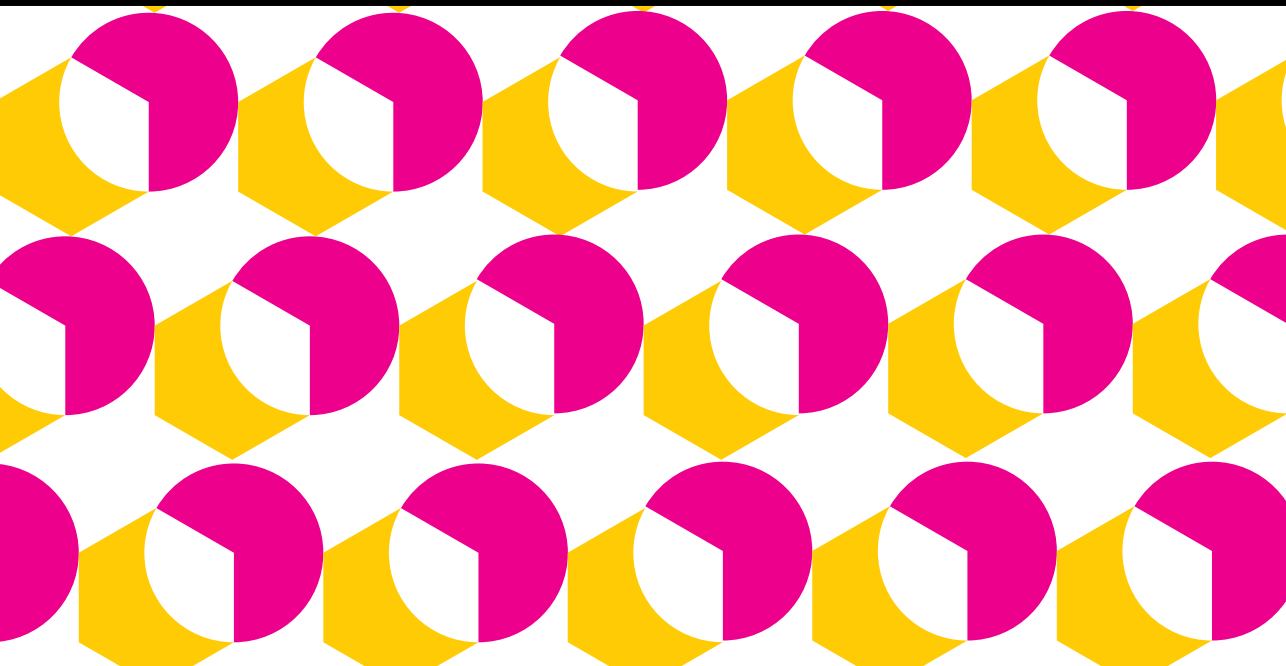


UNIFRANCE

FRENCH
CINEMA
WORLDWIDE



22nd RENDEZ-VOUS WITH

FRENCH CINEMA

PARIS / JANUARY 16 - 20 2020

**PERFORMANCE
OF FRENCH FILMS
IN FOREIGN MARKETS
IN 2019**

RESULTS FOR FRENCH FILMS IN INTERNATIONAL MARKETS IN 2019

40.5*
MILLION
ADMISSIONS

up 1.25%** compared to the
provisional figure in 2018
announced in January 2019

Note: in France, French films
generated 74.7 million admissions
in 2019***

244.4*
MILLION
EUROS
IN RECEIPTS

up 3.12%** compared
to the provisional figure
in 2018 announced
in January 2019

2019, A STABLE YEAR FOR FRENCH CINEMA WORLDWIDE

- ▶ **34.4* million admissions (85% of the total)** for majority-French productions
(up 32.3%** compared to January 2019)
- ▶ **24* million admissions (59.2% of the total)** for French language films
(down 2.43%** compared to January 2019)
- ▶ **721* French films on release** in foreign theaters
(up 8.42%** compared to January 2019)
- ▶ **7* French films sold more than 1 million tickets abroad**
(1** more than in January 2019)
- ▶ **64* French films drew more than 100,000 spectators abroad**
(14** fewer than in January 2019)
- ▶ **Figures in line with 2018**
- ▶ **Italy remains the leading territory in terms of admissions for French films in 2019**, ahead of Germany and Spain*

Note:

* The figures given in this brochure are provisional and non-exhaustive. The definitive figures will be available in the fall and will inevitably be higher.

** This year, for greater coherence, the percentage changes have been calculated compared to the provisional 2018 figures announced in January 2019 (and not compared to the definitive 2018 figures announced in October 2019).

*** Provisional data estimated by the CNC.

A YEAR OF FRENCH CINEMA ON THE INTERNATIONAL MARKETPLACE

In 2019, French films sold 40.5 million tickets abroad and generated 244.4 million euros in box-office receipts. After a drop in 2018 to 43.7 million admissions, ticket sales for French cinema in foreign movie theaters were fairly stable, with figures close to those for 2018 published in January 2019 (40 million). Once all the figures have been consolidated, they should be in line with those for 2016 (40.7 million) and 2018 (43.7 million).

2019 was a year with a Luc Besson movie, but without the “Besson effect” : *Lucy* (56 million admissions) accounted for 46.7% of total admissions in 2015, and *Valerian* (30.5 million) cornered 36.8% in 2017, whereas *Anna* (4.35 million) only accounted for 10.7% of total foreign admissions in 2019.

French-language films struggled to perform, for the first time cumulating fewer than 25 million ticket sales, for the lowest receipts since 2010. This was the result of the strong performances of *Anna* and *Mia and the White Lion*, which allowed films in a language other than French to maintain the same level as in 2018. However, the share of French-language films exceeded 50% of the annual total, whereas traditionally it slipped below this benchmark whenever a Besson film was on release.

Majority-French productions accounted for 85% of admissions in 2019, an exceptionally high figure, up 20% compared to 2016 and 2018, and the second-highest figure in the past decade after 2015. Minority coproductions accounted for 6.07 million admissions, more than one third of their score in 2018, when four titles sold more than 1 million tickets for a total of some 8 million between them.

The number of French films on release in foreign theaters conti-

nued its steady rise, with seven of these drawing more than 1 million spectators – up 1 compared to 2018, but only 64 of them recorded more than 100,000 admissions, which is 14 fewer. The top 10 in 2019 accounted for 19.3 million admissions, which is twice as many as the previous year, and the concentration among the five top-performing films soared to 39.9%. The figures show more films, more big hits (four productions with majority-French financing recorded more than 3 million total admissions, compared to none in 2018) and, at the same time, increasing difficulty for mid-budget films to break the 100,000-admissions barrier.

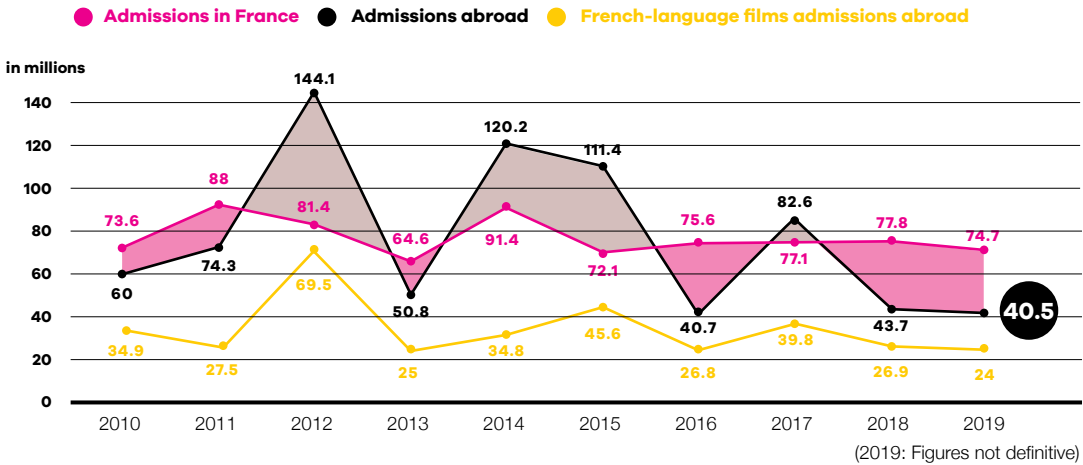
Europe is the only region to see more spectators for French films compared to the previous year and for 65.3% of the 40.5 million admissions recorded. All other regions outside Europe saw an average drop of around 25%. Whereas traditionally high-potential foreign-language films could once open the doors to so-called emerging markets where French-language fare struggles, 2019 seems to have partially shattered this tendency, impacted by the poor performance of *Anna*. This phenomenon also affected China: although a record 11 French-language films were released there, they only sold 1.13 million tickets, the poorest performance ever registered in this country. Furthermore, neither *Anna* nor *Mia and the White Lion* were released in Chinese multiplexes. Strong competition for screens,

changes in the marketplace and in spectator habits, and socio-political crises affecting certain territories are all factors which did not facilitate the international distribution of French cinema.

That said, there is no doubting the appetite for French cinema, which holds a prime spot on all five continents, thanks to its rich and diversified offering. Many films sold more tickets abroad than in France and enjoyed good local runs. Around 30 foreign territories posted cumulated box office numbers higher than in 2018. French cinema remained an essential ingredient of international festivals, as shown by the analysis carried out by EMNS, a summary of which is presented for the first time in this brochure.

In 2020, a fresh batch of films will enter the fray, including *Aline Dieul*, *Annette*, *BAC Nord*, *Benedetta*, *Bergman Island*, *Bronx*, *Cuban Network*, *De Gaulle*, *Eiffel*, *L'Origine du Monde*, *How to be a Good Wife*, *The Lost Prince*, *Little Vampire* and *Poly*, not forgetting those titles which will continue their international roll-out, such as *An Officer and a Spy*, *La Belle Époque*, *Les Misérables*, *Portrait of a Lady on Fire*, *The Specials*, *The Translators*, and *The Truth*.

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



THE YEAR'S BIGGEST HITS AT THE INTERNATIONAL BOX-OFFICE

★ TOP 10 MAJORITY-FRENCH PRODUCTIONS ABROAD IN 2019

Film (International sales agent / Executive producer)	Admissions abroad in 2019* (million)	Cumulative admissions abroad to 31/12/2019* (million)	Receipts abroad in 2019* (million €)	Cumulative receipts abroad to 31/12/2019* (million €)
1 <i>Anna</i> [°] (Lionsgate / EuropaCorp)	4.35	4.35	22.8	22.8
2 <i>Mia and the White Lion</i> [°] (StudioCanal / Galatée Films, Outside Films)	4.25	4.29	21.8	22.1
3 <i>Serial Bad Weddings 2</i> (Orange Studio / Les Films du 24, Les Films du Premier)	3.3	3.3	25.5	25.6
4 <i>Asterix - The Secret of the Magic Potion</i> (SND / SND)	3.13	3.44	17.4	19.3
5 <i>Minuscule - Mandibles from Far Away</i> (Futurikon / Futurikon)	1.07	1.07	5.32	5.32
6 <i>Terra Willy</i> (Bac Films Distribution / master films, TAT productions)	0.76	0.76	3.78	3.78
7 <i>Sink or Swim</i> (StudioCanal / Chi-Fou-Mi Productions, Trésor Films)	0.69	1.06	4.63	7.29
8 <i>An Officer and a Spy</i> (Playtime / Légende, RP Productions)	0.63	0.63	4.14	4.14
9 <i>The Mustang</i> [°] (Focus Features / Légende)	0.61	0.61	4.95	4.95
10 <i>Non-Fiction</i> (Playtime / CG Cinéma)	0.52	0.53	3.35	3.43

(° Film in a language other than French)

(* Figures not definitive)



This return to form was long awaited, the first installment of the saga having attracted 9.85 million admissions. **Serial Bad Weddings 2** posted the best opening for a French film abroad, selling 1.37 million tickets in Germany, along with 300,000 in Belgium. The film has garnered more than 100,000 admissions in 7 other markets. However, the film's international performance to date (including the German figures) are only one third of that of its predecessor released in 2013.



An ambassador of French cinema, both in animation and live-action, **Asterix** drew 3.44 million spectators since the end of 2018 for his latest adventure, **The Secret of the Magic Potion**. The movie sold 450,000 tickets in Germany, 382,000 in Poland, 369,000 in Spain, 350,000 in Russia, 139,000 in Greece, and 134,000 in Portugal. The latest episode was a step up compared to **Asterix – The Mansion of the Gods** (3.16 million) and **Asterix and the Vikings** (2.7 million).



A second animation film and another sequel both featured in the top 5 of 2019. More than 1 million foreign spectators followed the adventures of **Minuscule - Mandibles from Far Away**, including 488,000 in China and 195,000 in Poland. It was the biggest French hit of the year in China. Like **Asterix**, **Minuscule**, despite being released in some 30 international markets, did not match the previous installment, which drew a total of 2.63 million admissions in 2016.

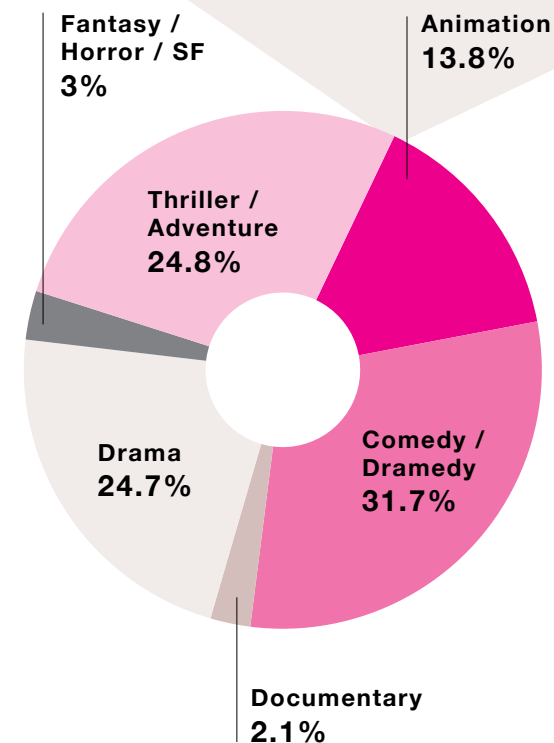


The French film that sold the most tickets outside France in 2019 was **Anna**. The Luc Besson-directed movie was released in more than 70 territories and totaled some 4.35 million admissions, including 1.39 million in Central and Eastern Europe. The thriller drew more than 100,000 spectators in 14 foreign countries, performing best in Russia (908,000). However, the comparison with the box office of the director's previous films is unequivocal: since 2013, they have all sold more than 10 million tickets, with **Lucy** out in front with 56 million admissions.



Only 100,000 admissions separate the top two titles. Released across the five continents, **Mia and the White Lion** sold a total of 4.25 million tickets, including 3.21 million in Europe and 890,000 in Latin America. The film was a surprise hit in Italy, where it became the sixth biggest French hit of the past decade with more than 900,000 spectators. It sold comfortably more than 100,000 tickets in six other territories, including Mexico and Colombia. **Mia and the White Lion** is now the most widely-seen French adventure film of the last decade.

BREAKDOWN OF FRENCH FILMS ADMISSIONS ABROAD IN 2019 BY GENRE

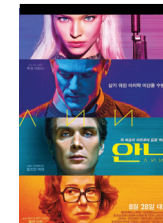


Animation enjoyed a very good year, with a 81.7% rise in spectators compared to 2018 and two films selling more than 1 million tickets within the year's top five. It was the only genre to have accumulated more than 1 million admissions in Asia (27.8% market share), and accounted for 70.3% of tickets sold in China. **Asterix** and **Minuscule** were followed by **Terra Willy**, which garnered 761,000 admissions, including 202,000 in Italy and 150,000 in Russia, and **Tall Tales**, which, since December 2017, has sold 630,000 tickets, including 269,000 in China in 2019.



COMEDY

As in 2018, comedy was the genre which generated the most admissions outside France, accounting for around one third of the annual total (12.9 million). Despite that, this total, for which Western Europe accounted for 62.8% (42.4% of total tickets in the region), was down 21.9% compared to 2018. **Serial Bad Weddings 2** was the only title to sell more than 1 million tickets, while another three drew more than 500,000 spectators: **Sink or Swim** (1 million admissions in total), **Non-Fiction**, and **Woman at War** (minority).



THRILLER / ADVENTURE

It was a golden year for thrillers and adventure films, which sold more than 10 million tickets outside France, three times more than in 2018. The two biggest hits of 2019, **Anna** and **Mia and the White Lion**, were the main vectors of this spectacular increase. For its part, **The Sisters Brothers** crossed the symbolic threshold of 1 million admissions at the end of its roll-out. Thrillers and adventure films accounted for 35.2% of total admissions by French productions in Eastern Europe, 32.2% in Latin America, and 30.5% in Africa and the Middle East.



DRAMA

Drama saw a 33.1% drop in admissions, but was still on the podium. The million-selling titles were **Cold War** and **Everybody Knows** (minority), while the surprise hit was **The Mustang**. This debut feature film took \$5m at the US box office (553,000 spectators), a strong performance which allowed drama to corner the lion's share in the North American market, with 51.7% of French admissions for the year. Other strong performers were **An Officer and a Spy** and **Portrait of a Lady on Fire**, which had promising openings.

BREAKDOWN OF FRENCH FILMS ADMISSIONS ABROAD IN 2019 BY REGION

★ TOP 5 TERRITOIRES BY ADMISSIONS TO FRENCH FILMS IN 2019

	Territory	Admissions 2019* (million)	Admissions 2019 vs Admissions 2018	Receipts 2019* (million €)
1	Italy	4.34	+10%	25.5
2	Germany	3.91	+31%	29.5
3	Spain	3.34	+11%	19.5
4	USA & English-speaking Canada	3.17	-18%	25.6
5	Russia	2.83	+26%	9.6

(*Figures not definitive)

BOX OFFICE HIGHLIGHTS

Aïlo's Journey became the third biggest French hit of all time in Finland

Asterix – The Secret of the Magic Potion was top of the Greek box office for three weeks

With *Climax*, Gaspar Noé enjoyed the best opening for any of his films in the United States

Just a Breath Away was the highest-grossing French film in French language in Peru since 2000

The best performance in a foreign market for *Ibiza* was in Portugal

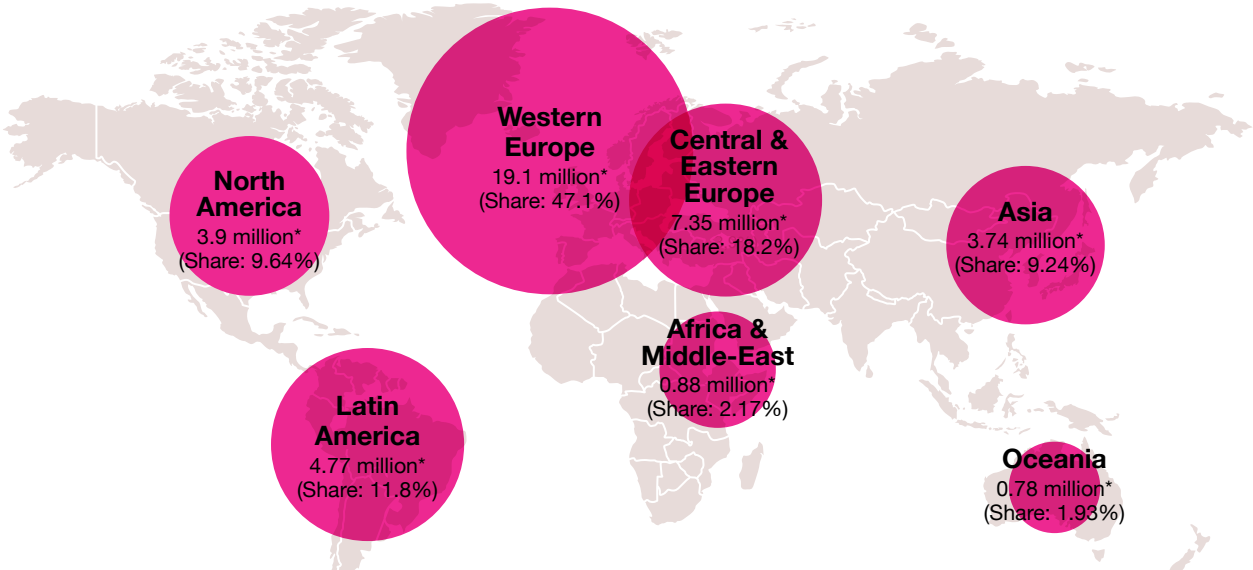
The Mustang was the top-selling French debut film since 2000 in the United States

Mia and the White Lion generated more admissions on the international market (4.29 million) than in France (1.45 million)

In Italy, *La Belle Époque* clocked up more admissions in its second week than its first

Portrait of a Lady on Fire posted one of the best per-screen averages for a foreign-language film on limited release in the United States for 20 years

Five weeks after its release, *Serial Bad Weddings 2* was still screening in more than 600 German cinemas and was in the local top five



For the fourth consecutive year, **Western Europe** was the leading export market for French films. With a total of 19.1 million spectators, in line with the figures from 2018, the region accounted for almost half of French cinema admissions for the period. Three countries in the region sold more than 3 million tickets and were in the top five for the year. While admissions in Austria, Germany, and Turkey were up, ticket sales fell in Belgium, the United Kingdom, and Scandinavia. The three biggest hits in the region were *Serial Bad Weddings 2* (2.71 million spectators), *Mia and the White Lion* (2.32 million) and *Asterix – The Secret of the Magic Potion* (1.69 million).

Central and Eastern Europe stayed in second spot, totaling 7.35 million spectators for French films in 2019. Admissions across the region grew by 9.21% compared to 2018 and its market share rose to 18.2%, the highest for a decade. French productions sold more than 2 million tickets in Russia and Poland, the two leading markets, and French cinema also fared well in the Czech Republic and Slovakia. Two films drew more than 1 million admissions, *Anna* and *Asterix – The Secret of the Magic Potion*, closely followed by *Mia and the White Lion* (890,000).

For the second time since 2010, **Latin America** featured among the top three export regions for French cinema. Unfortunately, total admissions in the region were the lowest for a decade: Colombia may have recorded a 47.6% increase (and 21% for Peru), compared to the previous year, but in Mexico (despite being leader with 2 million ticket sales), Brazil, Chile, and Argentina, admissions fell back. No film attracted more than 1 million admissions across the region: *Mia*

and the *White Lion* was in top spot with 890,000 admissions, including 310,000 in Mexico and 265,000 in Colombia, ahead of *Anna* on 508,000 admissions. *Just a Breath Away* built a strong career in Peru (169,000 admissions), his best performance outside France!

In 2019, the fourth biggest export region for French films was once again **North America**. For the past 10 years, the region's market share has gradually dwindled and, for the first time, is today below 10%. *Anna* only mustered 850,000 spectators, but *The Mustang* sold an outstanding 550,000 tickets. Driven by *Asterix – The Secret of the Magic Potion* (176,000 admissions) and *Serial Bad Weddings 2* (117,000), French cinema admissions grew by 32.4% in Quebec, although combined sales still remained below 1 million.

As in 2018, **Asia** was the fifth biggest export market for French cinema in 2019. China simultaneously recorded the highest number of releases and the lowest total admissions in the last decade for French cinema. *Anna* was the top-selling title across the region (788,000 admissions), which accounted for the rise in admissions for French movies in Indonesia and the Philippines. It was followed by *Minuscule - Mandibles from Far Away* (545,000 admissions). These two productions underline the appetites in the region for action and animation films. Among localized hits, *Love at Second Sight* sold 92,000 tickets in South Korea: no French-language film has performed so well in that market since *The Bélier Family* in 2014.

(*Figures not definitive)

THE PERFORMANCE OF INDUSTRY PROFESSIONALS IN FOREIGN MARKETS IN 2019

★ TOP 10 INTERNATIONAL SALES AGENTS

By admissions to majority-French
films abroad in 2019

International sales agent	
1	StudioCanal <i>Mia and the White Lion, Sink and Swim, Love at Second Sight</i>
2	Orange Studio <i>Serial Bad Weddings 2, City Hunter</i>
3	SND <i>Asterix - The Secret of the Magic Potion</i>
4	Gaumont <i>Ibiza, The Mystery of Henri Pick, Ailo's Journey</i>
5	Playtime <i>An Officer and a Spy, Non-Fiction, Who You Think I Am</i>
6	Wild Bunch <i>The Sisters Brothers, The Truth, Climax</i>
7	TF1 Studio <i>In Your Hands, The Extraordinary Journey of the Fakir</i>
8	Pathé Films <i>La Belle Époque, The Wolf's Call</i>
9	mk2 Films <i>Portrait of a Lady on Fire, Maria by Callas</i>
10	Futurikon <i>Minuscule - Mandibles from Far Away</i>

★ TOP 10 EXECUTIVE PRODUCERS

By admissions to majority-French
films abroad in 2019

Executive producer	
1	EuropaCorp <i>Anna</i>
2	Galatée Films & Outside Films <i>Mia and the White Lion</i>
3	Les Films du 24 & Les Films du Premier <i>Serial Bad Weddings 2, City Hunter</i>
4	SND <i>Asterix - The Secret of the Magic Potion</i>
5	Légende <i>An Officer and a Spy, The Mustang, Edmond</i>
6	Trésor Films <i>Sink or Swim, Little White Lies 2</i>
7	Futurikon <i>Minuscule - Mandibles from Far Away</i>
8	Gaumont <i>Ibiza, The Mystery of Henri Pick, Rolling to You</i>
9	Chi-Fou-Mi Productions <i>Sink or Swim, The Wolf's Call, In Safe Hands</i>
10	master films & TAT productions <i>Terra Willy</i>

★ TOP 10 FOREIGN DISTRIBUTORS

By admissions to majority-French films abroad in 2019
and having released at least 3 new films

Distributor	Territory	Highest-Grossing Movie in 2019
1	Neue Visionen Filmverleih	Germany <i>Serial Bad Weddings 2</i>
2	A Contracorriente Films	Spain <i>Mia and the White Lion</i>
3	Kino Swiat International	Poland <i>Mia and the White Lion</i>
4	Volga	Russia <i>Asterix - The Secret of the Magic Potion</i>
5	StudioCanal Germany	Germany <i>Mia and the White Lion</i>
6	01 Distribution (Rai Cinema)	Italy <i>An Officer and a Spy</i>
7	Cine Colombia	Colombia <i>Mia and the White Lion</i>
8	Huaxia	China <i>Tall Tales</i>
9	Belga Films	Belgium & Luxembourg <i>Serial Bad Weddings 2</i>
10	I Wonder Pictures	Italy <i>La Belle Époque</i>

★ One should also note the sales and/or production companies which enjoyed a good year in 2019 thanks to the success of minority-French productions, notably

Memento Films (*Everybody Knows*) and **Slot Machine** (*Woman at War, The House that Jack Built*).

★ This ranking underlines both the distributors and foreign territories that have traditionally remained loyal to French cinema and which are key to it spreading beyond France's borders. Naturally enough, one finds

the biggest hits of the year in the major markets. The top 10 features eight European companies (six from the west and two from the east), one from Asia and one from Latin America.

FRENCH FILMS AT THE INTERNATIONAL FESTIVALS IN 2019

This report, commissioned by UniFrance, was carried out by the Sorbonne Media and Digital School (EMNS), under the supervision of Professor Joëlle Farchy, in conjunction with junior researchers Grégoire Bideau and Steven Tallec.



199
FRENCH FILMS
in the official selections
of the 10 festivals



19%
of the total number of films
in the official selections
of the 10 festivals

French cinema is an essential feature of the international festival scene. In terms of number of titles screened, it is in first place in five of the 10 events surveyed, ahead of local production and the United States. On average, French cinema has a 19% share of the total number of films selected by the 10 top international film festivals. In

other words, in the line-ups of the 10 festivals surveyed in 2019, one in five films is either majority or minority French financed. French movies also feature strongly among award-winners, as illustrated by the 14 major awards won in 2019 (see next page).

★ BREAKDOWN OF FILMS SELECTED BY FESTIVAL AND BY COUNTRY OF PRODUCTION IN 2019

BAFICI	Berlinale	Busan	Cannes	Locarno
1 USA 25	1 Germany 49	1 South Korea 46	1 France 46	1 France 19
2 France 22	2 USA 27	2 France 35	2 USA 17	2 Switzerland 18
3 Argentina 17	2 France 27	3 Germany 17	3 Belgium 11	3 Germany 8
4 Germany 12	4 Brazil 10	4 UK 15	4 UK 9	4 UK 7
5 Spain 9	4 Canada 10	5 USA 14	5 Germany 8	5 USA 5
Rotterdam	San Sebastián	Sundance	Toronto	Venice
1 France 45	1 France 34	1 USA 78	1 USA 57	1 France 26
2 USA 26	2 Spain 32	2 UK 17	2 France 40	1 Italy 26
3 Belgium 16	3 USA 19	3 Denmark 7	3 UK 28	3 USA 18
4 UK 15	4 Argentina 12	4 Austria 6	4 Canada 25	4 UK 13
5 Netherlands 14	5 Belgium 10	4 Sweden 6	5 Germany 22	5 Germany 6

METHODOLOGICAL NOTES:

★ The 10 festivals studied were: the Berlin International Film Festival (Berlinale), the Buenos Aires International Festival of Independent Cinema (BAFICI), the Busan International Film Festival, the Festival de Cannes, the Locarno International Film Festival, the Rotterdam International Film

Festival, the San Sebastián International Film Festival, the Sundance Film Festival, the Toronto International Film Festival (TIFF), and the Venice International Film Festival (Mostra).

★ Titles considered as French films by the 10 international film festivals have a French (co)producer (and so are not only those films

with CNC approval). Only recent films, i.e. those made not more than two years ago, are taken into account.

★ In the tables below, films with several nationalities, or made in several languages, or by several directors, are counted as many times as the number of nationalities, filming languages, or directors.

★ TOP 5 COUNTRIES WITH WHICH THE SELECTED FRENCH FILMS WERE COPRODUCED

Country	N° of films
1 Belgium	37
2 Germany	33
3 USA	17
4 Italy	14
5 Qatar	13
Switzerland	13

★ TOP 5 LANGUAGES SPOKEN IN THE SELECTED FRENCH FILMS

Language	N° of films
1 French	105
2 English	54
3 Arabic	21
Spanish	21
4 Italian	16
5 German	9
Portuguese	9

27%
OF 199 FILMS
(54 films)
are
100%-FRENCH
PRODUCTIONS



30%
OF 199 FILMS
(64 films)
are directed or co-directed by
FEMALE DIRECTORS

★ LIST OF MAJOR AWARDS WON BY FRENCH FILMS IN THE 10 FESTIVALS

Berlinale
🏆 Golden Bear <i>Synonyms</i> by Nadav Lapid
🏆 Silver Bear – Jury Grand Prize <i>By the Grace of God</i> by François Ozon
Cannes
🏆 Jury Grand Prize <i>Atlantics</i> by Mati Diop
🏆 Jury Prize <i>Bacurau</i> by Kleber Mendonça Filho <i>Les Misérables</i> by Ladj Ly
🏆 Best Screenplay Céline Sciamma for <i>Portrait of a Lady on Fire</i>

Locarno
🏆 Leopard for Best Direction Damien Manivel for <i>Isadora's Children</i>
🏆 Leopard for Best Actor Regis Myrupu for <i>The Fever</i> by Maya Da-Rin
San Sebastián
🏆 Special Jury Prize <i>Proxima</i> by Alice Winocour
🏆 Silver Shell for Best Director Aitor Arregi, Jon Garaño and Jose Mari Goenaga for <i>The Endless Trench</i>
🏆 Silver Shell for Best Actress Nina Hoss for <i>The Audition</i> by Ina Weisse
Venice
🏆 Silver Lion – Jury Grand Prize <i>An Officer and a Spy</i> by Roman Polanski
🏆 Volpi Cup for Best Actress Ariane Ascaride for <i>Gloria Mundi</i> by Robert Guédiguian
🏆 Volpi Cup for Best Actor Luca Marinelli for <i>Martin Eden</i> by Pietro Marcello

**GILLES RENOUARD**

Deputy Director
Head of Markets and Surveys
Department

gilles.renouard@unifrance.org
T +33 1 47 53 27 23

ANDREA SPONCHIADO

Economic Data
and Reports Manager
andrea.sponchiado@unifrance.org
T +33 1 47 53 27 07

SÉBASTIEN CAUCHON

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

BETTY BOUSQUET

Publicist
betty.bousquet@unifrance.org
T +33 1 47 53 27 37
C +33 6 85 95 57 61

UNIFRANCE

13, rue Henner, 75009 Paris
T +33 1 47 53 95 80

www.unifrance.org

 @uniFrance

 @uniFrance

 uniFrance

FrenchCinema