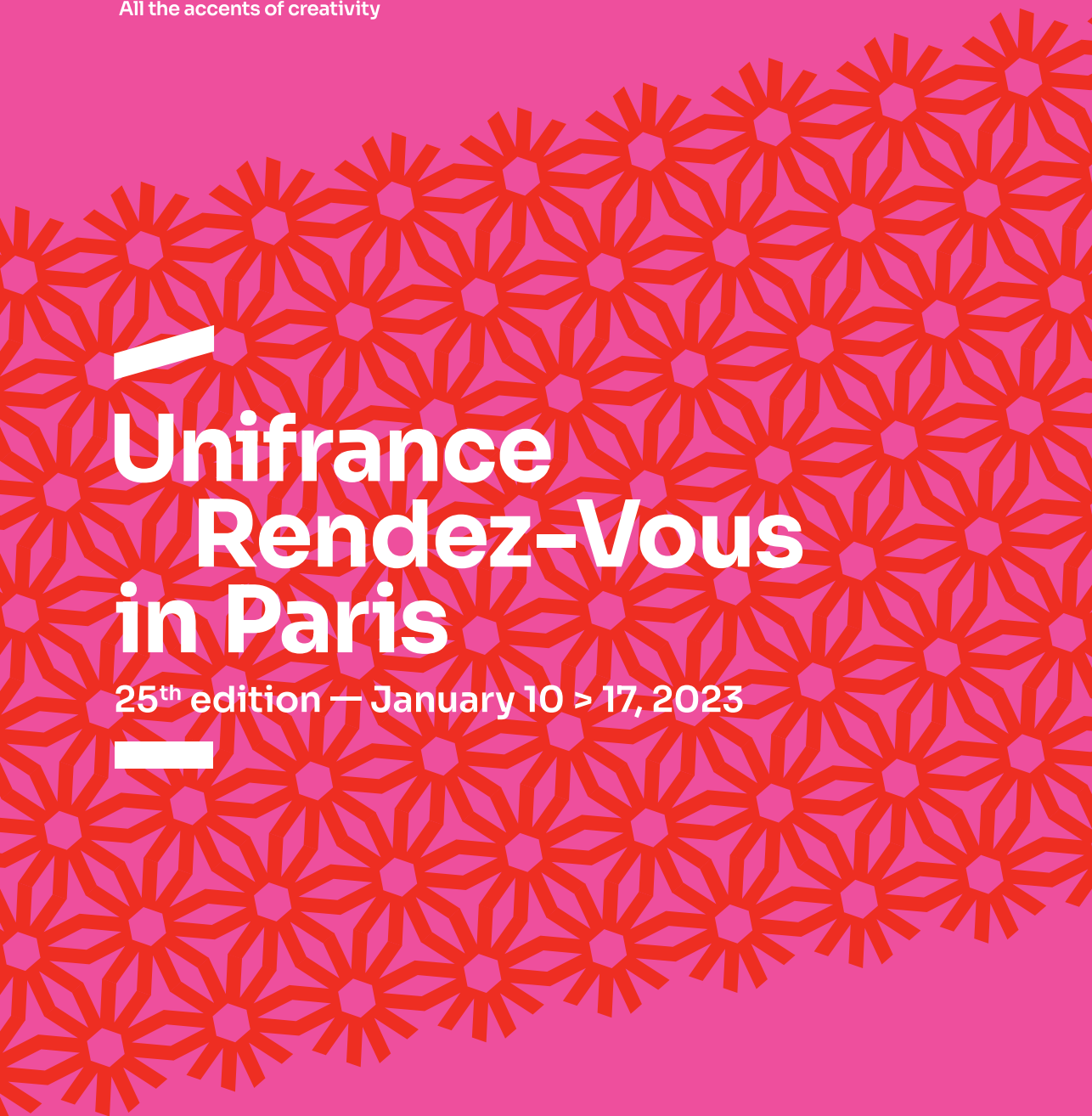


UNIFRANCÉ

All the accents of creativity



Unifrance Rendez-Vous in Paris

25th edition — January 10 > 17, 2023

FRENCH FILMS IN INTERNATIONAL THEATERS,
AT FESTIVALS AND ON SVOD PLATFORMS IN 2022

French films in international theaters in 2022

27*
million admissions
↗
(up 51.8%* compared to 2021)

167.4*
million euros
in receipts
↗
(up 47.7%* compared to 2021)

17*
million admissions
for majority-French
productions
↗
(up 78.9%* compared to 2021)

19.6*
million admissions
for French-language
productions
↗
(up 139.2%* compared to 2021)

2,132*
new releases
↗
(up 12.9%* compared to 2021)

902*
films on release
↘
(down 4.0%* compared to 2021)

7*
films sold more than
1 million tickets
↗
(up 4%* compared to 2021)

47*
films sold more than
100 000 tickets
↗
(up 15%* compared to 2021)

**Western
Europe**
leading region
in terms of admissions
→
12.2* million admissions

Germany
leading territory
in terms of admissions
↗
2.82* million admissions

* The figures for the part «theatrical results» in this brochure are provisional and not exhaustive. The definitive figures will be available in the fall and will inevitably be higher.

Notes on methodology

- Unifrance measures the performance of French films that received approval for investments or production from the National Cinema Center, the CNC. Films that did not obtain approval, yet which are considered French by the CNC, are also taken into account.
- Admissions and box office receipts generated by minority-French coproductions in the home country of the majority coproducer are not counted.
- The data is supplied by official or industry bodies. For receipts in other currencies, all figures have been converted into euros. For territories that operate on a system of receipts and not admissions (and vice versa), performance has been calculated on the basis of the average ticket price.

French Films in international theaters in 2022

In 2022, admissions for French films in foreign theaters were up 51.8% compared to 2021. They were however 32.5% down on the symbolic threshold of 40 million calculated over the past decade*, this discrepancy being due to the fall in worldwide cinema-going compared to 2019, the year before the spread of the Covid-19 pandemic. More than 900 different French films were on release in foreign theaters, of which 27 were released in more than 20 territories each, and there were more than 2,100 releases in total. French films attracted more spectators than in 2019 in around 10 markets. French cinema has, then, managed to preserve its place on the international market and has played its part in enticing audiences back to the big screen.

Aside from a few exceptions, movie theaters have operated without interruption throughout the world in 2022. From the spring, the restrictions that were still in place were gradually lifted, which finally allowed sufficient visibility to plan for film launches over a longer term and to implement initiatives aimed at encouraging audiences back into theaters. Youth and family audiences were the first to return, and so films targeted at these demographics performed best, which tended towards a concentration of admissions for a limited number of movies (often produced by the US majors) and created an even bigger gap with the remaining offer than in the past. These trends can be seen in a closer analysis of the performance of French films.

For the fifth consecutive year, there were fewer foreign spectators for French films than there were in France. The offer of new movies, which had been reduced due to the closure of cinemas in France for six months between 2020 and 2021, returned to a good level and these titles found their audience. 7 films sold more than 1 million tickets (as many as in 2018 and 2019): **Serial (Bad) Weddings 3** (1.82 million), **Pil's Adventures** (1.32), and **The Wolf and the Lion** (1.26), along with the minority-French productions **Triangle of Sadness** (2.11), **Fireheart** (2.06), **Chickenhare and the Hamster of Darkness** (1.64), and **The Worst Person in the World** (1.58). These films accounted for 44% of the annual admissions, the same proportion as in 2021, while only 3 films crossed the million-barrier. In 2022, there were more films in the million-ticket selling category than those in the bracket from 100,000 to 1 million admissions. Overall, majority-French films (up 78.9% on the previous year) and French-language films (up 139.2%) were driving admissions in 2022.

In terms of genre, comedy returned to the leading spot, doubling the number of admissions year-on-year. Animation had a stellar year, posting the strongest growth in terms of admissions across all genres, enjoying the best year since 2017 with a record market share. Adventure films and documentaries also gained ground, while all other genres, notably drama, slipped back.

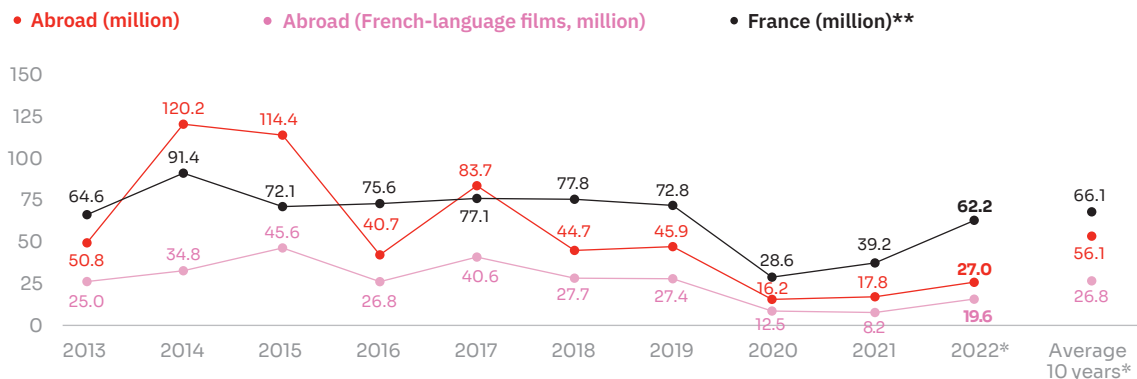
Western Europe maintained its position as leading market by number of admissions for French films, with Germany the leading territory. The region where French productions recorded the strongest growth in admissions year-on-year was Central and Eastern Europe, which posted an historic high in terms of market share. Latin America was the third most dynamic region in 2022. By contrast, most other regions showed a marked decline, especially Asia. The Chinese market exerts a major influence on the overall performance for the continent, and since it is still significantly impacted by the consequences of the pandemic, the number of spectators for French films fell fivefold in the space of a year.

French cinema benefits from a rich and diversified offer, a large number of coproductions, a solid heritage, a longstanding affection from film-lovers, and a tissue of industry professionals working for French production and distribution in cooperation with their counterparts in other countries. All of this ensures its circulation on all five continents.

A fresh batch of films will enter the fray in 2023, including **A Happy Man**, **A Real Job**, **Alibi.com 2**, **Argonuts**, **Father & Soldier**, **How to Survive Without Mum**, **La Vie pour de vrai**, **Ladybug & Cat Noir: The Movie**, **Maestro**, **The Crime Is Mine**, **Nina and the Tales of the Hedgehog**, **Princes of the Desert**, **Soul Mates**, **The Pot Au Feu**, **The Sitting Duck**, **This One Summer**, and **White People**. The year 2023 will see the return to foreign screens of two monuments of French culture: **Asterix & Obelix: The Middle Kingdom** and **The Three Musketeers** (D'Artagnan and Milady).

*Except high-grossing films exceeding 10 million admissions.

French films admissions over the past 10 years



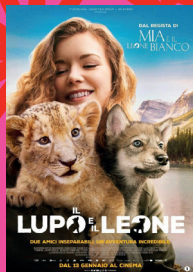
*Figures not definitive. **Source: CNC.

Top 10 French films abroad in 2022*

	Film (International sales agent / Executive producer)	Admissions in 2022 (million)	Receipts in 2022 (million €)	Cumulative admissions to 31/12/2022 (million)	Cumulative receipts to 31/12/2022 (million €)	Territories in 2022
1	Serial (Bad) Weddings 3 (Orange Studio / Les Films du Premier, Les Films du 24)	1.82	14.5	1.82	14.5	15
2	Pil's Adventures (SND / TAT productions)	1.32	6.76	1.43	7.14	48
3	The Wolf and the Lion** (STUDIOCANAL / Galatée Films, Mai-Juin Productions)	1.26	8.05	1.81	10.9	24
4	Around the World in 80 Days (STUDIOCANAL / Cottonwood Media)	0.77	4.85	1.52	8.61	26
5	Little Nicholas' Treasure (Charades / Curiosa Films)	0.64	2.53	0.67	2.82	9
6	King (Pathé Films / Borsalino Productions, Full House, Maneki Films)	0.57	1.95	0.57	1.95	24
7	Vicky and her Mystery (Gaumont / Radar Films)	0.34	1.30	0.36	1.40	9
8	Maigret (SND / F Comme Film, Ciné-@)	0.33	2.07	0.33	2.07	13
9	Rise (STUDIOCANAL / Ce Qui Me Meut)	0.27	2.16	0.27	2.16	13
10	Love at Second Sight (STUDIOCANAL / Chapka Films, Mars Films, Zazi Films)	0.26	1.17	0.70	3.10	1

*Figures not definitive, by admissions, majority-French films only. **Film not in the French-language.

TOP * 5



Serial (Bad) Weddings 3 is the majority-French production that sold the most tickets outside France in 2022. Its total of 1.82 million foreign admissions included notably 748,000 in Germany, 222,000 in Spain, 174,000 in Poland, 152,000 in Belgium & Luxembourg, 136,000 in Austria, and 105,000 in Switzerland. With the exception of Poland, this comedy was the best-selling French movie in all the aforementioned territories (as it was in Greece, Portugal, and Quebec), and it featured in the various local top-10 films for more than five weeks.

An animation comes second overall in the form of **Pil's Adventures**. The story of a rebellious princess sold 206,000 tickets in Poland and 150,000 in Mexico, plus 100,000 in the Czech Republic and 77,000 in Slovakia. In the latter two markets, **Pil's Adventures** became the top-selling French film since 2015. It was the best-performing majority-French film in a string of other territories, including Colombia, South Korea, Sweden, and Turkey. It accumulated three times more admissions outside France than it did on home soil, the second-highest ratio in the top 5 for the year.

Continuing its run from 2021, **The Wolf and the Lion** retained spot on the podium in 2022. It was a big hit in Italy, topping the box office on its week of release before ending its run with 373,000 admissions, the best French performance of the year in that market. The adventure film sold 323,000 tickets in Germany, 226,000 in the United States (four times more than **Mia and the White Lion** in 2019), and 185,000 in Russia. Since its initial launch in October 2021, the film has sold some 1.8 million tickets abroad, which is 1.6 as many as it sold in France.

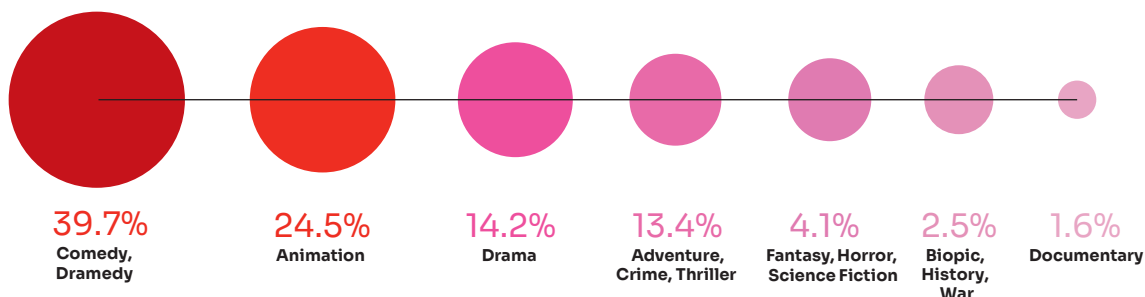
Uncontested leader in 2021, **Around the World in 80 Days** continued its successful international rollout in 2022, attracting almost six times more admissions abroad than in France. It even sold 50,000 more tickets in Germany (307,000) than in France. The animated film drew 93,000 admissions in Spain and 61,000 in Vietnam, and was in third spot at the box office in Bosnia and Herzegovina, Croatia, and Serbia, making it the best-performing French film in those markets in the past five years, with a total of

105,000 admissions. Released at the end 2021, **Around the World in 80 Days** remained on screens in Poland this year, reaching a total of 130,000 ticket sales.

One of the big successes of 2022 was the performance of **Little Nicholas' Treasure** in Poland. During its first month on release, the comedy was on more than 200 screens and was a firm fixture in the local top 3, taking the top spot on its third weekend. The film sold 534,000 tickets – some 15,000 more than in France – marking the best performance for a French film in Poland since 2015. The latest adventures of Little Nicholas also drew 33,000 admissions in Greece, and thus attracted more spectators in foreign cinemas than it did in France.

* Figures not definitive, majority-French films only.

French films admissions abroad in 2022* by genre



*Figures not definitive.



COMEDY

Comedy returned to the leading spot, having been knocked off in 2021 by drama. The genre doubled its number of admissions year-on-year and gained 14 points in market share. This was driven by 3 productions that sold more than 1 million tickets (**Serial (Bad) Weddings 3**, and the minority-French films **Triangle of Sadness** and **The Worst Person in the World**). A further 13 films that drew more than 100,000 admissions, while 6 of these were released in more than 20 markets. Comedy accounted for more than half of all French admissions in North America and nearly one in two admissions in Western Europe, clocking up a total of 1.8 million in Germany.



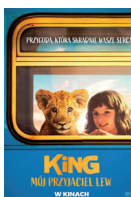
DRAMA

The leading genre in 2021, admissions to dramas almost halved year-on-year, recording the worst performance in a decade. Despite the high number of films on foreign release (10 were released in at least 20 territories each), none managed to generate more than 500,000 admissions: **Paris, 13th District** (235,000) and **Lost Illusions** (225,000) were the top sellers in 2022, while a further 8 titles drew more than 100,000 admissions. Drama posted record market share in Oceania (35.3%), far ahead of its share in Western Europe (18.3%). The leading market in terms of number of admissions was Spain (492,000).



ANIMATION

It was an outstanding year for animation, which recorded the strongest rise in admissions of all genres – up 174.8% over 2021, making it the best year since 2015 and 2017, with a record in terms of market share. **Pil's Adventures** and the minority-French coproductions **Fireheart** and **Chickenhare and the Hamster of Darkness** were the 3 films that crossed the million-ticket-sales barrier, and a further 3 sold more than 100,000 tickets, while 5 films were on release in more than 20 territories. Animation accounted for more than 35% of admissions to French movies in Africa & Middle East, Latin America, and Eastern and Central Europe, totaling 1.1 million admissions in Russia alone.



OTHER GENRES

A long way from the glories of the past, the adventure/crime/thriller and documentary genres recovered some ground in 2022. The former almost made the podium thanks to **The Wolf and the Lion** (1.26 million admissions) and **King** (568,000), driven by an appetite from audiences in North America, Europe, and Oceania. Documentary was led by **The Velvet Queen** with 241,000 admissions, the best performance since 2019. Meanwhile, in the absence of any high-grossing movies, the genres of biopic/history/war and fantasy/horror/science fiction posted their worst year for a decade.

French films admissions abroad in 2022* by region

Top 5 territories in 2022*

	Territory	Admissions (million)	Receipts (million €)	Admissions 2022 vs Admissions 2021	Admissions 2022 vs Admissions 2019
1	Germany	2.82	23.0	231.3%	-32.7%
2	Poland	2.64	9.56	191.7%	13.8%
3	Russia	2.55	8.68	83.4%	-14.2%
4	Italy	1.88	11.1	132.4%	-57.2%
5	Spain	1.64	9.62	43.2%	-54.6%

Box office highlights in 2022*

Arthur Malediction (in Russia), **The Wolf and the Lion** (in the United States), and **Terra Willy** (in Russia) were on screens in more than 1,000 cinemas.

It was during its fourth week on release that **King** sold the most tickets in Polish theaters.

Heart of Oak was the best-selling French documentary on the big screen in the past 20 years in Hungary.

Italian audiences have always been fans of French thrillers and this helped **Maigret** obtain its best international figures (144,000 admissions).

Petite Maman sold more tickets in North America (95,000) than in France (62,000).

Mexico provided **Pil's Adventures** with its biggest release, opening on 750 screens, almost twice as many as in France.

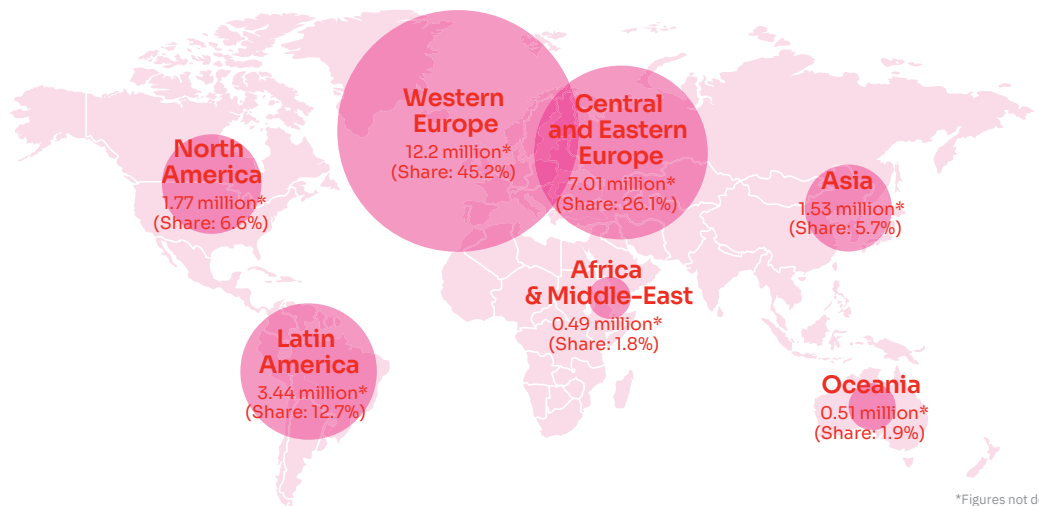
The German performance of **Serial (Bad) Weddings 3** (748,000 admissions) was the best performance for a French film in a foreign market since the start of the pandemic.

Serial (Bad) Weddings 3 (7), **Pil's Adventures** (5) and **Around the World in 80 Days** (4) clocked up the most appearances in a foreign top 3 on their week of release.

Superwho? was only the third French-language fiction film to rack up more than 10,000 admissions in the past 20 years in Bolivia.

The only French production that had a release on 50 foreign markets was **Fireheart** (minority coproduction).

*Figures not definitive.



*Figures not definitive.

For the seventh consecutive year, **Western Europe** maintained its place as leading export region for French films. The region clocked up a total of more than 10 million admissions, up 81.8% compared to 2021, yet this was down 43.1% to 2019. The region gained 7.5 points in terms of market share, accounting for almost 50%. Germany was the biggest market with 2.82 million admissions, and 5 other territories in the worldwide top 10 of the year, 4 of them totaling more than 1 million ticket sales. More admissions have already been recorded than in 2019 in Denmark and the United Kingdom & Ireland, whereas in Austria, Belgium & Luxembourg, Germany, the Netherlands, Sweden, and Turkey, the shortfall on 2019's numbers is less than 40%. 2 movies garnered more than 1 million admissions in the region: **Serial (Bad) Weddings 3** (1.53m) and **Triangle of Sadness** (1.2m, minority coproduction).

The region where French films showed the strongest growth in terms of admissions was **Central and Eastern Europe** (up 113.1%). The region moved up to the second step of the podium and cornered an historic market share of 26.1%. In Poland – the region's leading market, knocking Russia off top spot – and also in Bosnia-Herzegovina and Croatia, French cinema sold more tickets than three years previously, while in Czech Republic, Romania, Russia, and Slovakia, the drop was in line with the average for the region. Animation and family films often find favor with local audiences, as seen by the figures for **Little Nicholas' Treasure** (549,000 admissions) and **Pil's Adventures** (440,000), not forgetting minority-French productions **Chickenhare** and **the Hamster of Darkness** (956,000) and **Fireheart** (819,000).

The second most dynamic regional market in 2022 was **Latin America**. Admissions there for French films doubled compared to 2021, which allowed the region to gain ground on the international scene with a market share once again above 10%, the best since 2018. The comparison with 2019 is inevitably in the red (down 29.7%), but a much more modest drop than on other continents (excluding Eastern Europe). Mexico confirmed its position as the leading market in the region, while French films recorded stronger ticket sales than in 2019 in Bolivia, Chile, Paraguay, Peru, Uruguay, and Venezuela. Some 904,000 Latin Americans saw **Fireheart** (minority), **Pil's Adventures** generated 400,000 admissions, while **King** attracted 264,000.

Among the four remaining geographical regions, only **North America** delivered more ticket sales for French films than in 2021. That said, the annual figures reveal a certain dip in audience appeal compared to the past. The year was notable for the strong performance of **The Wolf and the Lion** (263,000 admissions) and **Petite Maman** (95,000). By contrast, 2022 was a poor year for French productions in **Asia**. The Chinese market, which was top in terms of admissions in 2021, remained heavily impacted by the consequences of the pandemic and only 2 French titles had a release (**Love at Second Sight**, 261,000 admissions, and **The Chorus**, 200,000, re-released). As a result, ticket sales fell almost fivefold in the space of a year. There are visible signs of a recovery in Thailand, but it was neighboring Vietnam which provided a surprise. After recording zero activity in 2021, the country generated 283,000 admissions for French cinema, the best score since 2015.

French Films at international festivals in 2022

238
French films
in the official selections
of the 10 major festivals

↗
(up 17.8% compared to 2021)



24.2%
of the total number of films
in the official selections
of the 10 major festivals

↗
(up 2.5 points compared to 2021)



63 100%-French productions **26.5%**
175 coproductions **73.5%**
149 films with CNC approval **62.6%**
86 films by female directors **36.6%**

Top 5 countries of selected films in 2022

	Country	Films	
1	France	238	24.2%
2	USA	205	20.8%
3	Germany	97	9.8%
4	Italy	74	7.5%
5	Spain	66	6.7%

Top 5 languages of selected films in 2022

	Language	Films	
1	English	402	40.8%
2	French	196	19.9%
3	Spanish	175	17.8%
4	German	77	7.8%
5	Korean	61	6.2%

Notes on methodology

- 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 Film Festival, the Rotterdam International Film Festival, the San Sebastian 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 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.
- 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.
- For the sake of harmonization of information provided by each festival, the attribution of nationality and languages spoken has been done using IMDb data.

Top 5 countries of selected films in 2022 by festival

BAFICI

Argentina	45
France	21
USA	15
Spain	11
Germany, Italy	8
Total	114

Berlinale

Germany	30
France	27
USA	17
Belgium	8
Austria, Canada, Italy, Sweden, UK	6
Total	135

Busan

France	51
South Korea	44
USA	20
Belgium	17
Germany	15
Total	189

Cannes

France	86
Germany	19
USA	16
Belgium	15
UK	10
Total	123

Locarno

France	26
Switzerland	22
Germany	13
Belgium	9
Italy, USA	7
Total	83

Rotterdam

France	24
USA	17
Belgium, Netherlands	10
Italy	9
Germany, India	7
Total	104

San Sebastian

Spain	47
France	37
Argentina	16
Germany, USA	13
UK	9
Total	117

Sundance

USA	53
UK	13
France	8
Canada, Denmark, Finland, Germany, Sweden	4
Total	81

Toronto

USA	66
France	45
Canada	35
UK	22
Germany	17
Total	188

Venise

Italy	35
France	28
USA	26
UK	11
Germany	7
Total	109

In 2022, the festivals in the first quarter (Berlin, Rotterdam and Sundance) were once again forced to opt for a hybrid format. However, the seven others benefited from a slowdown in the health crisis to return to a format very close to that of before the pandemic.

For the second consecutive year, France was the country with the most films selected, and which picked up the most awards, across the 10 festivals surveyed, following the overall upturn in these indicators. More than one film in three was made by a woman director, the highest proportion in the past decade. Moreover, a close look at the award list below

reveals that it was French female directors who were behind the most prestigious awards: Claire Denis even stood out with awards at two festivals with two different films, while Alice Diop caused a sensation at Venice, with two major prizes for a debut film, **Saint Omer**, the second time in five years (after **Custody**). French cinema has once again cemented its key place on the international festival stage, thanks to the large number of coproductions, its multicultural nature, its long-standing presence at each event, and the development of fresh talents.

List of major awards won by French films* in the 10 major international festivals in 2022

Berlinale

🏆 Silver Bear for Best Director
Both Sides of the Blade by Claire Denis

🏆 Special Jury Prize (Encounters)
See You Friday, Robinson by Mitra Farahani

Cannes

🏆 Grand Prix
Stars at Noon by Claire Denis (tied)

🏆 Un Certain Regard Prize
The Worst Ones by Lise Akoka and Romane Gueret

🏆 Un Certain Regard Best Performance Prize
Adam Bessa for **Harka** by Lotfy Nathan (tied)

San Sebastian

🏆 Golden Shell for Best Actor
Paul Kircher for **Winter Boy** by Christophe Honoré

🏆 Nuev@s Director@s Prize
Fifi by Jeanne Aslan and Paul Saintillan

Venice

🏆 Silver Lion — Grand Jury Prize
🏆 Lion of the Future for a Debut Film
Saint Omer by Alice Diop

*Majority-French productions with CNC approval only.

French Films on SVOD platforms abroad in 2022



In 2022, the video-on-demand market continued the redefinition that began with the health crisis. On the one hand, AVOD platforms and FAST services have emerged and are attracting new users; on the other, SVOD platforms have adopted a hybrid model including advertising. In this context, **French cinema emerges as the European film industry that is best represented on VOD platforms**. With 6.5% of films and stand-alone programs available on SVOD platforms, France is overall the third most widely represented production territory.

The international platforms even offer 6.9% of French films in their catalogs. With 31.3% of French films, MUBI is the international platform offering the greatest proportion of French films, followed by Curiosity Stream (10.3%), Netflix (6.3%), Amazon Prime Video (4.4%), and HBO Max (3.6%). French productions also found a strong presence on local platforms such as Curzon Home Cinema (UK, 27.2% French films), The Criterion Channel (North America, 20.1%), and Qubit (Argentina, 19.2%).

The appeal of non-English-speaking content on video-on-demand platforms is underscored by their policy of developing original local content, notably encouraged by new European obligations in terms of financing. Beyond their presence on platform catalogs, French productions are also successful in terms of views. In 2022, 7 French films featured in Netflix's worldwide top 10: **Athena, Lost Bullet 2: Back for More, Big Bug, Dangerous Liaisons, No Limit, Restless, and The Takedown**.

Top 5 most widely represented countries on SVOD platforms abroad in 2022

	Country	Share
1	USA	38.8%
2	India	6.7%
3	France	6.5%
4	UK	5.4%
5	China	3.5%

Notes on methodology

- Data from the SVOD Unifrance Indicator 2022 — Study on the place of French films on SVOD platforms worldwide.
- Source of data: Ampere Analysis.
- Perimeter: 53 territories (excluding France), 103 SVOD platforms.

TOP * 3

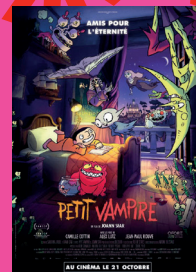
The 3 French films* screening on the most SVOD platforms in 2022



14 platforms



13 platforms



*Majority-French films with CNC approval.

Top 10 countries with the highest share of French films on SVOD platforms in 2022

	Country	Share
1	Romania	12.5%
2	Portugal	11.8%
3	Hungary	11.2%
4	Spain	10.4%
5	Latvia	10.3%
6	Lithuania	10.2%
7	Italy	10.0%
8	Estonia	9.9%
9	Czech Republic	9.2%
10	Turkey	8.8%

Top 10 local SVOD platforms with the greatest share of French films in 2022

	SVOD Platform	Share
1	Curzon Home Cinema	27.2%
2	The Criterion Channel	20.1%
3	Qubit	19.2%
4	Filmin	14.4%
5	IPLA	14.2%
6	Mediaset Infinity	13.0%
7	Tivibu	11.6%
8	DocuBay	10.4%
9	Friday	9.6%
10	Movistar+	9.5%

UNIFRANCÉ

All the accents of creativity

DIRECTOR OF CINEMA

Gilles Renouard

gilles.renouard@unifrance.org

ECONOMIC DATA & REPORTS MANAGER

Andrea Sponchiado

andrea.sponchiado@unifrance.org

DIGITAL DISTRIBUTION MANAGER

Léo Tisseau

leo.tisseau@unifrance.org

ARTISTIC DIRECTION

Drôles d'oiseaux

GRAPHIC DESIGN

atelier Dupont

ENGLISH TRANSLATOR

Charles Masters

Printed in France in January 2023 by

STIPA

UNIFRANCE
13, rue Henner
75009 Paris

UNIFRANCE.ORG

