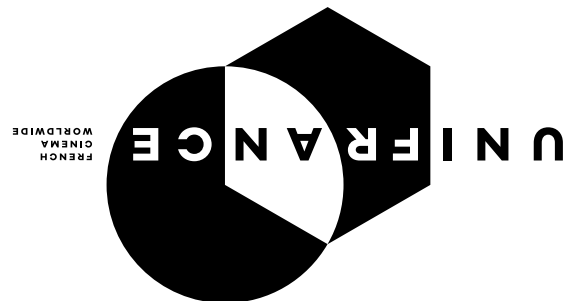




18th RENDEZ-VOUS WITH
FRENCH CINEMA
PARIS / 14 - 18 JANVIER 2016

RÉSULTATS
DES FILMS FRANÇAIS
À L'INTERNATIONAL
EN 2015



18th RENDEZ-VOUS WITH

FRENCH CINEMA

PARIS / JANUARY 14-18, 2016

PERFORMANCE
OF FRENCH FILMS
IN FOREIGN MARKETS
IN 2015

2015 FIGURES

THE PERFORMANCE OF FRENCH FILMS IN FOREIGN MARKETS

KEY FIGURES AND TRENDS

**106
MILLION
ADMISSIONS***
(DOWN 12% COMPARED
TO 2014)

In France, French films
accumulated 72.5 million
admissions in 2015**

**600
MILLION
EUROS IN
RECEIPTS***
(DOWN 12% COMPARED
TO 2014)

2015, AN HISTORIC YEAR FOR FRENCH CINEMA:

- **More admissions abroad than in France for the second consecutive year**
- **The third year with more than 100 million foreign admissions in the past four years**
- **The third best year in the past 20 years**

► **100 million admissions*** for majority-French productions (up 3% compared to 2014)

► **42,6 million admissions*** for French-language films (up 22% compared to 2014)

► **515 French films on theatrical release*** in foreign movie theaters

► **20% of total admissions***** were for animated films

► **Asia became the leading export region for French films in 2015** ahead of western Europe

► **Record ticket sales in Latin America** with 22.3 million admissions, ahead of North America

* Non-exhaustive figures already recorded by UniFrance. The definitive results will naturally be higher.

** Non-definitive figures estimated by the CNC. *** Non-definitive figures estimated by UniFrance

THE CINEMA YEAR IN INTERNATIONAL MARKETS

For the third time in only four years, French films crossed the benchmark of 100 million tickets sold in international markets. With 106 million admissions and 600 million euros in receipts from foreign theaters, in 2015 French cinema celebrated its third-best year abroad in the past two decades.

Despite a 12% drop in admissions compared to 2014, French-initiated films and those in the French language showed strong performance last year. Majority-French productions drew a combined 100 million admissions, 94% of total admissions, the highest proportion since 2000. Admissions for films made in French rose by 22% compared to 2014, reaching 42.6 million ticket sales worldwide. Some 40% of foreign admissions to French-made films in 2015 were for films in the French language, below the average of 44% observed over the past 10 years. Another detail worthy of note: Gallic cinema recorded more admissions abroad than in France for the second consecutive year, with 46% more ticket sales abroad than at home.

Within a top 10 characterized by a diversity of genres (thrillers, comedies, drama, documentary, etc.), French animation emerged as the big winner. Cornering 20% of overall admissions and with three titles among the year's 10 biggest hits, French animation had a record year in 2015. In second place in the annual rankings with 15

million admissions, *The Little Prince* has become the top-selling French animation on international screens for the past 20 years. Along with the success of *Asterix and Obelix: Mansion of the Gods*, *Mune* and *Yellowbird*, this sends a strong signal about the dynamism and expertise of the French animation sector.

Among the other major hits of the year, the third installment in the *Taken* franchise dominated the rankings, accounting for more than two in five admissions to French productions during the period. Behind *The Little Prince*, another English-language production *The Transporter Refueled* completed the podium. Comedy was also well represented, with the worldwide success of *The Bélier Family* and the continued roll-out of the already-huge hit, *Serial (Bad) Weddings*. With *Samba*, *Beauty and the Beast* and *The Salt of the Earth* rounding out the top 10, 2015 once again underlines the diversity of both French

films and the audience for French cinema abroad.

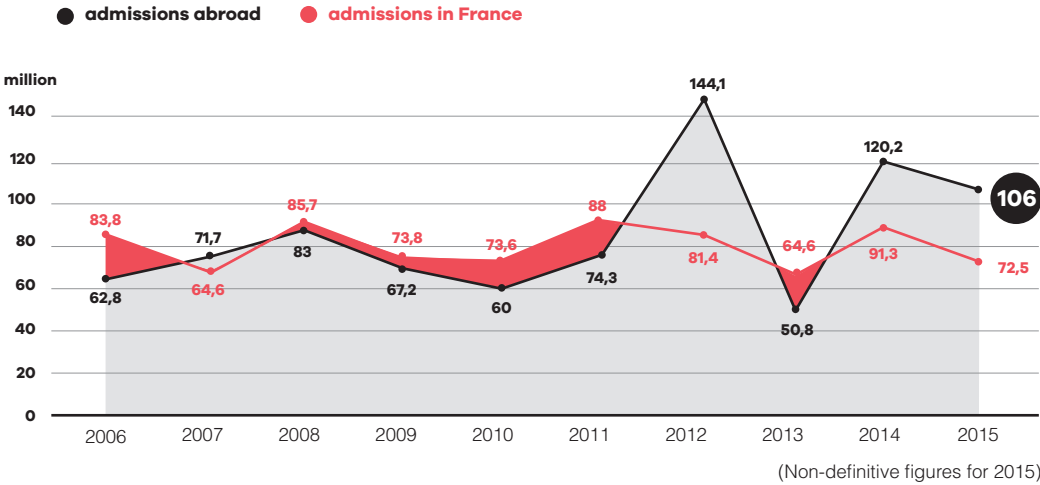
The year was also notable for the success of French cinema on the international festival circuit. Awards included the Palme d'Or for *Dheepan*, Best Actress or Actor awards for Emmanuelle Bercot and Vincent Lindon in Cannes and Fabrice Luchini in Venice, Best Short Film in Toronto for *Maman(s)*, and so on. On top of this, among the

The Little Prince has become the top-selling French animation on international screens for the past 20 years

81 movies submitted for the Best Foreign Language Film Oscar, the multi-award-winning French contender, *Mustang*, is among the nine films shortlisted by the Academy, along with the French coproduction *The Brand New Testament*.

2015 FIGURES

EVOLUTION OF ADMISSIONS TO FRENCH FILMS IN FRANCE AND ABROAD OVER THE PAST 10 YEARS



THE YEAR'S BIGGEST HITS AT THE INTERNATIONAL BOX OFFICE

★ TOP 10 MAJORITY-FRENCH PRODUCTIONS IN FOREIGN MARKETS IN 2015

Majority-French films	Admissions 2015* (million)	Cumulative admissions to 31/12/2015*	Receipts 2015* (M€)	Cumulative receipts to 31/12/2015*
1 <i>Taken 3</i>	43,6	-	261,7	-
2 <i>The Little Prince</i>	15	-	62	-
3 <i>The Transporter Refueled</i>	12,7	-	63,6	-
4 <i>The Bélier Family</i>	3,3	3,5	20,6	21,8
5 <i>Serial (Bad) Weddings</i>	2,8	9,8	16,6	67,8
6 <i>Asterix and Obelix: Mansion of the Gods</i>	2,2	2,9	14	16,9
7 <i>Mune</i>	1,9	-	7,6	-
8 <i>Samba</i>	1,7	2,2	11,4	15,6
9 <i>Beauty and the Beast</i>	1,5	6,1	4,2	29,8
10 <i>The Salt of the Earth</i>	0,8	-	5,1	-

(*Non-definitive figures)

TOP
5



Taken 3 was the biggest-selling title among French productions on the international marketplace in 2015, drawing almost 44 million admissions across some 80 territories, including 10.7 million in the United States and English-speaking Canada, and 5.4 million in China. The film crossed the threshold of one million spectators in 10 territories.



The Little Prince became the most successful French animation in foreign theaters recorded by UniFrance. With a total of 15 million admissions in 2015, the film beat records for ticket sales to a French film in both Brazil and Mexico (2 million spectators).



The Transporter Refueled was the third French production to attract more than 10 million admissions abroad in 2015, with almost 4 million admissions in China and 2 million in the United States and English-speaking Canada, plus more than 700,000 in Russia and Mexico.



With 3.5 million admissions registered across some 40 territories, **The Bélier Family** set a new record for a French-language film in Colombia (537,000 admissions), outstripping **The Intouchables**. The film also drew nearly 500,000 spectators in Italy, 430,000 in Germany, 380,000 in Spain and 150,000 in Quebec.



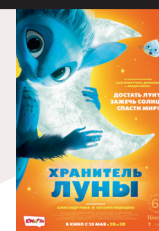
The major French-language success of 2014, with 3.9 million admissions in Germany alone, **Serial (Bad) Weddings** was the number-one French film in Spain last year, with 830,000 admissions, taking its total to 1.3 million admissions. The film also performed well in Italy (630,000 admissions), Mexico (250,000) and Hungary (100,000).

2015 FIGURES

OTHER NOTABLE SUCCESSES



Asterix and Obelix: Mansion of the Gods contributed to the success of French animation abroad in 2015, with 2.2 million admissions for the period, of which 310,000 were in Italy, and almost 200,000 in Poland and Quebec. It was the biggest French-language hit of the year in Germany with 510,000 ticket sales.



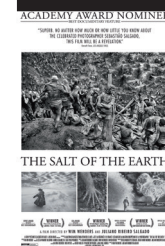
Mune was the biggest French hit of the year in Russian theaters, with nearly 1 million admissions in 2015. The film also clocked up 320,000 admissions in South Korea, 310,000 in Italy, and a further 90,000 in Ukraine.



Samba did well on European markets in 2015, with 370,000 ticket sales in Spain, 335,000 in Germany and 160,000 in Italy, plus 50,000 in both Russia and Australia.



Beauty and the Beast scored an historic hit in Mexico last year, with almost 1 million admissions. Building on its stunning international success in 2014, the film continued its successful roll-out last year in Latin America, with more than 100,000 admissions in Colombia, Peru and Venezuela.



The leading ambassador for the French documentary sector in 2015, **The Salt of the Earth** sold to more than 30 territories for a total of 830,000 admissions, including 160,000 in the United States and English-speaking Canada, 130,000 in Brazil and 85,000 in Italy.



Sils Maria features among the six French auteur films that crossed the bar of \$1 million in receipts in the United States and English-speaking Canada in 2015. With 220,000 ticket sales stateside, the film is followed by **The Salt of the Earth**, **Timbuktu** (130,000) and the French production **Dior and I** (120,000), not forgetting the two minority coproductions **Two Days, One Night** and **Youth** (both 160,000 admissions).

Other strong performances were noted in 2015: **Once in a Lifetime** in Germany (90,000 admissions), **Far From Men** in Australia (55,000), **Not My Type** and **Mustang** in Italy (100,000), **The New Adventures of Aladin** and **Les Profs 2** in Belgium and Luxembourg (200,000), **The Finishers** in Poland (80,000), **One Wild Moment** in Russia (230,000), **The Blue Room** in Argentina (35,000), and so on. The end of the year also saw good numbers for **Belle & Sébastien**, **The Adventure Continues** in Italy (340,000 admissions in four weeks) and **Babysitting 2** in Romania (35,000 admissions in two weeks).

After last year's strong performance, **2016** promises once again to be a celebration of the diversity of French cinema on the international stage, with highly anticipated titles such as **Seasons** by Jacques Perrin in the documentary field, **Ballerina** among animation titles, the comedy **The Visitors 3**, the thrillers **Blood Father** by Jean-François Richet, and **Shut In**; plus **Chocolat** by Roschdy Zem, **Cézanne et moi** by Danièle Thompson, **Quand on a 17 ans** by André Téchiné, **Personal Shopper** by Olivier Assayas, **Une vie** by Stéphane Brizé, **Planetarium** by Rebecca Zlotowski and **From the Land of the Moon** by Nicole Garcia.

GEOGRAPHICAL BREAKDOWN OF FRENCH FILM ADMISSIONS

	Territory	Admissions 2015*		Receipts 2015* (in €)
1	China	14 743 000	↘ - 18%	70 788 000
2	US & English-speaking Canada	14 433 000	↘ - 28%	105 737 000
3	Mexico	9 410 000	↗ + 76%	25 179 000
4	Brazil	5 348 000	↗ + 44%	19 115 000
5	Italy	5 213 000	↘ - 16%	30 466 000

(*Non-definitive figures)

BOX OFFICE HIGHLIGHTS

The Little Prince was number one at both the Polish and Japanese box office in the week of its release

Gett: the Trial of Viviane Amsalem sold more tickets in America than in France (120,000)

The documentary **Dior and I** drew more spectators than it did on French soil in seven territories, including the United States, Australia, the United Kingdom, Japan and Germany

Beauty and the Beast number one at the box office on its release in Bolivia, a market dominated by US blockbusters

Taken 3 was in top spot at the box office in more than 30 territories for its first week on screens

The four French films released in China in 2015 all recorded between two and six times as many admissions there than they did in France

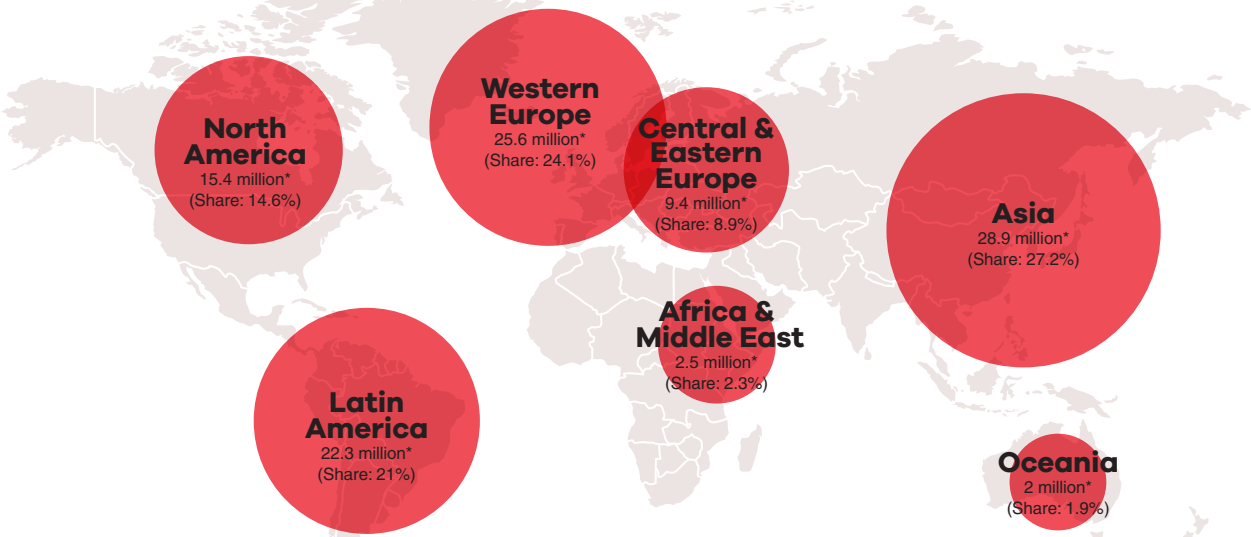
The Little Prince recorded more admissions in China (5 million), Mexico and Brazil (2 million) than in France (1.8 million)

Mune attracted twice as many spectators in Russia as it did in France

The Bélier Family and **Asterix and Obelix: Mansion of the Gods** were in the top 3 in Quebec on their first week of release

The Little Prince topped the Brazilian box office in its second week, the only French film to cross the bar of 2 million admissions in more than 20 years

2015 FIGURES



► For the first time in 2015, **Asia** was the leading region for export of French films. With a total of 28.9 million admissions, the region accounted for one in four foreign admissions to French movies over the period. **Taken 3**, **The Little Prince** and **The Transporter Refueled** between them cornered 90% of admissions registered in the region. In another historic shift, China ranked on an equal footing with the United States and English-speaking Canada, registering some 15 million admissions in 2015. Some 3.5 million tickets for French movies were sold in Japan, and 2.2 million in South Korea during 2015. There were also more than 1 million admissions respectively in Taiwan, Indonesia, Malaysia and in the Philippines.

► As a result, **western Europe** dropped into second place among export markets for French cinema in 2015, with 25.6 million ticket sales. It was a rather soft year in Germany (4.7 million admissions), and results in the United Kingdom remained very poor. Italy was the only European country to feature in the top 5, with 5.2 million admissions, notably thanks to **Serial (Bad) Weddings**, **The Bélier Family** and **Wolf Totem** by Jean-Jacques Annaud. Western Europe, along with central and eastern Europe, was the region most receptive to films made in French, accounting for nearly 60% of ticket sales for films in this category.

► Last year saw a new record for ticket sales to French movies in **Latin America**. With 22.3 million admissions – or more than one in five tickets sold for French films abroad – 2015 was a key year for French cinema locally, in keeping with the spectacular growth in cinema-going and the movie theater infrastructure in several Latin American countries. There was record attendance in Mexico (9.4 million admissions, up 76% compared to

2014), Brazil (5.3 million, up 44%) and Colombia (2.4 million, up 116%), the first two thus entering the top 5 of the year ahead of Italy.

► **North America** dropped to fourth spot in the ranking of export territories for French film in 2015, in the absence of a major box-office hit like **Lucy** the previous year. Nonetheless, the success of **Taken 3**, combined with the performance of **Sils Maria**, **Timbuktu** and **The Salt of the Earth** in the United States and English-speaking Canada is an encouraging sign for the future of French auteur cinema in this territory. In Quebec, French films drew close to 900,000 admissions, of which nearly 200,000 were for **Asterix and Obelix: Mansion of the Gods**, the biggest French-language success since **The Intouchables**.

► As in other regions, **central and eastern Europe** saw **Taken 3** dominate the rankings of French films in 2015. Nonetheless, French animation also featured strongly thanks to the performance of **The Little Prince**, **Mune**, **Asterix** and **Yellowbird**, all four of which were at the top of the rankings in the region along with EuropaCorp's English-language productions. In Poland, French films drew a total of 2.7 million admissions, including 775,000 for **The Little Prince**.

► In **Oceania**, while **Taken 3** cornered 70% of all admissions last year, **second spot was a surprise**, with 70,000 admissions garnered by the documentary **Dior and I** over the period, of which 28,000 came from New Zealand. One can also note the honorable performance of **Far from Men** in Australia (50,000 admissions), not forgetting the strong initial performance of **The Bélier Family** right at the end of the year, with 47,000 spectators in five days.

(*Non-definitive figures)

EN COMPLÈMENT :
« QUELS SONT
LES GENRES DU
CINÉMA FRANÇAIS
QUI S'EXPORTENT
LE MEUX ? »



QUENTIN DELEAU
Responsable des données
économiques

SÉBASTIEN CAUCHON
Directeur de la communication
T +33 1 47 53 27 26
C +33 6 20 75 13 77

Attachée de presse internationale
FLORENCE ALEXANDRE
florence.alexandre@unifrance.org
CAROLINE AYMAR
caroline.aymar@unifrance.org
C +33 6 85 42 87 26

UNIFRANCE
13 rue Henner 75009 Paris
+33 1 47 53 95 80
www.unifrance.org



QUENTIN DELEAU
Head of economic data

SÉBASTIEN CAUCHON
Director of communications
sebastien.cauchon@unifrance.org
T +33 1 47 53 27 26
C +33 6 20 75 13 77

International publicist
FLORENCE ALEXANDRE
florence.alexandre@unifrance.org
CAROLINE AYMAR
caroline.aymar@unifrance.org
C +33 6 85 42 87 26

UNIFRANCE
13 rue Henner 75009 Paris
+33 1 47 53 95 80
www.unifrance.org

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