel d'après Rentrak

## Dans quels marchés du monde, les films européens ont-ils rencontré le plus de succès ?

Le plus grand nombre de sorties en première distribution hors Europe a été enregistré, et de loin, aux USA / Canada (128 films inédits). Les trois principaux marchés d'Amérique latine (Mexique, Brésil et Argentine) constituent le deuxième groupe de marchés le plus important avec 70 films inédits européens sortis en 2010.

Pour les entrées et les recettes au guichet, le marché nord-américain a également été le plus important pour les films européens. Ces derniers ont vendu quelque 39 millions de billets aux Etats-Unis et au Canada et généré 232,3 MEUR de recettes. Cela représente 55 % du total des entrées et 62 % du total des recettes au guichet générées par les films européens dans les 10 marchés non européens de l'échantillon.

Grâce à un prix du billet plus élevé, l'Australie est le deuxième marché le plus important pour les films européens en ce qui concerne les recettes brutes des salles (45,6 MEUR), alors que le Mexique se classe deuxième pour les entrées (9,6 millions de billets vendus en 2010).

>> Voir chapitre 6 pour plus d'informations.

Les 5 principaux marchés non européens par films européens sortis en exclusivité - 2010

N°	Marché	Films inédits
1	US / CA – USA / Canada	128
2	MX – Mexique	73
3	BR – Brésil	72
4	AR – Argentine	70
5	AU – Australie / KR – Corée du Sud	58

Les 5 principaux marchés non européens par recettes brutes des salles et entrées des films européens - 2010 (classés par recettes)

N°	Marché	Entrées en millions	Recettes brutes des salles en MEUR
1	US / CA – US / Canada	38,98	232,3
2	AU – Australie	5,37	45,6
3	KR – Corée du Sud	5,16	28,3
4	MX – Mexique	9,61	27,3
5	BR - Brésil	4,39	17,5

Source. Observatoire européen de l'audiovisuel d'après Rentrak

# Zusammenfassung

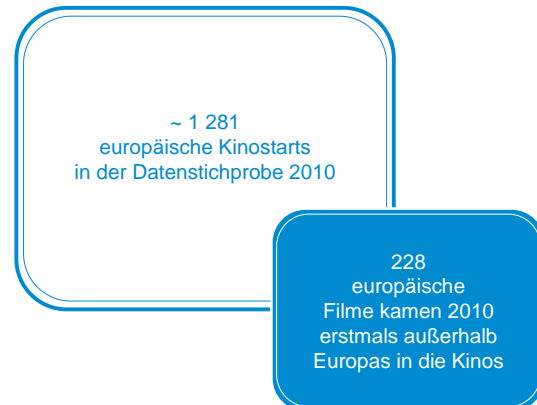
## Zahl der Kinostarts europäischer Filme

2010 kamen in den 27 europäischen Ländern und den 10 nicht europäischen Ländern, die in der Datenstichprobe berücksichtigt wurden, schätzungsweise 1 281 europäische Filme neu in die Kinos. Mehr als 90% dieser Filme wurden erstmals in Europa gezeigt, nur bei 103 dieser europäischen Filme (8%) erfolgte der Kinostart auch außerhalb Europas.

In den 10 nicht europäischen Ländern, die in der Stichprobe erfasst wurden, kamen etwa 228 europäische Filme erstmals außerhalb Europas in die Kinos. Die Zahl der Kinostarts in den einzelnen Märkten reichte von 58 in Südkorea bis 155 in Lateinamerika.

>> Ausführlichere Daten siehe in Kapitel 2.

## Zahl der Kinostarts europäischer Filme weltweit - 2010



Quelle: Europäische Audiovisuelle Informationsstelle nach Rentrak

## Besucher europäischer Filme

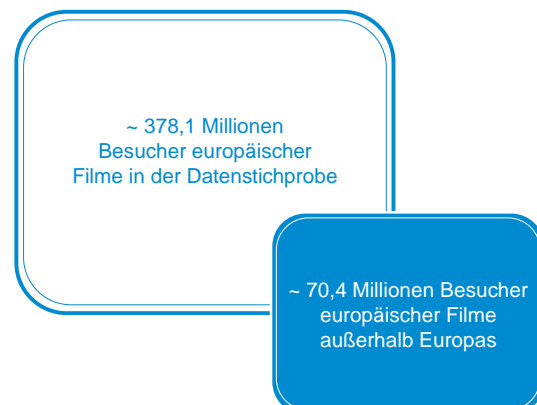
Insgesamt wurden für europäische Filme 2010 auf den 37 Märkten mehr als 378 Millionen Eintrittskarten verkauft, davon 70,4 Millionen außerhalb Europas. Das bedeutet, dass rund 19% aller Besucher europäischer Filme auf nicht europäische Länder entfielen.

Mit 39 Millionen Besuchern war der nordamerikanische Markt mit großem Abstand der bedeutendste Markt für europäische Filme. Auf den amerikanischen Markt entfielen 55% aller Besucher europäischer Filme außerhalb Europas.

2009 wurden auf den 10 nicht europäischen Märkten der Datenstichprobe noch fast 84,0 Millionen Kinokarten für europäische Filme verkauft. Die Zahl der Zuschauer europäischer Filme in den Ländern außerhalb Europas ist also von einem auf das nächste Jahr um 16% zurückgegangen.

>> Ausführlichere Daten siehe in Kapitel 2 und Anhang 7.

## Besucher europäischer Filme beim Kinostart - 2010



Quelle: Europäische Audiovisuelle Informationsstelle nach Rentrak

## Umsätze europäischer Filme

Legt man durchschnittliche Eintrittspreise auf den einzelnen Märkten zugrunde, erzielten europäische Filme weltweit Bruttoeinspielergebnisse von mehr als 2,35 Milliarden EUR. Davon entfielen rund 376 Mio. EUR auf Länder außerhalb Europas. Insgesamt spielten europäische Filme damit mindestens 16% ihrer gesamten Erlöse außerhalb Europas ein.

Anhand der Umsätze wird noch deutlicher, welche bedeutende Rolle der nordamerikanische Markt für europäische Filme spielt: Dort wurden 62% aller Bruttoeinspielergebnisse außerhalb Europas erzielt (232,3 Mio. EUR).

>> Ausführlichere Daten siehe in Kapitel 2.

## Einspielergebnisse europäischer Filme beim Kinostart – 2010



Quelle: Europäische Audiovisuelle Informationsstelle nach Rentrak

## Führende europäische Filmexportländer

Gemessen an der Zahl der Filme, die außerhalb Europas erstmals in die Kinos kamen, waren Frankreich und das Vereinigte Königreich 2010 mit großem Abstand die aktivsten europäischen Filmexportländer.

Ein wenig anders sieht das Bild aus, wenn man die Zahl der Besucher europäischer Filme in den 10 nicht europäischen Ländern der Datenstichprobe betrachtet. Hier nimmt das Vereinigte Königreich Platz eins ein: Für die 100 britischen Filme, die 2010 neu in die Kinos kamen, wurden fast 25,0 Millionen Eintrittskarten auf den 10 nicht europäischen Märkten verkauft.

Dank des internationalen Erfolgs von *Resident Evil: Afterlife* schaffte es Deutschland 2010 überraschenderweise auf Platz zwei. Für deutsche Filme wurden 2010 mehr als 17,3 Millionen Eintrittskarten verkauft. Davon entfielen allerdings mehr als 14,7 Millionen auf *Resident Evil: Afterlife*, der damit 2010 zum erfolgreichsten europäischen Film außerhalb Europas avancierte. Ein ähnliches Phänomen ist beim schwedischen Film feststellbar, wo die ersten beiden Teile der *Millennium*-Trilogie allein 4,5 Millionen Besucher in die Kinos lockten und Schweden in den 10 nicht europäischen Ländern Rang 4 sicherten.

>> Ausführlichere Daten siehe in Kapitel 3 und 5.

### Die Top 5 der europäischen Exportländer nach der Zahl der Kinostarts - 2010

#	Ursprungsland	Kinostarts in den 10 nicht europäischen Ländern der Datenstichprobe	Filme, die in den 10 nicht europäischen Ländern der Datenstichprobe gezeigt wurden
1	Frankreich	72	150
2	UK	53	100
3	Deutschland	27	48
4	Spanien	14	38
5	Italien	14	30

### Die Top 5 der europäischen Exportländer nach der Zahl der Kinobesucher in den 10 nichteuropäischen Ländern - 2010

#	Ursprungsland	Zahl der Besucher in den 10 nicht-europäischen Ländern der Datenstichprobe	Anteile in %
1	UK	25.0	36%
2	Deutschland	17.3	25%
3	Frankreich	16.1	23%
4	Schweden	4.5	6%
5	Spanien	3.1	4%

Quelle: Europäische Audiovisuelle Informationsstelle nach Rentrak

## Auf welchen Weltmärkten waren europäische Filme am erfolgreichsten?

Der größte Teil der **Kinostarts europäischer Filme** außerhalb Europas erfolgte in den USA/Kanada (128 Premieren). An zweiter Stelle folgten die drei größten lateinamerikanischen Filmmärkte Mexiko, Brasilien und Argentinien. Dort kamen 2010 mehr als 70 europäische Filme erstmals in die Kinos.

Auch in Bezug auf die **Zahl der Besucher und die Einspielergebnisse** war der nordamerikanische Markt der bedeutendste Überseemarkt für europäische Filme. Hier wurden schätzungsweise 39,0 Millionen Kinokarten für europäische Filme verkauft und Umsätze in Höhe von 232,3 Millionen EUR erzielt. Das sind 55% aller Kinobesucher und 62% des gesamten Box Office, das von europäischen Filmen auf den 10 nicht europäischen Märkten der Datenstichprobe erzielt wurde.

Wegen der höheren Eintrittspreise war Australien der zweitgrößte Markt für europäische Filme nach dem Box Office. In Australien spielten europäische Filme 45,6 Millionen EUR ein. An zweiter Stelle steht Mexiko, was die Besucherzahlen betrifft. Dort wurden 2010 9,6 Millionen Kinokarten für europäische Filme verkauft.

>> Ausführlichere Daten siehe in Kapitel 6.

### Die Top 5 der nichteuropäischen Märkte nach Kinostarts europäischer Filme – 2010

#	Markt	Kinostarts
1	US / CA – USA / Kanada	128
2	MX – Mexiko	73
3	BR – Brasilien	72
4	AR – Argentinien	70
5	AU – Australien / KR – Südkorea	58

### Die Top 5 der nicht europäischen Märkte nach Bruttoeinspielergebnissen & Besucherzahlen für europäische Filme – 2010 (Ranking nach Bruttoeinspielergebnissen)

#	Markt	Besucher in Millionen	Bruttoeinspielergebnisse in Mio. EUR
1	US / CA – US / Kanada	38,98	232,3
2	AU – Australien	5,37	45,6
3	KR – Südkorea	5,16	28,3
4	MX – Mexiko	9,61	27,3
5	BR - Brasilien	4,39	17,5

Quelle: Europäische Audiovisuelle Informationsstelle nach Rentrak

# 1 Data sources & methodology

## Data sources

The data sample analysed in this report comes from two sources. All European admissions data come from the **European Audiovisual Observatory's LUMIERE database** which collates admissions 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.

Admissions data for the 10 non-European markets covered in this report have been provided by the **European Union's MEDIA Programme** which purchased the data from private tracking body **Rentrak Corporation**.

Links:

<http://lumiere.obs.coe.int/web/search/>

[http://ec.europa.eu/culture/media/index\\_en.htm](http://ec.europa.eu/culture/media/index_en.htm)

<http://www.renrak.com/>

## Methodology

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

By integrating the non-European admissions into LUMIERE the European Audiovisual 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.

In order to calculate market shares, each film is allocated a **unique country of origin** within the LUMIERE database. This country of origin corresponds to the country of the producer(s) of the film. In the case of international co-productions the film is assigned to the country which provides the majority share of production financing.

The identification of commercial first releases proves to be difficult due to patchy availability of the original release date of a film. This is particularly true for non-European markets. In order to **estimate** the number of first releases, all films were checked for admissions captured in the territory / region before 2010. All films produced in 2010 and 2009 with no registered prior admissions were assumed to be first releases in the respective territory / region. Films produced in 2007 and 2008 were checked individually for release dates on IMDB. For European markets this approach is fairly reliable due to the high coverage rate of LUMIERE over the past years. For non-European markets there is a higher margin of error as only 2009 data were available for checking prior admissions for this study. Hence some re-releases / holdovers / festival releases might be counted as commercial first releases and all data have to be considered estimates.

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 admission data were available, the same method is used to estimate admissions, as mentioned above.

## Data scope

In principle the data set covers all **feature films on release**, i.e. having 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 **2010** title-by-title **admissions data** for **10 non-European markets** and puts them in the context of admissions data for another **27 European markets** covered in the LUMIERE database:

Market region	Countries covered
North America	USA / Canada (US / CA) (treated as one market)
Latin America	Argentina (AR), Brazil (BR), Chile (CL), Colombia (CO), Mexico (MX), Venezuela (VE)
Oceania	Australia (AU), New Zealand (NZ)
South Korea	South Korea (KR)
Europe	Austria, Belgium, Bulgaria, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Italy, Latvia, Lithuania, Netherlands, Norway, Poland, Portugal, Romania, Russia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, UK & Ireland (treated as one market)

However, **please note that there are differences in the coverage rate** of individual markets and in particular differences between Europe and non-European market regions which **can distort the direct comparability of statistical indicators**. This is particularly true with regard to the number of films on release: In many European countries LUMIERE seems to cover a comparatively higher number of smaller and repertoire films with very few admissions than Rentrak data outside of Europe. The number of films on release hence is portrayed as significantly higher than outside of Europe. Given the lack of comprehensive and fully comparable data sets, it can not be determined to what degree these are structural differences and to which degree this is simply caused by more limited data sets for non-European markets. Also note, that Rentrak data for the US and Canadian market seem to not provide full coverage of admissions to French language films e.g. in Québec.

Hence, all data in this report drawn from LUMIERE are to be interpreted as **estimated minimum figures**. Year-on-year comparisons are presented in the appendix.

## Definitions

### “European films”

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

**EUR INC films**, ie films which are produced and shot in Europe but financed by incoming investment sources from US studios, are **generally not considered as European films**. 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. They are however considered **as European films in case they are considered as European films by Europa Cinemas**, whose support mechanism requires the identification of European films. INC films considered as European films in the context of this study include e.g. *The King’s Speech*, *An Education* and *Cemetery Junction*. See Appendix for full list of INC films, both considered as European as well as those films which are not.

### “First release”

A “first release” is defined as the regular commercial (!) theatrical release in a territory. Festival screenings or preview screenings are not counted as first releases. See methodology section for difficulties in identifying first releases.

### “On release”

Any film that has at least one commercial theatrical screening in a territory is considered as a film “on release”. This includes holdovers, re-releases, retrospectives, paid festival screenings etc.

### “Outside of Europe” / “non-European”

In the context of this report the terms “outside of Europe” or „non-European markets“ refer to the 10 non-European markets covered in this report.

### “Europe”

Europe as a region of origin: all member states of the Council of Europe.

Europe as a market: the 27 European markets for which a sufficient amount of admissions data is available in the Observatory’s LUMIERE database (see Data scope).

## 2 Market volume of European films

### First releases

An estimated **1 281 European films premiered** in theatres in 2010 in the 37 markets covered in the data sample. More than 90% of these films were released only in Europe while just 103 of these films (8%) also received a theatrical release outside of Europe (see Figure 1).

Just looking at non-European markets, about **228 European films were released for the first time outside of Europe** (ie the 10 non-European sample markets covered in this report). As illustrated in Figure 4, the estimated number of European first releases in the individual market regions outside of Europe in 2010 ranges between 58 in South Korea and 155 in Latin America.

### Films on release

Taking into account holdovers, re-releases and festival releases about **4 237 European films were on release** in all the sample markets. In Europe about 4 133 European films were screened in theatres while the number was significantly lower in the non-European market regions: 177 in North America, 272 in Latin America, 116 in Oceania and 69 in South Korea. (See methodology for caveats in interpreting release figures.)

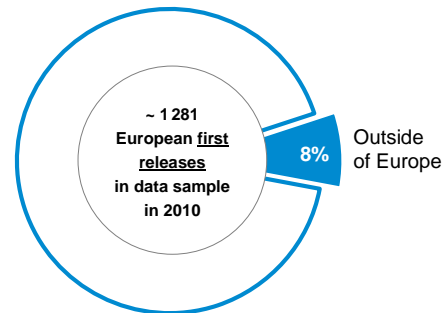
### Admissions

A total of over **378 million tickets** were sold to European films in the sample markets, about **70.4 million of which outside of Europe** (see Figures 2 and 5). This means that at least 19% of total admissions to European films were generated outside of Europe. With 39.0 million admissions the North American market was the largest market region for European films accounting for 55% of their total international admissions.

### GBO

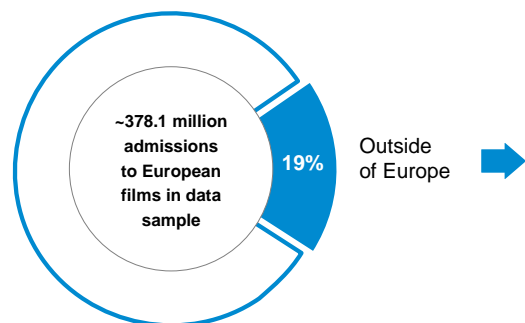
Applying average ticket prices for the individual markets European films generated an estimated **gross box office** of over **EUR 2.35 billion** worldwide, about **MEUR 376 coming from outside of Europe** (see Figures 3 and 6). This means that cumulatively European films earned about 16% of their total box office outside of Europe. The importance of the North American market for European films is even more pronounced in terms of box office takings, accounting for 62% of total non-European GBO (MEUR 232.3). Despite selling three times as many tickets than Oceania, GBO takings in the Latin American sample countries (MEUR 62.4) was only slightly higher than in Oceania (MEUR 53.0) due to lower ticket prices.

Figure 1 No. of European first release- 2010  
in units



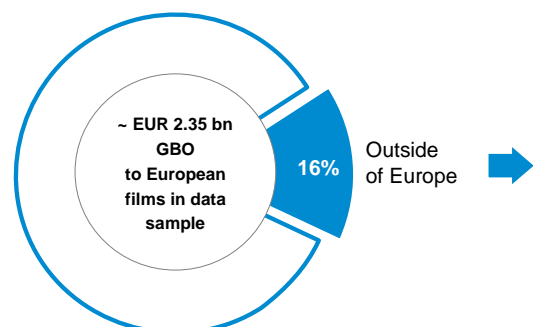
Source: European Audiovisual Observatory after Rentrak

Figure 2 Admissions to European films in sample market regions - 2010  
in million units



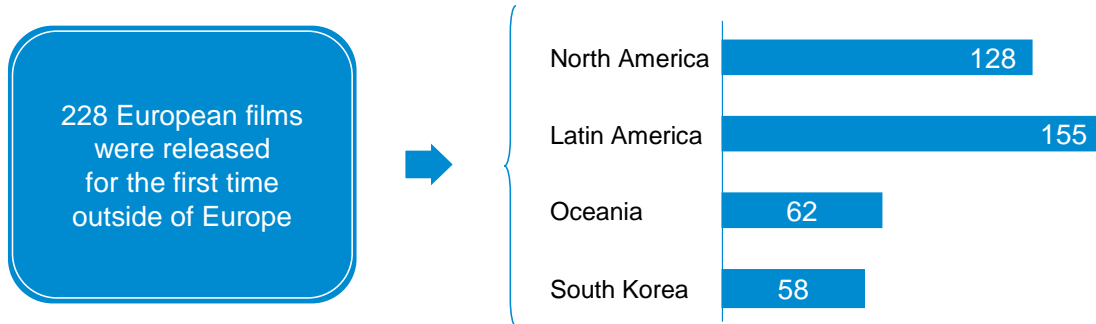
Source: European Audiovisual Observatory after Rentrak

Figure 3 GBO generated by European films in sample market regions - 2010  
in MEUR



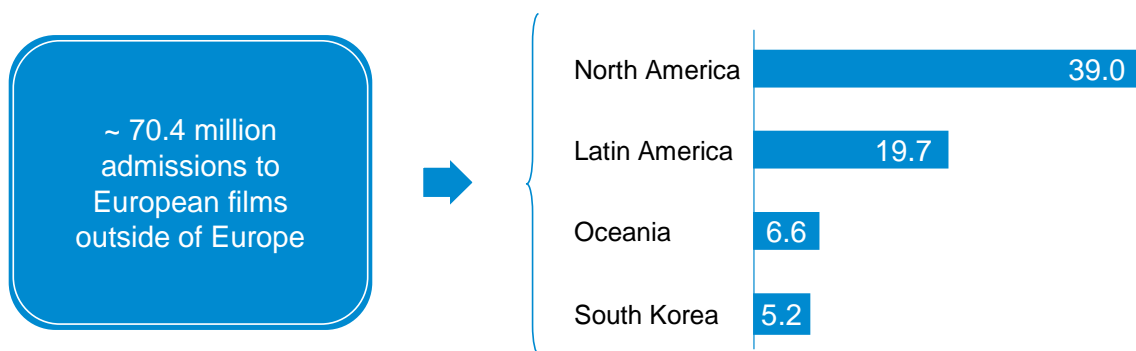
Source: European Audiovisual Observatory after Rentrak

**Figure 4 No. of European first releases outside of Europe - 2010**  
*in units*



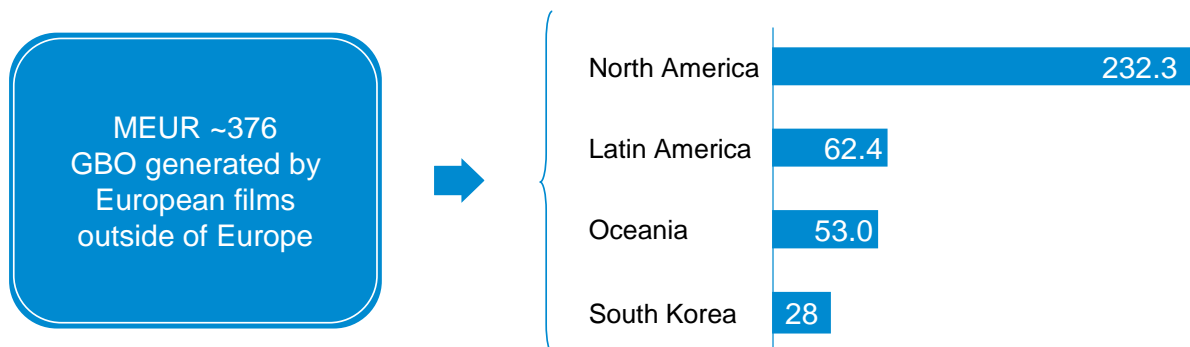
Source: European Audiovisual Observatory after Rentrak

**Figure 5 Admissions to European films outside of Europe - 2010**  
*in millions*



Source: European Audiovisual Observatory after Rentrak

**Figure 6 GBO to European films outside of Europe - 2010**  
*in MEUR*



Source: European Audiovisual Observatory after Rentrak

# 3 Leading European film export countries

## In terms of releases

In 2010 France and the UK were by far the two most active European film exporting countries measured in terms of films released outside of Europe.

As shown in Table 1, France leads both in terms of first releases as well as old releases with 72 French films released throughout the year and a total of 150 French films on release in at least one non-European market. France is followed by the UK with 53 first releases outside of Europe and a total of 100 films on release. On a cumulative basis French and UK films accounted for 55% of the number of European films on release outside of Europe.

Germany ranked third in 2010 with 27 first releases and a total of 48 films on release, followed by Spain and Italy with 14 first releases each and a total 38 and 30 films on release respectively.

**Table 1 Top European film exporting countries by releases outside of Europe - 2010**

*in units, ranked by number of films on release*

	Country of origin	First release	Old releases	Films on release	% share
1	FR	72	78	150	33%
2	GB	53	47	100	22%
3	DE	27	21	48	11%
4	ES	14	24	38	8%
5	IT	14	16	30	7%
6	DK	5	7	12	3%
7	SE	7	3	10	2%
8	BE	2	8	10	2%
9	IE	6	1	7	2%
10	PT	3	3	6	1%
	Other	25	19	44	10%
	<b>Total</b>	<b>228</b>	<b>229</b>	<b>455</b>	

Source: European Audiovisual Observatory

## In terms of admissions

The picture looks slightly different when it comes to admissions generated by European films as illustrated in Table 2. Here the UK clearly takes the lead with the 100 British films on release selling almost 25.0 million tickets in the 10 non-European sample markets.

Thanks to the international success of *Resident Evil: Afterlife* Germany took an exceptional second rank with German films generating over 17.3 million tickets. However, over 14.7 million of these tickets were sold to *Resident Evil: Afterlife* alone, making it the most successful European film outside of Europe in 2010.

Without a comparable breakout success France took rank three with almost 16.1 million tickets sold to the 150 French films on release outside of Europe.

2010 also proved a successful year for Swedish films (4.5 million admissions) thanks to the success of the first two instalments of the *Millenium* trilogy. While Spanish, Belgian and Italian films sold between 3.1 and 1.7 million tickets, films from other European countries generally could not attract more than 100 000 paying viewers outside of Europe.

**Table 2 Top European film exporting countries by admissions outside of Europe - 2010**

*in million, ranked by total admissions*

	Country of origin	Adm first releases	Adm old releases	Total adm	% share
1	GB	20.6	4.4	25.0	36%
2	DE	16.4	0.9	17.3	25%
3	FR	14.9	1.2	16.1	23%
4	SE	2.2	2.4	4.5	6%
5	ES	1.4	1.8	3.1	4%
6	BE	2.0	0.1	2.0	3%
7	IT	1.6	0.2	1.7	2%
8	IE	0.1	0.0	0.1	0%
9	DK	0.0	0.0	0.1	0%
10	PT	0.0	0.0	0.1	0%
	Other	0.2	0.1	0.3	0%
	<b>Total</b>	<b>59.4</b>	<b>11.0</b>	<b>70.4</b>	

Source: European Audiovisual Observatory



### ***In terms of “dependency” on non-European markets***

To which degree did the individual European film industries “depend” in 2010 on theatrical admissions outside of Europe? Figure 1 shows the percentage shares of admissions on national, non-national European and non-European markets for each of the top 10 European film exporting countries in terms of admissions.

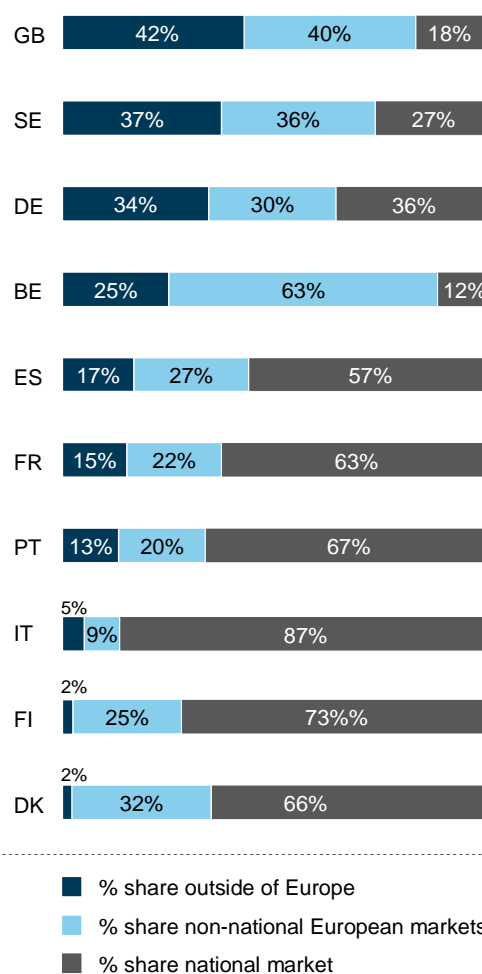
In 2010 four European film industries generated 25% or more of their total theatrical admissions on the 10 non-European markets covered in this report. The UK film industry clearly was most exposed to the distribution of its films outside of Europe with an estimated 42% of total admissions to British films generated outside of Europe.

The international success of *Resident Evil: Afterlife* (DE) and the first two instalments of the *Millenium trilogy* (SE) caused German and Swedish films to generate 37% and 34% of their “worldwide” admissions outside of Europe. The comparatively high share of 25% non-European admissions for Belgium can also be partly explained by the success of the 3D animation *Sammy’s avonturen: De geheime doorgang*.

Lacking comparable breakout successes French and Spanish films generated 15% and 17% of their total ticket sales outside of Europe. With 13% Portugal was the only other European country to sell more than 10% of its total ticket sales outside of Europe, while admissions on non-European markets accounted for less than 5% for all other European countries, except for Hungary (7%).

**Table 3** Share of national / non-national European / non-European admissions to films from the top 10 European film exporting countries - 2010

*ranked by share of admissions outside of Europe, estimated*



Source: LUMIERE database / European Audiovisual Observatory after Rentrak

# 4 Market share of European films

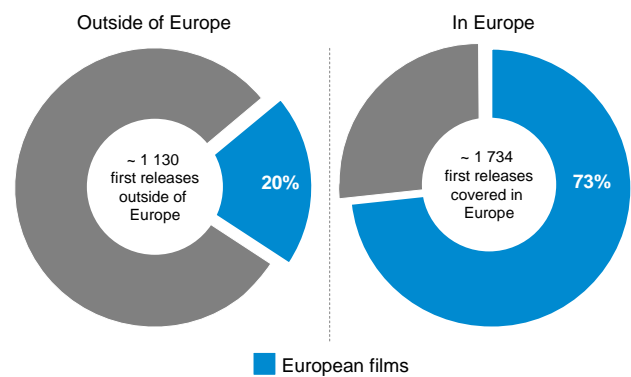
## In terms of releases

**Outside of Europe**, European first releases accounted for around **20%** of the estimated 1 130 films which were theatrically released for the first time in the 10 non-European sample markets (treated as one market).

**In Europe**, European first releases accounted for **73%** of the estimated 1 734 films premiering in the 27 European markets (treated as one market) covered in this study (see Figure 1).

Measured in terms of **films on release**, European films accounted for **25%** of the 1 835 films being screened at least once **in the 10 non-European markets** covered. In contrast and thanks to a more comprehensive coverage for certain European markets, the LUMIERE database captured over 6 000 films on release **in Europe**. European films accounted for **69%** of these films.

**Figure 1 First releases:**  
**Share of European films - 2010**  
*in %, estimated*



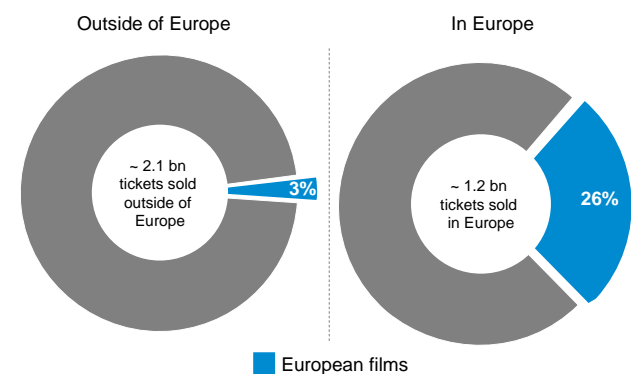
Source: European Audiovisual Observatory after Rentrak

## In terms of admissions

**Outside of Europe**, European films accounted for around **3%** of the total admissions generated by all films on release in the 10 non-European sample markets.

**In Europe**, European films claimed an estimated **market share of 26%** of total admissions as captured in the LUMIERE database for 27 European markets (see Figure 2).

**Figure 2 Admissions:**  
**Share of European films - 2010**  
*in %, estimated*



Source: European Audiovisual Observatory after Rentrak



# 5 Top European films outside of Europe 2010

**Table 1 Top 100 European films in terms of admissions generated outside of Europe 2010 (estimated)**

N°	Film	Countries of origin	Prod. Year	# of int. release markets	Cum adm - outside of Europe	Cum adm - North America	Cum adm - Latin America	Cum adm - Oceania	Adm - South Korea
1	Resident Evil: Afterlife	DE / FR / GB	2010	10	14 728 760	7 620 858	5 565 383	417 459	1 125 060
2	Green Zone	GB / US / ES / FR / JP	2010	9	6 091 248	4 442 796	488 012	594 215	566 225
3	Nanny McPhee and the Big Bang	GB / US / FR	2010	9	5 930 224	3 676 960	1 252 859	793 281	207 124
4	From Paris with Love	FR	2009	9	4 342 919	3 051 638	756 504	190 883	343 894
5	The King's Speech	GB INC / US	2010	2	3 943 876	3 356 433	-	587 443	-
6	Océans	FR / ES / CH	2009	7	3 378 621	2 461 637	280 000	-	636 984
7	The Ghost Writer	FR / DE / GB	2010	9	2 896 429	1 969 778	536 704	212 072	177 875
8	Män som hatar kvinnor	SE / DK / DE	2009	8	2 304 784	1 323 961	399 781	581 042	-
9	Sammy's avonturen: ...	BE / US	2010	3	1 962 379	-	1 151 447	-	810 932
10	Flickan som lekte med elden	SE / DK / DE	2009	6	1 432 721	1 043 682	46 537	342 502	-
11	The Imaginarium of Doctor ...	GB / CA	2009	9	1 197 426	832 638	299 567	1 175	64 046
12	The Last Station	DE / GB / RU	2009	5	1 140 103	838 766	35 687	210 069	55 581
13	Bébé(s)	FR	2010	2	928 562	927 798	764	-	-
14	An Education	GB INC / US	2009	10	834 066	627 223	191 209	13 306	2 328
15	Io sono l'amore	IT	2009	3	783 190	634 406	-	148 784	-
16	Solomon Kane	GB / CZ / FR	2009	7	740 339	-	627 477	-	112 862
17	Luftslottet som sprängdes	SE / DK / DE	2009	2	700 446	671 549	-	28 897	-
18	You Will Meet a Tall Dark Stranger	GB INC / ES / US	2010	2	640 422	409 462	230 960	-	-
19	Los abrazos rotos	ES	2009	9	624 516	435 657	145 564	42 985	310
20	Planet 51	ES / GB	2009	10	543 297	352 789	116 723	29 691	44 094
21	StreetDance 3D	GB	2010	4	489 046	152 161	-	210 705	126 180
22	Exit Through the Gift Shop	GB	2010	3	478 065	416 244	-	61 821	-
23	Dorian Gray	GB	2009	1	475 255	-	475 255	-	-
24	Das weiße Band	DE / AT / FR / IT	2009	9	474 770	278 429	160 531	24 151	11 659
25	Harry Brown	GB	2009	3	409 248	227 389	-	181 859	-
26	Hermano	IT	2007	1	367 650	-	367 650	-	-
27	Un prophète	FR / IT	2009	8	363 622	264 603	58 931	17 678	22 410
28	Nowhere Boy	GB / CA	2009	6	343 235	184 696	71 822	77 038	9 679
29	Le petit Nicolas	FR / BE	2009	2	332 116	-	151 911	-	180 205
30	Le concert	FR / BE / RO / IT	2009	5	325 081	83 395	22 633	121 883	97 170
31	Agora	ES	2009	4	317 272	78 210	211 108	27 954	-
32	Coco Chanel & Igor Stravinsky	FR	2009	4	308 060	205 479	57 663	44 918	-
33	Celda 211	ES / FR	2009	3	296 299	-	296 299	-	-
34	Bright Star	GB / AU	2009	4	280 345	-	70 955	209 390	-
35	Micmacs à tire-larigot	FR	2009	5	260 540	159 841	21 599	79 100	-
36	The Secret of Moonacre	GB / HU / FR	2008	1	247 591	-	247 591	-	-
37	Made in Dagenham	GB	2010	3	243 032	68 441	-	174 591	-
38	Vincere	IT / FR	2009	5	235 705	75 890	159 815	-	-
39	[Rec] 2	ES	2009	6	214 023	3 519	210 504	-	-
40	Senna	GB	2010	1	211 901	-	211 901	-	-
41	The Children	GB	2008	1	200 966	-	200 966	-	-
42	New York, I Love You	FR / US	2009	6	194 180	-	157 799	36 381	-
43	El Último justo	ES / MX	2007	1	184 745	-	184 745	-	-
44	Arthur et la vengeance de Maltazard	FR	2009	2	170 924	-	130 411	-	40 513
45	Mademoiselle Chambon	FR	2009	5	160 938	66 319	79 052	15 567	-
46	Wild Target	GB / FR	2010	2	152 786	13 763	-	139 023	-
47	Chéri	GB / FR / DE	2009	6	151 736	-	151 736	-	-
48	Centurion	GB	2010	5	141 057	15 662	31 289	36 215	57 891
49	L'immortel	FR	2010	2	134 323	-	24 775	-	109 548
50	Sin retorno	ES / AR	2010	1	129 158	-	129 158	-	-

Source: European Audiovisual Observatory / LUMIERE database after Rentrak

## 5 Top European films outside of Europe 2010

N°	Film	Countries of origin	Prod. Year	# of int. release markets	Cum adm - outside of Europe	Cum adm - North America	Cum adm - Latin America	Cum adm - Oceania	Adm - South Korea
51	9 meses	ES / VE	2010	1	125 669	-	125 669	-	-
52	L'affaire Farewell	FR	2009	3	122 924	80 253	-	42 671	-
53	The Descent: Part 2	GB	2009	4	121 176	-	77 699	-	43 477
54	Les Herbes folles	FR / IT	2008	5	114 718	51 198	63 520	-	-
55	Creation	GB	2009	4	111 584	43 269	19 922	48 393	-
56	Eden Lake	GB	2008	4	111 122	-	111 122	-	-
57	Die Pöpstin	DE / GB / IT / ES	2009	1	108 361	-	108 361	-	-
58	Camino	ES	2008	2	104 191	-	103 594	597	-
59	Eskalofrio	ES	2008	1	102 575	-	102 575	-	-
60	Soul Kitchen	DE	2009	4	100 182	33 447	31 936	34 799	-
61	Me and Orson Welles	GB / US	2008	3	100 175	43 067	-	57 108	-
62	St. Trinian's	GB	2007	1	98 715	-	98 715	-	-
63	Pranzo di ferragosto	IT	2008	4	96 894	82 258	980	13 656	-
64	Nordwand	DE / AT / CH	2008	3	96 461	87 138	-	1 012	8 311
65	Le hérisson	FR / IT	2009	4	93 626	13 892	19 738	59 996	-
66	L'amacoeur	FR / MC	2010	2	93 324	63 876	-	29 448	-
67	Tell-Tale	GB / US	2009	2	92 280	-	92 280	-	-
68	Franklyn	FR / GB	2008	1	92 263	-	92 263	-	-
69	Partir	FR	2009	7	91 766	22 321	40 468	28 977	-
70	Les Enfants de Timpelbach	FR / BE / LU	2008	1	88 804	-	88 804	-	-
71	Kirschblüten - Hanami	DE	2008	5	88 096	-	87 997	-	99
72	No-Do	ES	2009	1	84 220	-	84 220	-	-
73	Brendan and the Secret of Kells	FR / BE / IE	2009	1	79 704	79 704	-	-	-
74	Four Lions	GB	2010	3	74 348	31 522	-	42 826	-
75	Ondine	IE / US	2009	2	73 425	69 768	3 657	-	-
76	Mesrine, l'instinct de mort	FR / CA / IT	2008	2	71 088	68 713	-	2 375	-
77	Le père de mes enfants	FR / DE	2009	4	70 038	18 254	15 900	35 884	-
78	Die große Stille	DE / CH / FR	2005	1	69 293	-	-	-	69 293
79	Desert Flower	DE / AT / FR	2009	4	68 150	-	57 067	1 972	9 111
80	Dolphins and Whales 3D: ...	GB / BS	2008	2	67 445	58 506	-	8 939	-
81	Tamara Drewe	GB	2010	1	67 213	67 213	-	-	-
82	El baile de la Victoria	ES	2009	2	66 876	-	66 876	-	-
83	Metropolis	DE	1927	1	64 104	64 104	-	-	-
84	Welcome	FR	2009	5	63 844	1 706	529	60 499	1 110
85	Paintball	ES	2009	1	60 264	-	60 264	-	-
86	Miss Conception	GB / US / DE	2008	1	58 404	-	58 404	-	-
87	Ex	IT / FR	2009	3	57 598	-	40 296	-	17 302
88	Fish Tank	GB	2009	3	57 131	47 144	1 934	8 053	-
89	Easy Virtue	GB INC / US	2008	4	56 721	-	56 672	49	-
90	Monsters	GB	2010	3	55 323	30 076	-	25 247	-
91	Coco avant Chanel	FR	2009	4	54 623	17 314	36 847	462	-
92	The Other End of the Line	GB / US / IN	2008	2	53 349	-	35 423	-	17 926
93	Le code a changé	FR	2009	4	52 662	5 408	47 254	-	-
94	Låt den rätte komma in	SE	2008	6	52 646	-	52 304	-	342
95	Les aventures extraordinaires ...	FR	2010	1	51 901	-	51 901	-	-
96	Krabat	DE	2008	1	51 199	-	51 199	-	-
97	Lebanon	DE / IL / FR / LB	2009	3	50 389	44 300	-	6 089	-
98	The Disappearance of Alice ...	GB	2009	3	43 972	21 159	-	22 813	-
99	In the Loop	GB	2009	2	43 787	-	-	43 787	-
100	Enter the Void	FR / DE / IT	2009	2	43 663	42 839	-	824	-

Source: European Audiovisual Observatory / LUMIERE database after Rentrak

# 6 Profiles of 10 non-European markets

## 6.1 Markets overview

### Market size

**Table 1 Total admissions, GBO and average ticket prices - 2010** <sup>(estimated)</sup>  
*ranked by admissions*

	Market	Admissions (in million)	GBO (in MEUR)	Average Ticket Price (in EUR)
1	US / CA – USA and Canada	1 341	7 989	6.0
2	MX – Mexico	190	539	2.8
3	KR – South Korea	147	806	5.5
4	BR – Brazil	134	538	4.0
5	AU – Australia	92	784	8.5
6	AR – Argentina	38	131	3.4
7	CO – Colombia	34	97	2.9
8	VE – Venezuela	29	78	2.7
9	NZ – New Zealand	15	96	6.3
10	CL – Chile	15	54	3.7
	<b>Total 10 non-European markets</b>	<b>2 035</b>	<b>11 112</b>	–

Source: European Audiovisual Observatory

**Table 2 Inhabitants, screens and inhabitants per screen - 2010** <sup>(estimated)</sup>  
*ranked by number of inhabitants*

	Market	Inhabitants (in million)	Screens (in units)	Inhabitants per screen
1	US / CA – USA and Canada	344.4	42 380	8 126
2	BR – Brazil	193.3	2 238	86 351
3	MX – Mexico	108.6	5 200	20 890
4	KR – South Korea	48.9	2 003	24 401
5	CO – Colombia	45.5	590	77 139
6	AR – Argentina	40.9	787	51 970
7	VE - Venezuela	29.2	403	72 414
8	AU – Australia	22.5	1 194	18 844
9	CL – Chile	17.2	300	57 300
10	NZ – New Zealand	4.4	411	10 630
	<b>Total 10 non-European markets</b>	<b>854.8</b>	<b>55 506</b>	–

Source: European Audiovisual Observatory

### Number of releases

As can be seen in Table 3, by far the largest number of European **first releases** outside of Europe were released in the USA / Canada (128 premieres). The three largest Latin American markets, Mexico, Brazil and Argentina proved to be the second most important group of markets with over 70 European first releases in 2010. Australia, South Korea and New Zealand followed with between 50 and 60 European first releases.

The situation is more homogeneous when it comes to the number of **holdovers / re-releases / festival releases** which ranged between 25 and 50 in the majority of the 10 non-European markets covered in this study. Please refer to the methodology and data scope sections in chapter 1 for caveats regarding the coverage and interpretation of data concerning these 'old releases'.

The comparatively low number of **films on release** can hence either indicate a lower offer of 'repertoire' films outside of Europe and / or a less comprehensive coverage of these films with regard to data collection. As shown in Table 4, the country ranking does not change much when measured in terms of films on release with the USA / Canada (177 films) and Mexico (116) being the only two markets screening more than 100 European films. Most other markets had between 60 and 100 European films on release throughout 2010.

**Table 3** Number of European films released outside of Europe – 2010

*in units, ranked by number of first releases*

#	Market	First releases
1	US / CA – USA / Canada	128
2	MX – Mexico	73
3	BR – Brazil	72
4	AR – Argentina	70
5	AU – Australia	58
	KR – South Korea	58
7	NZ – New Zealand	52
8	CO – Colombia	46
9	CL – Chile	32
10	VE - Venezuela	14
	<b>Total</b>	<b>228</b>

Source: European Audiovisual Observatory after Rentrak

**Table 4** Number of European films on release outside of Europe – 2010

*in units, ranked by number of films on release*

#	Market	Films on release
1	US / CA	177
2	MX	116
3	BR	98
4	AR	95
5	AU	87
6	NZ	79
7	KR	69
8	CO	63
9	CL	37
10	VE	17
	<b>Total</b>	<b>455</b>

Source: European Audiovisual Observatory after Rentrak

### Admissions

Also in terms of admissions the **North American market** proves to be **by far the most important overseas market for European films**. An estimated 39.0 million tickets were sold to European films in the US and Canada. This represents 55% of the cumulative admissions generated by European films in the 10 non-European sample markets (see Table 5).

**Mexico** was the **second largest market** for European films in terms of admissions with 9.61 million tickets sold to screenings of European films in 2010.

Australia, South Korea and Brazil follow with admissions between 5.37 and 4.39 million while European films sold less than two million tickets in the remaining four Latin American markets and New Zealand.

As illustrated in Figure 1 (see next page), the **market share** of European films in terms of admissions **generally ranges between 3% and 6%** in the 10 non-European sample markets. Only in New Zealand is it higher (8%).

### GBO

Thanks to a comparatively high average ticket price, the importance of the North American market is even more pronounced in terms of gross box office takings of European films. Based on the data available, the Observatory estimates that European films took over MEUR 232.3 at the US and Canadian box office, 62% of their cumulative non-European GBO takings.

Despite lower admissions Australia and South Korea overtake Mexico becoming the second and third largest markets for European films in terms of GBO with MEUR 45.6 and MEUR 28.3 respectively. Mexico and Brazil follow with MEUR 27.3 and MEUR 17.5.

Again thanks to a comparatively high average ticket price New Zealand takes rank 6 with MEUR 7.4 while European films generated between MEUR 2.2 to 6.2 in the remaining four Latin American markets, as illustrated in Table 6.

**Table 5 Admissions to European films on release outside of Europe – 2010**

*in million units, ranked by admissions*

#	Market	Admissions	% share
1	US / CA	38.98	55%
2	MX	9.61	14%
3	AU	5.37	8%
4	KR	5.16	7%
5	BR	4.39	6%
6	CO	1.84	3%
7	AR	1.80	3%
8	VE	1.47	2%
9	NZ	1.19	2%
10	CL	0.60	1%
	<b>Total</b>	<b>70.38</b>	<b>100%</b>

Source: European Audiovisual Observatory after Rentrak

**Table 6 GBO to European films on release outside of Europe – 2010**

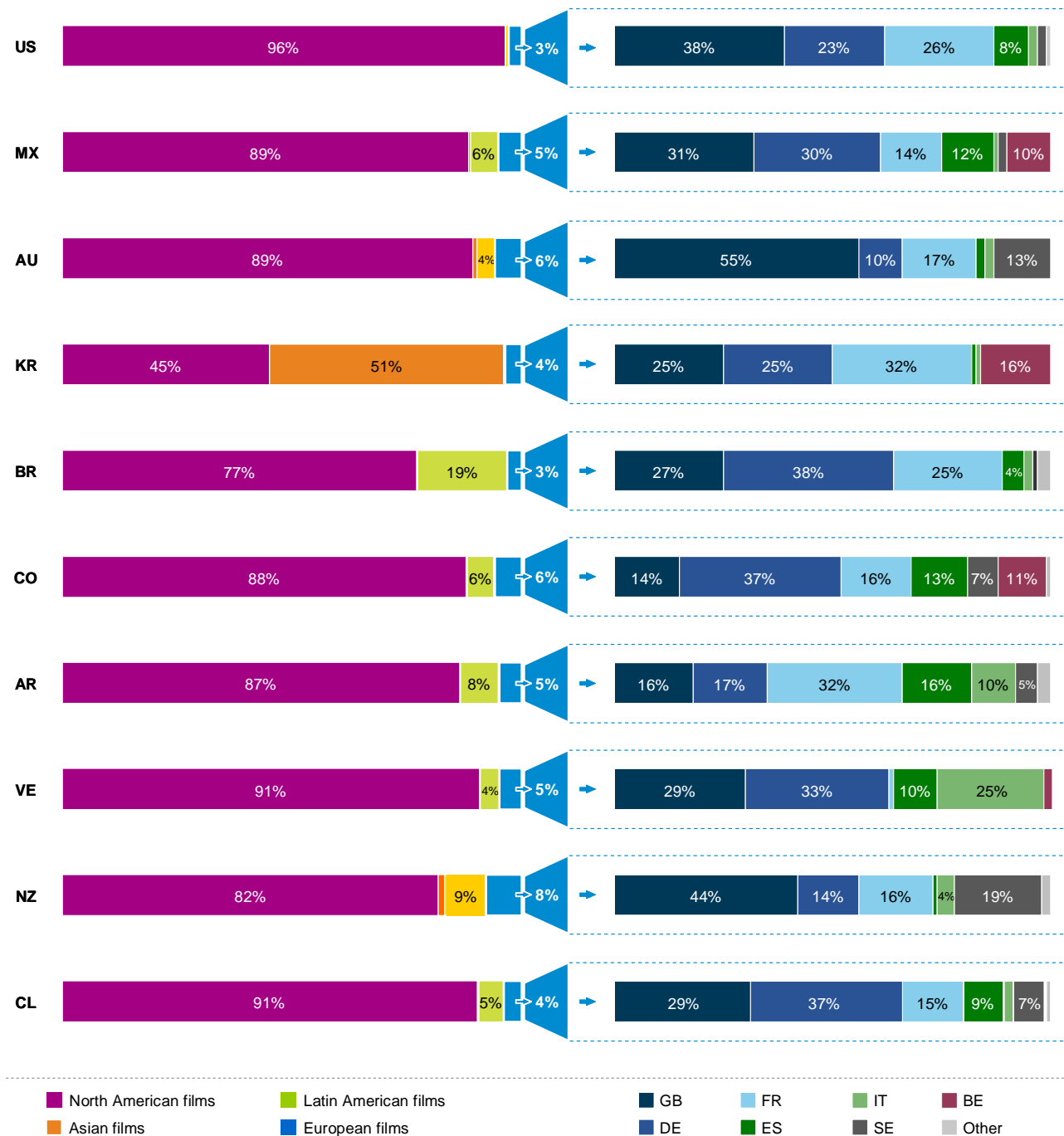
*in MEUR, ranked by GBO*

#	Market	GBO	% share
1	US / CA	232.3	62%
2	AU	45.6	12%
3	KR	28.3	8%
4	MX	27.3	7%
5	BR	17.5	5%
6	NZ	7.4	2%
7	AR	6.2	2%
8	CO	5.3	1%
9	VE	4.0	1%
10	CL	2.2	1%
	<b>Total</b>	<b>376.0</b>	<b>100%</b>

Source: European Audiovisual Observatory after Rentrak



**Figure 1 Admissions: Market shares by region / country of origin – 2010**  
*Markets ranked by admissions to European films*



Source: European Audiovisual Observatory after Rentrak

## 6.2 AR – Argentina (estimated data)

### 2010 at a glance (official figures where available)

Population	40.9 million
GDP per capita	6 541 EUR

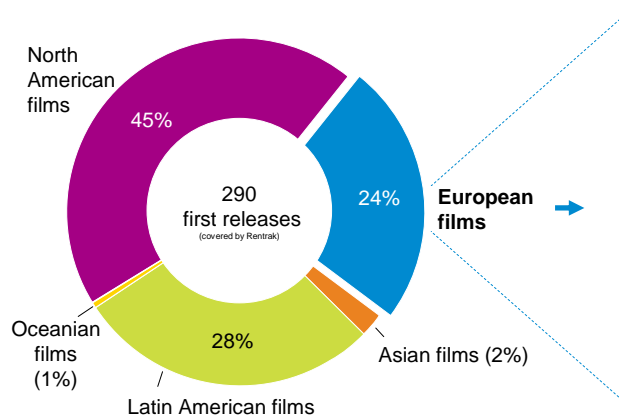
Theatrical feature films produced	101
Theatrical first releases in market	349

Screens	787
Digital Screens	100 (13%)
Inhabitants per screen	51 970

Gross box office	130.6 MEUR
Admissions	38.0 million
Avg ticket price	3.4 EUR

### First releases by region of origin

in %



### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	27	6	33
2	GB	13	3	16
3	DE	7	2	9
4	IT	5	2	7
5	SE	4	1	5
	ES	4	7	11
7	DK	3	-	3
8	NL	2	-	2
9	AT	1	2	3
	CZ	1	-	1
	Other	3	2	5
	<b>Total</b>	<b>70</b>	<b>25</b>	<b>95</b>

### Admissions by region of origin

in %

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### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	FR	0.58	2.0	32%
2	DE	0.31	1.1	17%
3	ES	0.29	1.0	16%
4	GB	0.28	1.0	16%
5	IT	0.18	0.6	10%
6	SE	0.10	0.3	5%
7	BE	0.02	0.1	1%
8	DK	0.02	0.1	1%
9	PT	0.01	0.0	1%
10	CZ	0.01	0.0	0%
	Other	0.01	0.0	1%
	<b>Total</b>	<b>1.80</b>	<b>6.2</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## AR / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Toy Story 3	US	2010	Lee Unkrich	3 144 165
2	Avatar	US / GB	2009	James Cameron	2 835 728
3	Shrek Forever After	US	2010	Mike Mitchell	2 773 358
4	Alice in Wonderland	US	2010	Tim Burton	1 649 476
5	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	1 239 956
6	Inception	US / GB INC	2010	Christopher Nolan	1 102 791
7	The Twilight Saga: Eclipse	US	2010	David Slade	994 009
8	Igualita a mi	AR	2010	Diego Kaplan	821 118
9	Clash of the Titans	US	2010	Louis Leterrier	779 188
10	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	760 944
11	The Sorcerer's Apprentice	US	2010	Jon Turteltaub	743 496
12	Robin Hood	GB INC / US	2010	Ridley Scott	715 800
13	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	655 821
14	Iron Man 2	US	2010	Jon Favreau	625 645
15	Paranormal Activity 2	US	2010	Tod Williams	622 444
16	Carancho	AR / CL / FR / KR	2010	Pablo Trapero	612 621
17	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	581 866
18	Megamind	US	2010	Tom McGrath	553 275
19	The Princess and the Frog	US	2009	Ron Clements, John Musker	536 429
20	The Last Airbender	US	2010	M. Night Shyamalan	508 585
21	Dos hermanos	AR	2010	Daniel Burman	462 507
22	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	415 920
23	Gaturro	AR / MX / IN	2010	Gustavo Cova	415 666
24	Old Dogs	US	2009	Walt Becker	402 264
25	Shutter Island	US	2010	Martin Scorsese	374 386

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## AR / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	245 931
2	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	182 732
3	Sin retorno	ES / AR	2010	Miguel Cohan	129 158
4	Vincere	IT / FR	2009	Marco Bellocchio	79 823
5	Mån som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	67 341
6	El baile de la Victoria	ES	2009	Fernando Trueba	62 434
7	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	57 918
8	Das weiße Band	DE / AT / FR / IT	2009	Michael Haneke	43 813
9	An Education	GB INC / US	2009	Lone Scherfig	42 812
10	Agora	ES	2009	Alejandro Amenábar	42 467
11	Mademoiselle Chambon	FR	2009	Stéphane Brizé	32 192
12	Le code a changé	FR	2009	Danièle Thompson	32 191
13	New York, I Love You (Compilation of Short Films)	FR / US	2009	Fatih Akin, Yvan Attal	32 001
14	From Paris with Love	FR	2009	Pierre Morel	31 726
15	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	31 020
16	La piovellina	IT / AT	2009	Rainer Frimmel, Tizza Covi	30 608
17	Planet 51	ES / GB	2009	Jorge Blanco, Javier Abad	30 175
18	Chéri	GB / FR / DE	2009	Stephen Frears	27 706
19	Partir	FR	2009	Catherine Corsini	27 365
20	Séraphine	FR / BE	2008	Martin Provost	26 752
21	Cosa voglio di più	IT / CH	2010	Silvio Soldini	25 629
22	Easy Virtue	GB INC / US	2008	Stephan Elliott	25 142
23	L'immortel	FR	2010	Richard Berry	24 775
24	Brideshead Revisited	GB	2008	Julian Jarrold	22 818
25	Les Herbes folles	FR / IT	2008	Alain Resnais	22 653

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.3 AU - Australia (estimated data)

### 2010 at a glance (official figures where available)

Population	22.5 million
GDP per capita	50 580 EUR

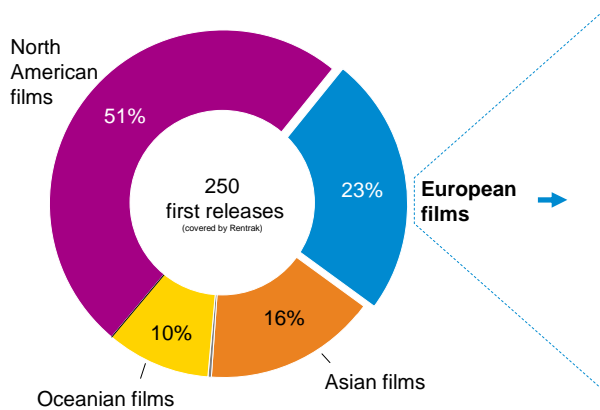
Theatrical feature films produced	17
Theatrical first releases in market	250

Screens	1 994
Digital Screens	452 (39%)
Inhabitants per screen	18 844

Gross box office	784 MEUR
Admissions	92.4 million
Avg ticket price	8.5 EUR

### First releases by region of origin

in %



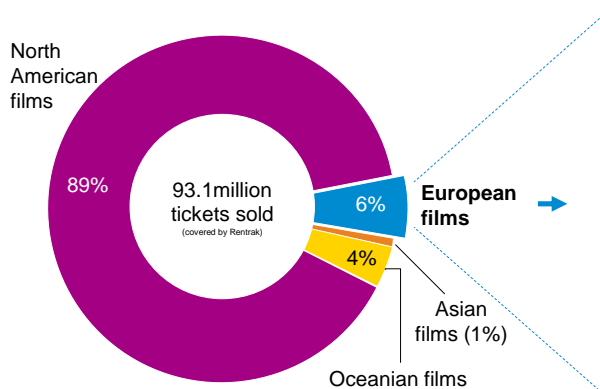
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old releases*	Films on release
1	GB	20	14	34
2	FR	18	8	26
3	DE	7	—	7
4	IT	3	—	3
5	ES	2	e	4
	SE	2	—	2
	TR	2	—	2
8	DK	1	2	3
	FI	1	—	1
	NL	1	—	1
	Other	1	3	4
	<b>Total</b>	<b>58</b>	<b>29</b>	<b>87</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	GB	2.97	25.2	55%
2	FR	0.89	7.6	17%
3	SE	0.72	6.1	13%
4	DE	0.53	4.5	10%
5	IT	0.13	1.1	2%
6	ES	0.09	0.8	2%
7	IE	0.01	0.1	0%
8	DK	0.01	0.1	0%
9	BE	0.01	0.0	0%
10	FI	0.01	0.0	0%
	Other	0.00	0.0	0%
	<b>Total</b>	<b>5.37</b>	<b>45.6</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## AU / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Avatar	US / GB	2009	James Cameron	6 251 233
2	Toy Story 3	US	2010	Lee Unkrich	3 407 422
3	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	3 296 282
4	Alice in Wonderland	US	2010	Tim Burton	3 043 555
5	Inception	US / GB INC	2010	Christopher Nolan	2 891 267
6	The Twilight Saga: Eclipse	US	2010	David Slade	2 611 530
7	Shrek Forever After	US	2010	Mike Mitchell	2 223 097
8	Iron Man 2	US	2010	Jon Favreau	2 107 674
9	Sex and the City 2	US	2010	Michael Patrick King	1 907 230
10	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	1 801 441
11	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	1 672 085
12	Clash of the Titans	US	2010	Louis Leterrier	1 566 621
13	Robin Hood	GB INC / US	2010	Ridley Scott	1 513 905
14	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	1 425 846
15	Valentine's Day	US	2010	Garry Marshall	1 290 871
16	It's Complicated	US	2009	Nancy Meyers	1 278 696
17	Alvin and the Chipmunks: The Squeakquel	US	2009	Betty Thomas	1 219 208
18	Megamind	US	2010	Tom McGrath	1 138 207
19	Tomorrow, When the War Began	AU	2010	Stuart Beattie	1 094 668
20	The Blind Side	US	2009	John Lee Hancock	1 086 591
21	The Karate Kid	US / CN	2010	Harald Zwart	1 082 266
22	Little Fockers	US	2010	Paul Weitz	1 056 026
23	Salt	US	2010	Phillip Noyce	1 008 457
24	The Chronicles of Narnia: The Voyage of the ...	US / GB INC	2010	Michael Apted	980 566
25	Grown Ups	US	2010	Dennis Dugan	976 947

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## AU / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	680 539
2	The King's Speech	GB INC / US	2010	Tom Hooper	587 443
3	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	538 883
4	Mån som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	473 659
5	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	360 169
6	Flickan som lekte med elden	SE / DK / DE	2009	Daniel Alfredson	248 837
7	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	189 174
8	StreetDance 3D	GB	2010	Max Giwa, Dania Pasquini	169 958
9	Bright Star	GB / AU	2009	Jane Campion	169 118
10	From Paris with Love	FR	2009	Pierre Morel	160 017
11	Wild Target	GB / FR	2010	Jonathan Lynn	139 023
12	Harry Brown	GB	2009	Daniel Barber	137 966
13	Io sono l'amore	IT	2009	Luca Guadagnino	117 668
14	The Last Station	DE / GB / RU	2009	Michael Hoffman	114 282
15	Made in Dagenham	GB	2010	Nigel Cole	111 777
16	Le concert	FR / BE / RO / IT	2009	Radu Mihaileanu	85 546
17	Micmacs à tire-larigot	FR	2009	Jean-Pierre Jeunet	71 467
18	Nowhere Boy	GB / CA	2009	Sam Taylor Wood	58 559
19	Welcome	FR	2009	Philippe Lioret	54 155
20	Exit Through the Gift Shop	GB	2010	Banksy	51 995
21	Le hérisson	FR / IT	2009	Mona Achache	49 274
22	Me and Orson Welles	GB / US	2008	Richard Linklater	45 540
23	In the Loop	GB	2009	Armando Iannucci	42 405
24	Elle s'appelait Sarah	FR	2010	Gilles Paquet-Brenner	41 622
25	Los abrazos rotos	ES	2009	Pedro Almodóvar	40 687

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.4 BR – Brazil (estimated data)

### 2010 at a glance (official figures where available)

Population	193.3 million
GDP per capita	8 168 EUR

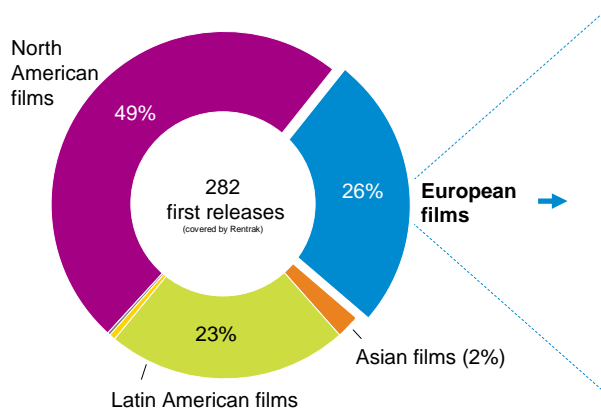
Theatrical feature films produced	101
Theatrical first releases in market	339

Screens	2 238
Digital Screens	472 (21%)
Inhabitants per screen	88 351

Gross box office	538 MEUR
Admissions	134.4 million
Avg ticket price	4.0 EUR

### First releases by region of origin

in %



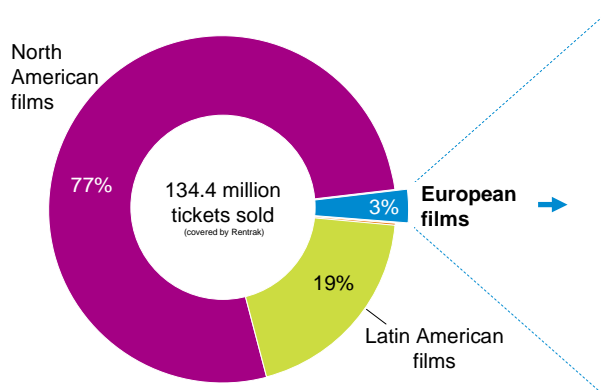
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	28	11	29
2	GB	16	4	20
3	DE	8	1	9
4	IT	6	1	7
5	ES	3	4	7
6	FI	2	1	4
	SE	2	2	3
8	PT	1	1	2
	BE	1	-	1
	TR	1	-	1
	Other	4	1	5
	<b>Total</b>	<b>72</b>	<b>26</b>	<b>98</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	DE	1.67	6.7	38%
2	GB	1.19	4.7	27%
3	FR	1.08	4.3	25%
4	ES	0.19	0.8	4%
5	IT	0.10	0.4	2%
6	SE	0.06	0.3	1%
7	PT	0.04	0.2	1%
8	TR	0.02	0.1	0%
9	FI	0.01	0.1	0%
10	BE	0.01	0.0	0%
	Other	0.02	0.1	0%
	<b>Total</b>	<b>4.39</b>	<b>17.5</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## BR / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Tropa de Elite 2 - O Inimigo Agora É Outro	BR	2010	José Padilha	11 188 999
2	Shrek Forever After	US	2010	Mike Mitchell	7 233 599
3	Avatar	US / GB	2009	James Cameron	6 201 132
4	The Twilight Saga: Eclipse	US	2010	David Slade	6 016 490
5	Alvin and the Chipmunks: The Squeakquel	US	2009	Betty Thomas	4 746 514
6	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	4 454 940
7	Alice in Wonderland	US	2010	Tim Burton	4 336 770
8	Toy Story 3	US	2010	Lee Unkrich	4 189 348
9	Astral City: A Spiritual Journey	BR	2010	Wagner de Assis	4 038 515
10	Chico Xavier	BR	2010	Daniel Filho	3 416 427
11	Iron Man 2	US	2010	Jon Favreau	3 228 566
12	Clash of the Titans	US	2010	Louis Leterrier	2 498 869
13	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	2 476 409
14	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	2 399 268
15	The Chronicles of Narnia: The Voyage of the ...	US / GB INC	2010	Michael Apted	2 390 533
16	The Karate Kid	US / CN	2010	Harald Zwart	2 076 335
17	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	2 044 031
18	Percy Jackson & the Olympians: The Lightning Thief	US	2010	Chris Columbus	2 005 401
19	Eat Pray Love	US	2010	Ryan Murphy	1 842 997
20	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	1 824 020
21	Megamind	US	2010	Tom McGrath	1 823 537
22	Inception	US / GB INC	2010	Christopher Nolan	1 777 790
23	Knight and Day	US	2010	James Mangold	1 570 018
24	The Last Airbender	US	2010	M. Night Shyamalan	1 568 597
25	Robin Hood	GB INC / US	2010	Ridley Scott	1 544 352

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## BR / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	1 426 919
2	From Paris with Love	FR	2009	Pierre Morel	237 835
3	You Will Meet a Tall Dark Stranger	US / ES / GB INC	2010	Woody Allen	230 960
4	Senna	GB	2010	Asif Kapadia	211 901
5	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	197 643
6	Le petit Nicolas	FR / BE	2009	Laurent Tirard	151 911
7	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	127 361
8	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	114 843
9	Das weiße Band	DE / AT / FR / IT	2009	Michael Haneke	86 912
10	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	85 695
11	Los abrazos rotos	ES	2009	Pedro Almodóvar	73 757
12	[Rec] 2	ES	2009	Jaume Balagueró, Paco Plaza	70 714
13	Bright Star	GB / AU	2009	Jane Campion	70 673
14	Kirschblüten - Hanami	DE	2008	Doris Dörrie	66 568
15	Coco Chanel & Igor Stravinsky	FR	2009	Jan Kounen	57 663
16	New York, I Love You (Compilation of Short Films)	FR / US	2009	Fatih Akin, Yvan Attal	56 134
17	An Education	GB INC / US	2009	Lone Scherfig	54 565
18	Les aventures extraordinaires d'Adèle Blanc-Sec	FR	2010	Luc Besson	51 901
19	Mån som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	43 065
20	Vincere	IT / FR	2009	Marco Bellocchio	41 947
21	Chéri	GB / FR / DE	2009	Stephen Frears	41 565
22	Desert Flower	DE / AT / FR	2009	Sherry Horman	38 379
23	Mademoiselle Chambon	FR	2009	Stéphane Brizé	36 750
24	Coco avant Chanel	FR	2009	Anne Fontaine	36 513
25	Enfin veuve	FR	2007	Isabelle Mergault	35 575

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.5 CL – Chile (estimated data)

### 2010 at a glance (official figures where available)

Population	17.2 million
GDP per capita	8 930 EUR

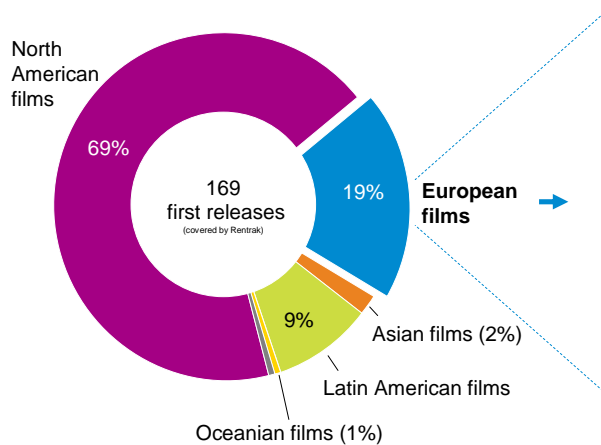
Theatrical feature films produced	22
Theatrical first releases in market	177

Screens	300
Digital Screens	68 (23%)
Inhabitants per screen	57 300

Gross box office	54 MEUR
Admissions	14.7 million
Avg ticket price	3.7 EUR

### First releases by region of origin

in %



### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old releases*	Films on release
1	FR	13	2	15
2	GB	10	1	11
3	ES	3	2	5
4	SE	3	-	3
5	DE	2	-	2
6	IT	1	-	1
	Other	-	-	-
	<b>Total</b>	<b>32</b>	<b>5</b>	<b>37</b>

### Admissions by region of origin

in %

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### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	DE	0.22	0.8	37%
2	GB	0.18	0.6	29%
3	FR	0.09	0.3	15%
4	ES	0.06	0.2	9%
5	SE	0.04	0.2	7%
6	IT	0.01	0.0	2%
	Other	-	-	-
	<b>Total</b>	<b>0.60</b>	<b>2.2</b>	<b>—</b>

Source: European Audiovisual Observatory after Rentrak



## CL / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Toy Story 3	US	2010	Lee Unkrich	1 421 408
2	Avatar	US / GB	2009	James Cameron	1 126 249
3	Shrek Forever After	US	2010	Mike Mitchell	1 018 131
4	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	669 944
5	The Twilight Saga: Eclipse	US	2010	David Slade	600 165
6	Inception	US / GB INC	2010	Christopher Nolan	503 766
7	Alice in Wonderland	US	2010	Tim Burton	493 755
8	Tangled	US	2010	Nathan Greno, Byron Howard	383 732
9	Clash of the Titans	US	2010	Louis Leterrier	329 361
10	Alvin and the Chipmunks: The Squeakquel	US	2009	Betty Thomas	310 992
11	The Chronicles of Narnia: The Voyage of the ...	US / GB INC	2010	Michael Apted	299 387
12	Iron Man 2	US	2010	Jon Favreau	288 485
13	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	264 326
14	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	262 854
15	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	259 958
16	The Sorcerer's Apprentice	US	2010	Jon Turteltaub	258 505
17	The Last Airbender	US	2010	M. Night Shyamalan	251 312
18	Ojos Rojos	CL	2010	Juan Ignacio Sabatini, Ismael Larrain	234 676
19	The Karate Kid	US / CN	2010	Harald Zwart	228 187
20	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	218 524
21	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	209 794
22	Legend of the Guardians: The Owls of Ga'Hoole	US / AU	2010	Zack Snyder	199 747
23	Megamind	US	2010	Tom McGrath	198 363
24	A Nightmare on Elm Street	US	2010	Samuel Bayer	191 099
25	Que pena tu vida	CL	2010	Nicolás López	190 762

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## CL / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	209 794
2	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	103 438
3	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	36 236
4	Mån som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	25 772
5	[Rec] 2	ES	2009	Jaume Balagueró, Paco Plaza	23 145
6	Los abrazos rotos	ES	2009	Pedro Almodóvar	20 355
7	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	19 234
8	Vincere	IT / FR	2009	Marco Bellocchio	13 094
9	Låt den rätte komma in	SE	2008	Tomas Alfredson	11 219
10	Happy-Go-Lucky	GB	2008	Mike Leigh	8 982
11	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	8 844
12	Bienvenue chez les Ch'tis	FR	2008	Dany Boon	8 832
13	Das weiße Band	DE / AT / FR / IT	2009	Michael Haneke	8 784
14	From Paris with Love	FR	2009	Pierre Morel	8 522
15	Brideshead Revisited	GB	2008	Julian Jarrold	8 456
16	Océans	FR / ES / CH	2009	Jacques Perrin, Jacques Cluzaud	8 381
17	Planet 51	ES / GB	2009	Jorge Blanco, Javier Abad	7 781
18	The Descent: Part 2	GB	2009	Jon Harris	6 774
19	Flickan som lekte med elden	SE / DK / DE	2009	Daniel Alfredson	6 676
20	New York, I Love You (Compilation of Short Films)	FR / US	2009	Fatih Akin, Yvan Attal	6 274
21	Five Minutes of Heaven	GB / IE	2009	Oliver Hirschbiegel	5 934
22	An Education	GB INC / US	2009	Lone Scherfig	5 108
23	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	4 638
24	Parlez-moi de la pluie	FR	2008	Agnès Jaoui	4 568
25	El baile de la Victoria	ES	2009	Fernando Trueba	4 442

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.6 CO – Colombia (estimated data)

### 2010 at a glance (official figures where available)

Population	45.5 million
GDP per capita	4 802 EUR

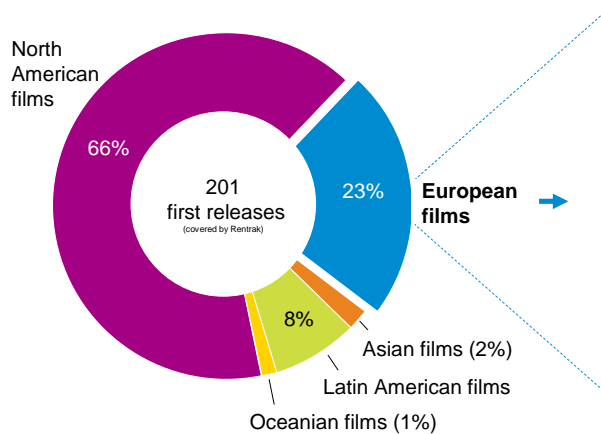
Theatrical feature films produced	18
Theatrical first releases in market	207

Screens	590
Digital Screens	182 (31%)
Inhabitants per screen	77 139

Gross box office	97 MEUR
Admissions	33.9 million
Avg ticket price	2.9 EUR

### First releases by region of origin

in %



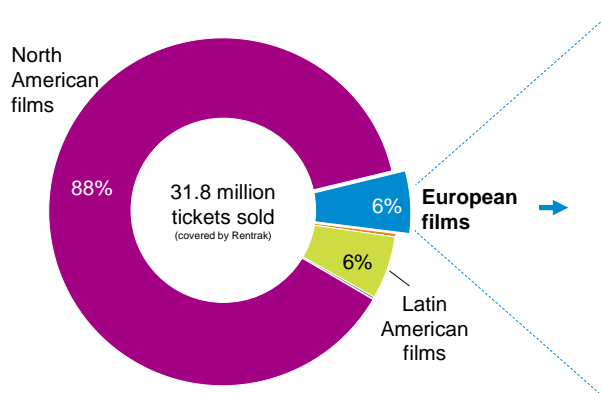
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	13	7	20
2	GB	8	1	9
3	ES	8	4	12
	DE	8	3	11
5	SE	3	-	3
6	IT	2	1	3
7	BE	1	-	1
	DK	1	-	1
	MK	1	-	1
	TR	1	-	1
	Other	-	-	1
	<b>Total</b>	<b>46</b>	<b>17</b>	<b>63</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	DE	0.69	2.0	37%
2	FR	0.29	0.8	16%
3	GB	0.26	0.7	14%
4	ES	0.24	0.7	13%
5	BE	0.21	0.6	11%
6	SE	0.12	0.4	7%
7	MK	0.01	0.0	1%
8	IT	0.01	0.0	0%
9	DK	0.01	0.0	0%
10	TR	0.00	0.0	0%
	Other	-	-	-
	<b>Total</b>	<b>1.84</b>	<b>5.3</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## CO / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Toy Story 3	US	2010	Lee Unkrich	2 026 027
2	Alice in Wonderland	US	2010	Tim Burton	1 425 782
3	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	1 374 854
4	Clash of the Titans	US	2010	Louis Leterrier	1 156 953
5	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	1 096 786
6	Shrek Forever After	US	2010	Mike Mitchell	962 821
7	The Chronicles of Narnia: The Voyage of the ...	US / GB INC	2010	Michael Apted	900 968
8	The Sorcerer's Apprentice	US	2010	Jon Turteltaub	797 305
9	Inception	US / GB INC	2010	Christopher Nolan	787 299
10	The Twilight Saga: Eclipse	US	2010	David Slade	756 605
11	The Last Airbender	US	2010	M. Night Shyamalan	733 505
12	Avatar	US / GB	2009	James Cameron	606 665
13	Megamind	US	2010	Tom McGrath	598 689
14	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	598 291
15	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	597 148
16	El paseo	CO	2010	Harold Trompetero	596 957
17	Legend of the Guardians: The Owls of Ga'Hoole	US / AU	2010	Zack Snyder	504 500
18	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	490 717
19	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	473 483
20	Cats & Dogs: The Revenge of Kitty Galore	US / AU	2010	Brad Peyton	466 835
21	In fraganti	CO	2009	Juan Camilo Pinzon	454 250
22	Alvin and the Chipmunks: The Squeakquel	US	2009	Betty Thomas	448 062
23	The Karate Kid	US / CN	2010	Harald Zwart	447 757
24	Gulliver's Travels	US	2010	Rob Letterman	435 390
25	Paranormal Activity 2	US	2010	Tod Williams	427 543

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## CO / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	598 291
2	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	212 233
3	Océans	FR / ES / CH	2009	Jacques Perrin, Jacques Cluzaud	123 821
4	[Rec] 2	ES	2009	Jaume Balagueró, Paco Plaza	88 679
5	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	87 411
6	Män som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	84 344
7	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	55 491
8	From Paris with Love	FR	2009	Pierre Morel	50 905
9	Celda 211	ES / FR	2009	Daniel Monzón	49 656
10	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	38 567
11	Contracorriente	ES / DE	2009	Javier Fuentes-León	37 308
12	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	33 629
13	Eden Lake	GB	2008	James Watkins	31 122
14	Die Welle	DE	2008	Dennis Gansel	24 891
15	Flickan som lekte med elden	SE / DK / DE	2009	Daniel Alfredson	24 555
16	Los abrazos rotos	ES	2009	Pedro Almodóvar	22 806
17	Rabia	ES / CO	2009	Sebastián Cordero	21 416
18	Kirschblüten - Hanami	DE	2008	Doris Dörrie	20 071
19	Desert Flower	DE / AT / FR	2009	Sherry Horman	18 688
20	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	16 916
21	Låt den rätte komma in	SE	2008	Tomas Alfredson	13 830
22	An Education	GB INC / US	2009	Lone Scherfig	12 515
23	Le code a changé	FR	2009	Danièle Thompson	12 464
24	Micmacs à tire-larigot	FR	2009	Jean-Pierre Jeunet	11 567
25	London River	GB / FR / DZ	2009	Rachid Bouchareb	11 304

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.7 KR – South Korea (estimated data)

### 2010 at a glance (official figures where available)

Population	48.9 million
GDP per capita	15 673 EUR

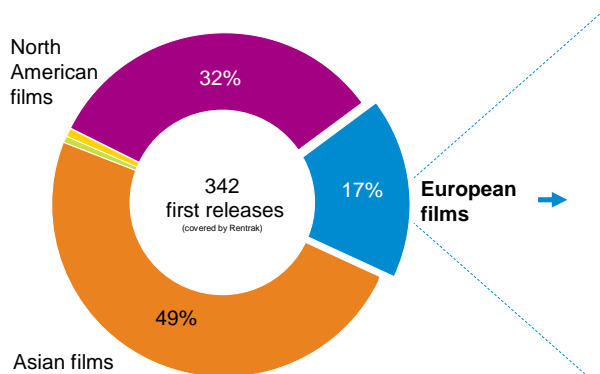
Theatrical feature films produced	152
Theatrical first releases in market	426

Screens	2 003
Digital Screens	1 221 (61%)
Inhabitants per screen	24 401

Gross box office	806 MEUR
Admissions	147.1 million
Avg ticket price	5.5 EUR

### First releases by region of origin

in %



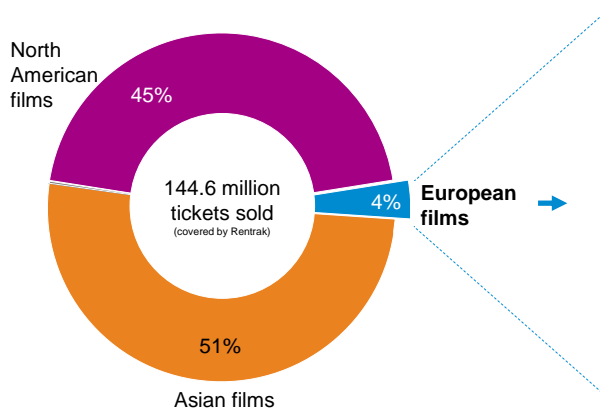
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	20	2	22
2	GB	16	3	29
3	DE	9	2	11
4	ES	4	2	6
	IT	4	1	5
6	BE	1	-	1
	DK	1	-	1
	IE	1	-	1
	NL	1	-	1
	RU	1	-	1
	Other	-	1	1
	<b>Total</b>	<b>58</b>	<b>11</b>	<b>69</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	FR	1.64	9.0	32%
2	DE	1.30	7.1	25%
3	GB	1.28	7.0	25%
4	BE	0.81	4.4	16%
5	ES	0.07	0.4	1%
6	IT	0.03	0.2	1%
7	DK	0.01	0.0	0%
8	NL	0.01	0.0	0%
9	IE	0.01	0.0	0%
10	RU	0.01	0.0	0%
	Other	0.00	0.0	0%
	<b>Total</b>	<b>5.16</b>	<b>28.3</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## KR / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Avatar	US / GB	2009	James Cameron	8 310 973
2	Ajeossi	KR	2010	Jeong-beom Lee	6 226 192
3	Inception	US / GB INC	2010	Christopher Nolan	5 872 541
4	Ui-hyeong-je	KR	2010	Hun Jang	5 306 011
5	Iron Man 2	US	2010	Jon Favreau	4 185 559
6	Woochi	KR	2009	Dong-hun Choi	3 610 163
7	Iggi	KR	2010	Woo-Suk Kang	3 365 641
8	Pohwasogeu	KR	2010	John H. Lee	3 335 116
9	The Servant	KR	2010	Dae-woo Kim	3 010 895
10	Hamoni	KR	2010	Dae-gyu Kang	2 931 566
11	Salt	US	2010	Phillip Noyce	2 680 485
12	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	2 663 816
13	The Unjust	KR	2010	Seung-wan Ryoo	2 649 954
14	Si-ra-no;Yeon-ae-jo-jak-do	KR	2010	Hyeon-seok Kim	2 602 514
15	Clash of the Titans	US	2010	Louis Leterrier	2 505 343
16	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	2 450 281
17	Shrek Forever After	US	2010	Mike Mitchell	2 150 702
18	Knight and Day	US	2010	James Mangold	2 145 622
19	Haunters	KR	2010	Min-suk Kim	2 131 794
20	Hanyo	KR	2010	Sang-soo Im	2 126 248
21	Alice in Wonderland	US	2010	Tim Burton	2 092 076
22	The Twilight Saga: Eclipse	US	2010	David Slade	2 084 073
23	Jjae Jjae Han Romaenseu	KR	2010	Jeong-Hoon-II Kim	2 052 084
24	Hwanghae	KR	2010	Hong-jin Na	1 947 359
25	Hellowoo Goseuteu	KR	2010	Young-Tak Kim	1 939 960

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## KR / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	1 125 060
2	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	810 932
3	Océans	FR / ES / CH	2009	Jacques Perrin, Jacques Cluzaud	636 984
4	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	566 225
5	From Paris with Love	FR	2009	Pierre Morel	343 894
6	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	207 124
7	Le petit Nicolas	FR / BE	2009	Laurent Tirard	180 205
8	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	177 875
9	StreetDance 3D	GB	2010	Max Giwa, Dania Pasquini	126 180
10	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	112 862
11	L'immortel	FR	2010	Richard Berry	109 548
12	Le concert	FR / BE / RO / IT	2009	Radu Mihaileanu	97 170
13	Die große Stille	DE / CH / FR	2005	Philip Gröning	69 293
14	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	64 046
15	Centurion	GB	2010	Neil Marshall	57 891
16	The Last Station	DE / GB / RU	2009	Michael Hoffman	55 581
17	Planet 51	ES / GB	2009	Jorge Blanco, Javier Abad	44 094
18	The Descent: Part 2	GB	2009	Jon Harris	43 477
19	OceanWorld 3D	GB	2009	Jean-Jacques Mantello	42 184
20	Arthur et la vengeance de Maltazard	FR	2009	Luc Besson	40 513
21	Un prophète	FR / IT	2009	Jacques Audiard	22 410
22	The Other End of the Line	GB / US / IN	2008	James Dodson	17 926
23	Ex	IT / FR	2009	Fausto Brizzi	17 302
24	Thomas & Friends: Hero of the Rails	GB	2009	Greg Tiernan	13 760
25	Das weiße Band	DE / AT / FR / IT	2009	Michael Haneke	11 659

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.8 MX – Mexico (estimated data)

### 2010 at a glance (official figures where available)

Population	108.6 million
GDP per capita	7 190 EUR

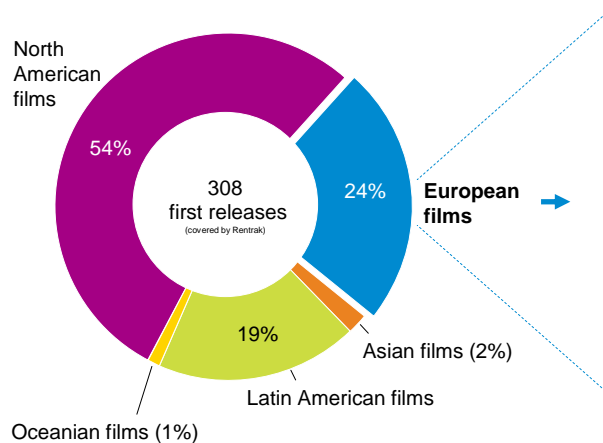
Theatrical feature films produced	73
Theatrical first releases in market	321

Screens	5 200
Digital Screens	1 000 (19%)
Inhabitants per screen	20 890

Gross box office	539 MEUR
Admissions	189.6 million
Avg ticket price	2.8 EUR

### First releases by region of origin

in %



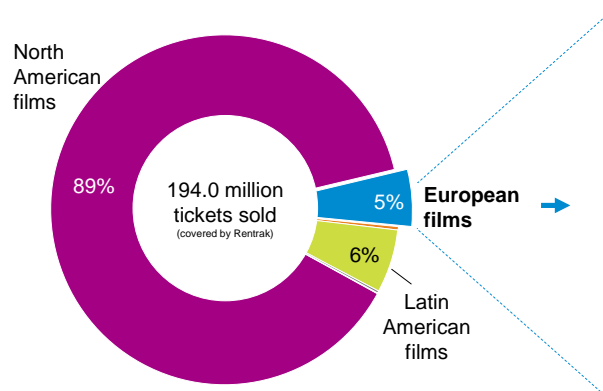
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	22	17	39
	GB	22	7	29
3	ES	11	7	18
4	DE	7	2	9
5	IT	3	3	6
6	BE	2	-	2
7	DK	1	2	3
	SE	1	1	2
	PT	1	1	2
	HU	1	-	1
	Other	2	3	5
	<b>Total</b>	<b>73</b>	<b>43</b>	<b>116</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	GB	2.94	8.4	31%
2	DE	2.84	8.1	30%
3	FR	1.34	3.8	14%
4	ES	1.17	3.3	12%
5	BE	0.94	2.7	10%
6	SE	0.19	0.5	2%
7	IT	0.06	0.2	1%
8	HU	0.03	0.1	0%
9	MK	0.02	0.1	0%
10	IE	0.02	0.1	0%
	Other	0.04	0.1	0%
	<b>Total</b>	<b>9.61</b>	<b>27.3</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## MX / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Toy Story 3	US	2010	Lee Unkrich	14 802 380
2	Shrek Forever After	US	2010	Mike Mitchell	7 493 834
3	Alice in Wonderland	US	2010	Tim Burton	7 049 596
4	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	6 235 790
5	The Twilight Saga: Eclipse	US	2010	David Slade	5 809 452
6	Avatar	US / GB	2009	James Cameron	5 550 206
7	Iron Man 2	US	2010	Jon Favreau	5 533 819
8	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	5 097 125
9	Clash of the Titans	US	2010	Louis Leterrier	4 899 970
10	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	4 054 121
11	The Karate Kid	US / CN	2010	Harald Zwart	3 798 470
12	The Last Airbender	US	2010	M. Night Shyamalan	3 527 425
13	Tangled	US	2010	Nathan Greno, Byron Howard	3 524 449
14	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	3 427 439
15	The Chronicles of Narnia: The Voyage of the ...	US / GB INC	2010	Michael Apted	3 381 970
16	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	3 093 680
17	The Wolfman	US / GB INC	2009	Joe Johnston	3 064 335
18	No eres tú, soy yo	MX	2010	Alejandro Springall	2 904 097
19	The Sorcerer's Apprentice	US	2010	Jon Turteltaub	2 893 254
20	Megamind	US	2010	Tom McGrath	2 615 395
21	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	2 596 900
22	Robin Hood	GB INC / US	2010	Ridley Scott	2 477 249
23	Tooth Fairy	US / CA	2010	Michael Lembeck	2 395 683
24	Inception	US / GB INC	2010	Christopher Nolan	2 385 745
25	Paranormal Activity 2	US	2010	Tod Williams	2 375 477

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## MX / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	2 596 900
2	Sammy's avonturen: De geheime doorgang	BE / US	2010	Ben Stassen	939 214
3	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	725 893
4	Dorian Gray	GB	2009	Oliver Parker	475 255
5	From Paris with Love	FR	2009	Pierre Morel	427 516
6	Solomon Kane	GB / CZ / FR	2009	Michael J. Bassett	304 022
7	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	269 774
8	The Secret of Moonacre	GB / HU / FR	2008	Gabor Csupo	247 591
9	Celda 211	ES / FR	2009	Daniel Monzón	244 763
10	The Children	GB	2008	Tom Shankland	200 966
11	El Último justo	ES / MX	2007	Manuel Carballo	184 745
12	Män som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	179 259
13	Agora	ES	2009	Alejandro Amenábar	168 641
14	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	164 326
15	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	159 829
16	Arthur et la vengeance de Maltazard	FR	2009	Luc Besson	130 411
17	Océans	FR / ES / CH	2009	Jacques Perrin, Jacques Cluzaud	115 973
18	Die Päpstin	DE / GB / IT / ES	2009	Sönke Wortmann	108 361
19	Camino	ES	2008	Javier Fesser	103 594
20	Eskalofrío	ES	2008	Isidro Ortiz	102 575
21	St. Trinian's	GB	2007	Barnaby Thompson, Oliver Parker	98 715
22	Franklyn	FR / GB	2008	Gerald McMorrow	92 263
23	Les Enfants de Timpelbach	FR / BE / LU	2008	Nicolas Bary	88 804
24	No-Do	ES	2009	Elio Quiroga	84 220
25	Tell-Tale	GB / US	2009	Michael Cuesta	72 293

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.9 NZ – New Zealand (estimated data)

### 2010 at a glance (official figures)

Population	4.4 million
GDP per capita	24 286 EUR

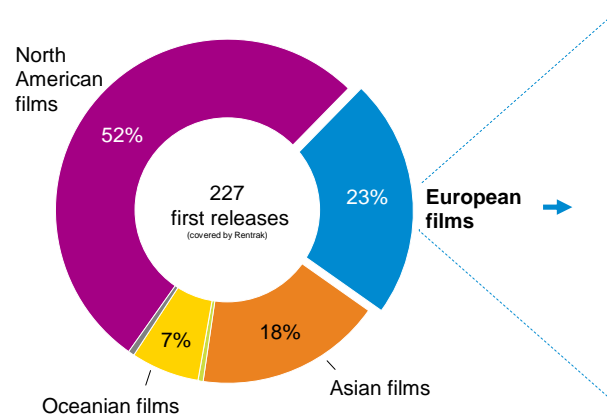
Theatrical feature films produced	21
Theatrical first releases in market	227

Screens	411
Digital Screens	86 (21%)
Inhabitants per screen	10 630

Gross box office	96.0 MEUR
Admissions	15.3 million
Avg ticket price	6.3 EUR

### First releases by region of origin

in %



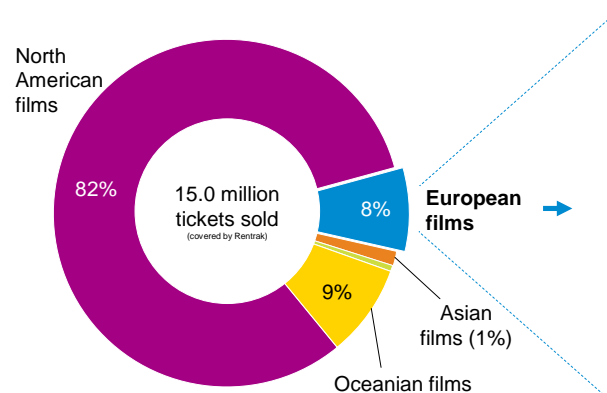
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old releases*	Films on release
1	GB	16	15	31
2	FR	16	6	22
3	DE	6	1	7
4	SE	3	1	4
5	IT	3	2	5
6	ES	2	1	3
7	NL	1	1	2
8	IE	1	-	1
9	FI	1	-	1
10	NO	1	-	1
	Other	2	-	2
	<b>Total</b>	<b>52</b>	<b>27</b>	<b>79</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	GB	0.52	3.3	44%
2	SE	0.23	1.4	19%
3	FR	0.19	1.2	16%
4	DE	0.16	1.0	14%
5	IT	0.05	0.3	4%
6	NL	0.01	0.1	1%
7	ES	0.01	0.1	1%
8	NO	0.00	0.0	0%
9	RU	0.00	0.0	0%
10	RO	0.00	0.0	0%
	Other	0.00	0.0	0%
	<b>Total</b>	<b>1.19</b>	<b>7.4</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak



## NZ / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Avatar	US / GB	2009	James Cameron	1 066 206
2	Boy	NZ	2010	Taika Waititi	802 212
3	Inception	US / GB INC	2010	Christopher Nolan	514 634
4	Toy Story 3	US	2010	Lee Unkrich	470 908
5	Alice in Wonderland	US	2010	Tim Burton	468 169
6	The Twilight Saga: Eclipse	US	2010	David Slade	464 747
7	Shrek Forever After	US	2010	Mike Mitchell	418 369
8	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	372 365
9	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	365 501
10	Iron Man 2	US	2010	Jon Favreau	340 203
11	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	268 547
12	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	254 141
13	Alvin and the Chipmunks: The Squeakquel	US	2009	Betty Thomas	252 546
14	The Karate Kid	US / CN	2010	Harald Zwart	234 862
15	Clash of the Titans	US	2010	Louis Leterrier	229 285
16	Lovely Bones	US / GB / NZ	2009	Peter Jackson	214 462
17	Sex and the City 2	US	2010	Michael Patrick King	203 589
18	Robin Hood	GB INC / US	2010	Ridley Scott	201 309
19	It's Complicated	US	2009	Nancy Meyers	192 462
20	The A-Team	US	2010	Joe Carnahan	184 022
21	Valentine's Day	US	2010	Garry Marshall	178 522
22	The Last Airbender	US	2010	M. Night Shyamalan	172 772
23	Mao's Last Dancer	AU	2009	Bruce Beresford	166 522
24	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	159 597
25	The Blind Side	US	2009	John Lee Hancock	151 218

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## NZ / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	112 742
2	Mån som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	107 383
3	The Last Station	DE / GB / RU	2009	Michael Hoffman	95 787
4	Flickan som lekte med elden	SE / DK / DE	2009	Daniel Alfredson	93 665
5	Made in Dagenham	GB	2010	Nigel Cole	62 814
6	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	57 290
7	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	55 332
8	Harry Brown	GB	2009	Daniel Barber	43 893
9	StreetDance 3D	GB	2010	Max Giwa, Dania Pasquini	40 747
10	Bright Star	GB / AU	2009	Jane Campion	40 272
11	Le concert	FR / BE / RO / IT	2009	Radu Mihaileanu	36 337
12	Cemetery Junction	GB INC / US	2010	Ricky Gervais, Stephen Merchant	35 185
13	Io sono l'amore	IT	2009	Luca Guadagnino	31 116
14	From Paris with Love	FR	2009	Pierre Morel	30 866
15	Luftslottet som sprängdes	SE / DK / DE	2009	Daniel Alfredson	28 897
16	Four Lions	GB	2010	Christopher Morris	23 044
17	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	22 898
18	Partir	FR	2009	Catherine Corsini	18 995
19	Nowhere Boy	GB / CA	2009	Sam Taylor Wood	18 479
20	Skin	GB / ZA	2008	Anthony Fabian	15 791
21	Pranzo di ferragosto	IT	2008	Gianni Di Gregorio	12 834
22	Coco Chanel & Igor Stravinsky	FR	2009	Jan Kounen	12 533
23	Creation	GB	2009	Jon Amiel	12 032
24	Me and Orson Welles	GB / US	2008	Richard Linklater	11 568
25	Oorlogswinter	NL / BE	2008	Martin Koolhoven	11 460

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.10 US/CA - United States & Canada (estimated data)

### 2010 at a glance (official figures)

Population	344.4 million
GDP per capita	35 496 EUR

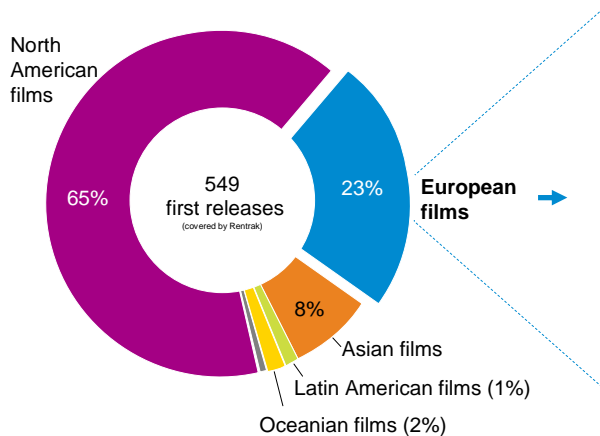
Theatrical feature films produced	820
Theatrical first releases in market	548

Screens	42 380
Digital Screens	16 522 (39%)
Inhabitants per screen	8 126

Gross box office	7 989 MEUR
Admissions	1 341 million
Avg ticket price	6.0 EUR

### First releases by region of origin

in %



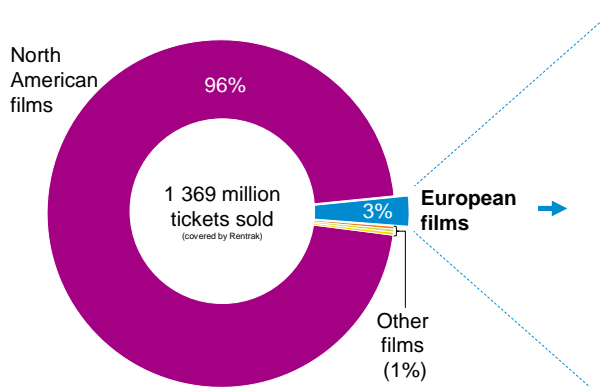
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	FR	45	21	66
2	GB	32	10	42
3	DE	15	4	19
4	ES	6	2	8
5	IT	5	4	9
	SE	5	1	6
	IE	5	–	5
8	DK	4	–	4
9	IS	2	–	2
10	BE	1	2	3
	Other	8	5	13
	<b>Total</b>	<b>128</b>	<b>49</b>	<b>177</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	GB	14.96	89.1	38%
2	FR	9.97	59.4	26%
3	DE	9.09	54.2	23%
4	SE	3.05	18.2	8%
5	ES	0.88	5.2	2%
6	IT	0.81	4.8	2%
7	IE	0.10	0.6	0%
8	FI	0.03	0.2	0%
9	DK	0.03	0.2	0%
10	NL	0.02	0.1	0%
	Other	0.05	0.3	0%
	<b>Total</b>	<b>38.98</b>	<b>232.3</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak

## US/CA / Top 25 films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Avatar	US / GB	2009	James Cameron	60 441 497
2	Toy Story 3	US	2010	Lee Unkrich	52 598 844
3	Alice in Wonderland	US	2010	Tim Burton	42 356 288
4	Iron Man 2	US	2010	Jon Favreau	39 559 993
5	The Twilight Saga: Eclipse	US	2010	David Slade	38 090 209
6	Inception	US / GB INC	2010	Christopher Nolan	37 081 901
7	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	36 160 757
8	Despicable Me	US	2010	Pierre Coffin, Chris Renaud	31 846 168
9	Shrek Forever After	US	2010	Mike Mitchell	30 214 954
10	How to Train Your Dragon	US	2010	Dean DeBlois, Chris Sanders	27 576 835
11	The Karate Kid	US / CN	2010	Harald Zwart	22 381 701
12	Tangled	US	2010	Nathan Greno, Byron Howard	21 630 976
13	Clash of the Titans	US	2010	Louis Leterrier	20 686 298
14	Grown Ups	US	2010	Dennis Dugan	20 532 470
15	Megamind	US	2010	Tom McGrath	18 301 586
16	TRON: Legacy	US	2010	Joseph Kosinski	17 506 010
17	The Last Airbender	US	2010	M. Night Shyamalan	16 679 476
18	Shutter Island	US	2010	Martin Scorsese	16 224 706
19	The Other Guys	US	2010	Adam McKay	15 110 263
20	Salt	US	2010	Phillip Noyce	14 995 104
21	Jackass 3D	US	2010	Jeff Tremaine	14 848 070
22	Valentine's Day	US	2010	Garry Marshall	14 003 251
23	Little Fockers	US	2010	Paul Weitz	13 967 112
24	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	13 552 056
25	Robin Hood	GB INC / US	2010	Ridley Scott	13 342 171

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## US/CA / Top 25 European films by admissions – 2010

N°	Film	Countries of origin	Prod. Year	Director	Admissions est
1	Resident Evil: Afterlife	DE / FR / GB	2010	Paul W.S. Anderson	7 620 858
2	Green Zone	GB / US / ES / FR / JP	2010	Paul Greengrass	4 442 796
3	Nanny McPhee and the Big Bang	GB / US / FR	2010	Susanna White	3 676 960
4	The King's Speech	GB INC / US	2010	Tom Hooper	3 356 433
5	From Paris with Love	FR	2009	Pierre Morel	3 051 638
6	Océans	FR / ES / CH	2009	Jacques Perrin, Jacques Cluzaud	2 461 637
7	The Ghost Writer	FR / DE / GB	2010	Roman Polanski	1 969 778
8	Män som hatar kvinnor	SE / DK / DE	2009	Niels Arden Oplev	1 323 961
9	Flickan som lekte med elden	SE / DK / DE	2009	Daniel Alfredson	1 043 682
10	Bébé(s)	FR	2010	Thomas Balmes	927 798
11	The Last Station	DE / GB / RU	2009	Michael Hoffman	838 766
12	The Imaginarium of Doctor Parnassus	GB / CA	2009	Terry Gilliam	832 638
13	Luftslottet som sprängdes	SE / DK / DE	2009	Daniel Alfredson	671 549
14	Io sono l'amore	IT	2009	Luca Guadagnino	634 406
15	An Education	GB INC / US	2009	Lone Scherfig	627 223
16	Los abrazos rotos	ES	2009	Pedro Almodóvar	435 657
17	Exit Through the Gift Shop	GB	2010	Banksy	416 244
18	You Will Meet a Tall Dark Stranger	GB INC / ES / US	2010	Woody Allen	409 462
19	Planet 51	ES / GB	2009	Jorge Blanco, Javier Abad	352 789
20	Das weiße Band	DE / AT / FR / IT	2009	Michael Haneke	278 429
21	Un prophète	FR / IT	2009	Jacques Audiard	264 603
22	Harry Brown	GB	2009	Daniel Barber	227 389
23	Coco Chanel & Igor Stravinsky	FR	2009	Jan Kounen	205 479
24	Nowhere Boy	GB / CA	2009	Sam Taylor Wood	184 696
25	Micmacs à tire-larigot	FR	2009	Jean-Pierre Jeunet	159 841

Source: LUMIERE database / European Audiovisual Observatory after Rentrak

## 6.11 VE – Venezuela (estimated data)

### 2010 at a glance (official figures where available)

Population	29.2 million
GDP per capita	7 588 EUR

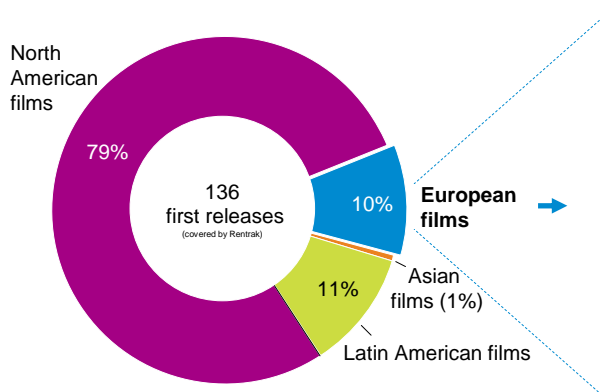
Theatrical feature films produced	15
Theatrical first releases in market	169

Screens	402
Digital Screens	40 (10%)
Inhabitants per screen	72 414

Gross box office	78 MEUR
Admissions	28.7 million
Avg ticket price	2.7 EUR

### First releases by region of origin

in %



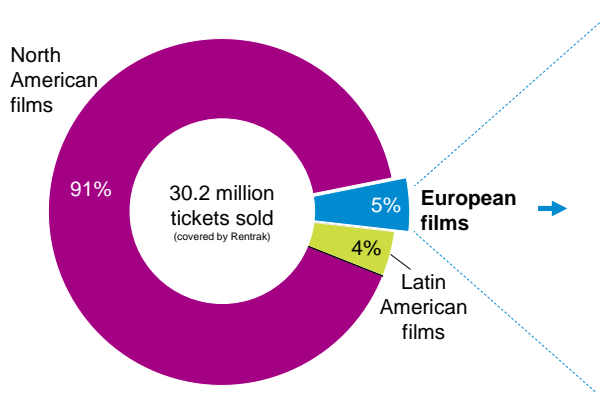
### European film releases by origin

in units ranked by number of first releases

	Country of origin	First releases	Old re-releases*	Films on release
1	GB	7	1	8
2	ES	2	1	3
3	FR	1	1	2
	BE	1	-	1
	DE	1	-	1
	IT	1	-	1
	CZ	-	1	1
	Other			
	<b>Total</b>	<b>13</b>	<b>4</b>	<b>17</b>

### Admissions by region of origin

in %



### Admissions & GBO to European films

in millions, GBO estimated based on avg ticket price

	Country of origin	Admissions	GBO est (EUR)	% share
1	DE	0.49	1.3	33%
2	GB	0.43	1.2	29%
3	IT	0.37	1.0	25%
4	ES	0.14	0.4	10%
5	BE	0.02	0.1	2%
6	FR	0.01	0.0	1%
7	CZ	0.00	0.0	0%
8				
9				
10				
	Other			
	<b>Total</b>	<b>1.47</b>	<b>4.0</b>	<b>~</b>

Source: European Audiovisual Observatory after Rentrak



# Appendix

## 7 Key indicators – time series

**Table 1** Number of European first releases outside of Europe  
*in units*

	Market	2009	2010	% change
1	AR – Argentina	–	41	–
2	AU – Australia	–	59	–
3	BR – Brazil	–	72	–
4	CL – Chile	–	33	–
5	CO – Colombia	–	47	–
6	KR – South Korea	–	58	–
7	MX – Mexico	–	74	–
8	NZ – New Zealand	–	51	–
9	US / CA – USA and Canada	–	127	–
10	VE - Venezuela	–	14	–
	North America	–	127	–
	Latin America	–	155	–
	Oceania	–	63	–
	<b>Total 10 non-European markets</b>	–	<b>228</b>	–

Source: European Audiovisual Observatory after Rentrak

**Table 2** Number of European films on release  
*in units*

	Market	2009	2010	% change
1	AR – Argentina	91	96	5%
2	AU – Australia	79	89	13%
3	BR – Brazil	95	98	3%
4	CL – Chile	31	38	23%
5	CO – Colombia	55	63	15%
6	KR – South Korea	73	69	-5%
7	MX – Mexico	111	118	6%
8	NZ – New Zealand	70	78	11%
9	US / CA – USA and Canada	138	176	28%
10	VE - Venezuela	33	17	-48%
	North America	138	176	28%
	Latin America	257	273	6%
	Oceania	111	117	5%
	<b>Total 10 non-European markets</b>	<b>432</b>	<b>455</b>	<b>5%</b>

Source: European Audiovisual Observatory after Rentrak

**Table 3 Admissions to European films outside of Europe** <sup>(estimated)</sup>  
in million.

	Market	2009	2010	% change
1	AR – Argentina	2.99	1.80	-40%
2	AU – Australia	4.93	5.37	9%
3	BR – Brazil	4.28	4.39	3%
4	CL – Chile	0.58	0.60	3%
5	CO – Colombia	1.43	1.84	28%
6	KR – South Korea	4.79	5.16	8%
7	MX – Mexico	8.51	9.61	13%
8	NZ – New Zealand	1.12	1.19	6%
9	US / CA – USA and Canada	54.28	38.98	-28%
10	VE - Venezuela	1.06	1.46	37%
	North America	54.28	38.98	-28%
	Latin America	18.84	19.68	4%
	Oceania	6.05	6.56	8%
	<b>Total 10 non-European markets</b>	<b>83.96</b>	<b>70.38</b>	<b>-16%</b>

Source: European Audiovisual Observatory after Rentrak

**Table 4 Market share of European films in terms of admissions**  
in %

	Market	2009	2010	% change
1	AR – Argentina	9.1%	4.7%	-48%
2	AU – Australia	5.4%	5.8%	8%
3	BR – Brazil	3.8%	3.3%	-15%
4	CL – Chile	4.0%	3.7%	-5%
5	CO – Colombia	5.5%	5.8%	5%
6	KR – South Korea	3.2%	3.6%	13%
7	MX – Mexico	4.8%	5.0%	3%
8	NZ – New Zealand	9.6%	7.9%	-17%
9	US / CA – USA and Canada	3.9%	2.8%	-26%
10	VE - Venezuela	3.9%	4.8%	23%
	North America	3.9%	2.8%	-26%
	Latin America	4.8%	4.4%	-9%
	Oceania	5.8%	6.1%	4%
	<b>Total 10 non-European markets</b>	<b>4.1%</b>	<b>3.4%</b>	<b>-17%</b>

Source: European Audiovisual Observatory after Rentrak

# 8 GB inc films

## 8.1.1 Treatment of UK inward investment films

**Table 1 UK inward investment (GB INC) films considered as European films in this report**

N°	Film	Countries of origin	Prod. Year	Director	Admissions outside Europe 2010
1	The King's Speech	GB INC / US	2010	Tom Hooper	3 943 876
2	An Education	GB INC / US	2009	Lone Scherfig	834 066
3	You Will Meet a Tall Dark Stranger	US / ES / GB INC	2010	Woody Allen	640 422
4	Easy Virtue	GB INC / US	2008	Stephan Elliott	56 721
5	Cemetery Junction	GB INC / US	2010	Ricky Gervais, Stephen Merchant	35 185
6	44 Inch Chest	GB INC / US / AU	2009	Malcolm Venville	10 623
7	The Damned United	GB INC / US	2009	Tom Hooper	1 385
8	Is There Anybody There?	GB INC / US	2008	John Crowley	66

Source: European Audiovisual Observatory / LUMIERE database

**Table 2 UK inward investment (GB INC) films considered as US or non-European films in this report**

N°	Film	Countries of origin	Prod. Year	Director	Admissions outside Europe 2010
1	Harry Potter and the Deathly Hallows: Part 1	GB INC / US	2010	David Yates	57 717 897
2	Inception	US / GB INC	2010	Christopher Nolan	53 276 989
3	Sherlock Holmes	US / GB INC / DE	2009	Guy Ritchie	23 565 534
4	Prince of Persia: The Sands of Time	US / GB INC	2010	Mike Newell	22 957 455
5	Robin Hood	GB INC / US	2010	Ridley Scott	22 197 980
6	The Chronicles of Narnia: The Voyage of the Dawn Treader	US / GB INC	2010	Michael Apted	20 842 478
7	The Wolfman	US / GB INC	2009	Joe Johnston	13 429 849
8	Kick-Ass	US / GB INC	2009	Matthew Vaughn	6 977 466
9	Nine	US / GB INC / IT	2009	Rob Marshall	2 263 239
10	Let Me In	US / GB INC / SE	2010	Matt Reeves	1 758 313
11	The Young Victoria	US / GB INC	2009	Jean-Marc Vallée	1 427 460
12	127 Hours	US / GB INC	2010	Danny Boyle	1 344 440
13	Fantastic Mr. Fox	US / GB INC	2009	Wes Anderson	768 311
14	Never Let Me Go	GB INC / US	2010	Mark Romanek	343 723
15	Mutant Chronicles	US / GB INC	2008	Simon Hunter	128 747
16	Veer	IN / GB INC	2010	Anil Sharma	79 910
17	Last Chance Harvey	US / GB INC	2008	Joel Hopkins	71 422
18	The Special Relationship	GB INC / US	2010	Richard Loncraine	47 510
19	The Other Man	GB INC / US	2008	Richard Eyre	24 631
20	Penelope	GB INC / US / DE	2006	Mark Palansky	14 731
21	Mamma Mia!	US / GB INC / DE	2008	Phyllida Lloyd	925
22	The Tale of Despereaux	US / GB INC	2008	Sam Fell, Gary Ross	641
23	The Boy in the Striped Pyjamas	GB INC / US	2008	Mark Herman	26

Source: European Audiovisual Observatory / LUMIERE database



## DATABASE ON ADMISSIONS OF FILMS RELEASED IN EUROPE

### Main features

- ✓ Yearly admissions to more than 30 224 films released in Europe since 1996
- ✓ Release dates
- ✓ Identification of distributors
- ✓ Country-by-country breakdown
- ✓ Original title and alternative language titles
- ✓ Graphs and breakdown of EU-admissions
- ✓ Covers 30 European countries and the North American market (USA and Canada)
- ✓ Clearly identified data sources
- ✓ Annual updates
- ✓ ISAN (International Standard Audiovisual Number)
- ✓ All listings exportable as an EXCEL table

[European Audiovisual Observatory] [Presentation of the LUMIERE Database] [Other search]

**Film Information**

Slumdog Millionaire (EN) [Original title]  
The Millionaire (EN)  
[IMDb Info]

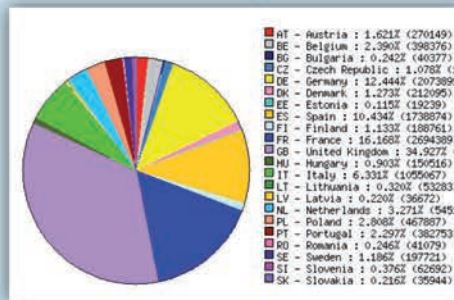
**Directors :**  
Danny Boyle [IMDb Info]  
Loveleen Tandan [IMDb Info]

**Producing or Co-producing country : GB**  
**Production year : 2008**

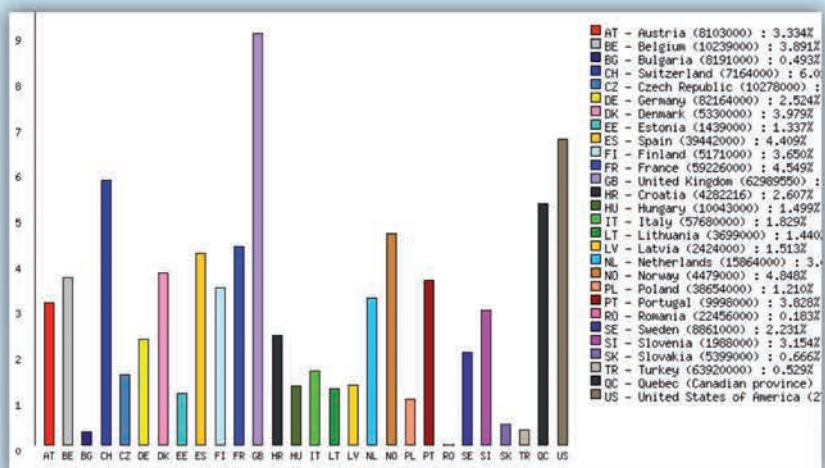
**Admissions**

Market	Distributor	Release date	2008	2009	2010	2011	Total since 2008
AT	Filmaden	20/03/2009		269 054	1 095		270 149
BE	Cineart	14/12/2008	167	385 189	13 020		398 376
BG	Forum Film	13/02/2009		40 368	9		40 377
CH	Pathé Films (CH)	24/12/2008	212	429 892	581		430 685
CZ	Bontonfilm	26/02/2009		177 237	1 644	818	179 699
DE	Prokino Filmverleih	19/03/2009		2 068 485	5 414		2 073 899
DK	SF-Film	06/03/2009		211 742	353		212 095
EE	Acme Film	13/03/2009		18 873	366		19 239
ES	Filmmax (SOGEDASA)	10/02/2009		1 738 874			1 738 874
FI	Fs Film Oy	13/03/2009		187 740	1 021		188 761

LUMIERE delivers precise annual admission figures for 30 European countries, USA and Canada.



Visualise the annual breakdown of admissions in the national markets in the European Union.



Percentage of the population having seen the film.



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

## EUROPEAN AUDIOVISUAL OBSERVATORY

Set up in December 1992, the European Audiovisual Observatory's mission is to gather and diffuse information on the audiovisual industry in Europe. The Observatory is a European public service body comprised of 39 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 industry and with a network of correspondents. In addition to contributions to conferences, other major activities are the publication of a Yearbook, newsletters and reports, the compilation and management of databases and the provision of information through the Observatory's Internet site.

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

### ***The LUMIERE database***

The LUMIERE database compiles data on admissions to films released in European cinemas since 1996. The database is the result of collaboration between the European Audiovisual Observatory and various specialised national sources as well as the MEDIA Programme of the European Union.

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