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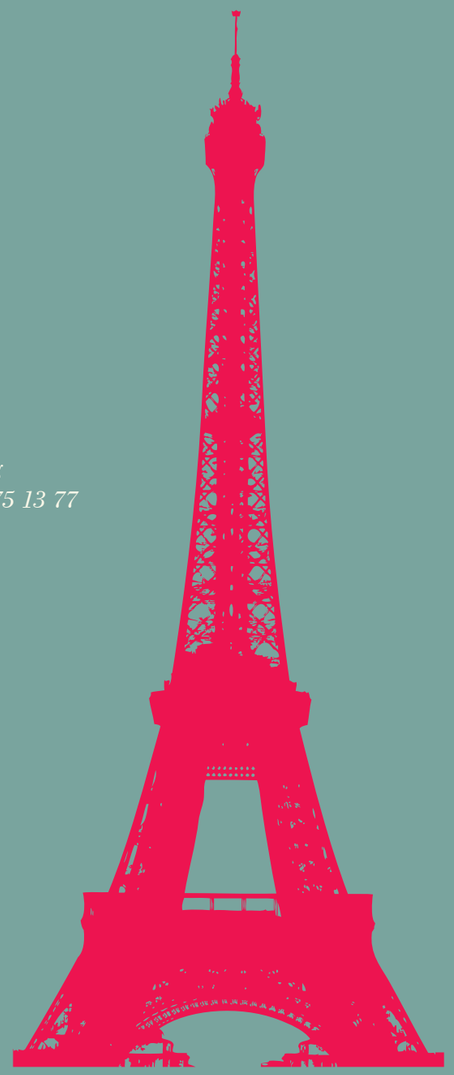


17TH

RENDEZ-VOUS WITH *french* CINEMA

JANUARY 15-19, 2015
PARIS

Performance of French films in foreign markets in 2014

conception: www.athom.fr

uniFrance *films*
Promoting French cinema worldwide

Performance of French films on the international market

KEY FACTS AND FIGURES

111 million admissions*
(up 119% compared to 2013)
Note : in France, French films drew 91.6 million admissions in 2014**

640 million euros in receipts*
(up 114% compared to 2013)

> **91 million admissions*** for majority-French productions **(up 149% compared to 2013)**

> **28.5% of admissions*** for French-language films

> **520 French films released*** in foreign theaters in 2014

> **14 French films drew more than 1 million spectators abroad (compared to 10 in 2013)**

> **New record for ticket sales in China with more than 17 million admissions** recorded for 8 films released

> After a record year in 2012, 2014 was **the second-best year for French cinema on the international marketplace** for more than 20 years

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

2014 Performance

The cinema year on the international scene

Just two years after the record for ticket sales set in 2012, French cinema enjoyed an excellent year in 2014 in abroad theaters, with 111 million admissions recorded, for total receipts of 640 million euros. For the second time in more than two decades, French films sold more than 100 million tickets on the international marketplace, compared to an average of some 80 million admissions over the past 10 years.

Although 2014 was notable for the record performance of Luc Besson's movie *Lucy*, numerous other French productions enjoyed significant success abroad, as illustrated by the 14 French films which registered more than 1 million admissions in 2014 (compared to 10 films in 2013, and 11 in 2012).

Another indicator of the diversity of the Gallic cinema offer: 70 French films totaled more than 100,000 admissions last year, compared to 56 on average since 2000. The fragmentation of ticket sales nonetheless remains limited, with 71% of ticket sales concentrated on the five top titles in the annual ranking.

With 91 million spectators in 2014, admissions for majority-French productions were up by 149% compared to 2013, and accounted for 82% of total admissions last year, higher than the average of 74% over the past 10 years.

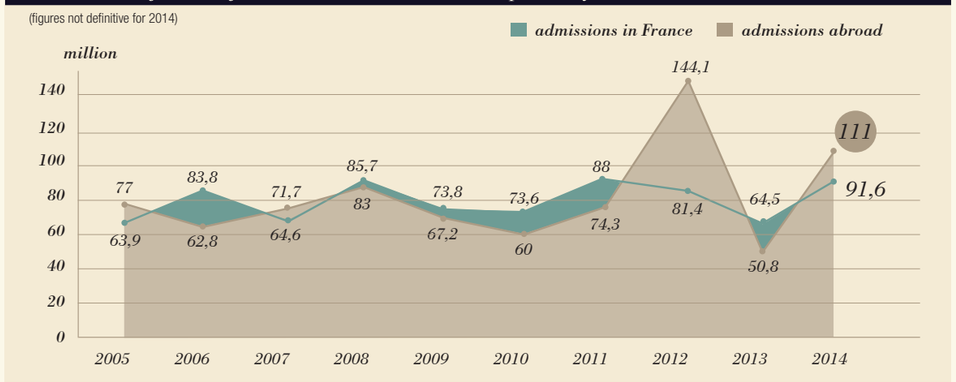
Several observations temper the strong performance in 2014. Firstly, due to the considerable success of the English-language *Lucy*, admissions of French-language films only accounted for 28.5% of overall French cinema admissions in 2014, compared to almost half in the past two years. That said, the number of admissions for French-language films abroad was nonetheless up 26%. The alarming situation in the UK market should also be noted, where French releases are becoming increasingly rare, and on ever-fewer copies. In South Korea, despite some audacious releases on a large number of copies, the results did not live up to expectations. Elsewhere, certain films with strong international potential had a disappointing year, such as *The Young and Prodigious T. S. Spivet*, *Amazonia*, *Blood Ties*, and the EuropaCorp production *Jack and the Cuckoo Clock Heart*.

Among the biggest French hits on the international market in 2014 was *Lucy*, which with nearly 54 million spectators has become the biggest-selling French production worldwide for more than 20 years. There was also the phenomenal domestic hit *Serial (Bad) Weddings*, *Beauty and the Beast*, *Minuscule: Valley of the Lost Ants* from the Futurikon studio, *Belle and Sébastien*, *Superchondriac*, *Nicholas on Holiday*, and *Yves Saint Laurent*.

French films also shone at abroad festivals in 2014. In Cannes, among the 40-odd French productions and coproductions in the selection, the Jury Prize was attributed to *Goodbye to Language*, while the Caméra d'Or went to *Party Girl*. The Palme d'Or was awarded to a minority-French coproduction, *Winter Sleep*. In Toronto, French cinema enjoyed a record year with 41 films in the line-up. Moreover, of the 13 French productions and coproductions among the 83 movies competing for a nomination for the Best Foreign-Language Film Oscar, two French coproductions (*Timbuktu* and *Snow Therapy*) featured among the nine movies on the Academy's shortlist.

In 2014, French films at the international box-office drew 21% more admissions than they did on French soil. **On average over the past 10 years, French movies have generated more ticket sales on the international market than in French theaters.**

Ticket sales of French films in France and abroad in past 10 years



2014 Performance

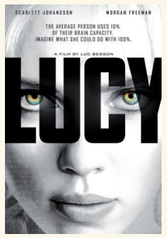
The top films of the year at the international box-office

★ Top 10 majority-French productions abroad in 2014

(figures not definitive)

Rank	Majority-French films	Admissions 2014	Cumulative admissions to 31/12/2014	Receipts 2014 (in €)	Cumulative receipts to 31/12/2014 (in €)
1	*Lucy*	53 560 236	53 560 236	302 793 829	302 793 829
2	*Serial (Bad) Weddings*	6 757 592	6 757 592	50 205 031	50 205 031
3	*Beauty and the Beast*	4 391 250	4 391 250	24 975 377	24 975 377
4	*Grace of Monaco*	3 045 334	3 045 334	18 426 301	18 426 301
5	*Minuscule: Valley of the Lost Ants*	2 007 758	2 026 965	9 650 352	9 734 559
6	*The Family*	1 969 036	10 477 300	7 789 646	56 381 025
7	*Belle and Sébastien*	1 817 658	1 983 238	10 550 236	11 720 402
8	*Nicholas on Holiday*	1 278 370	1 278 370	6 675 212	6 675 212
9	*Superchondriac*	1 071 450	1 071 450	7 725 548	7 725 548
10	*Yves Saint Laurent*	1 020 542	1 020 542	7 200 296	7 200 296

★ Top 5



Lucy has become the biggest hit for a French film in abroad theaters, with 53.6 million spectators in 60 territories, including 15.7 million in the United States and English-speaking Canada, but also 7 million in China, and 3.5 million in both Mexico and in Russia.

Serial (Bad) Weddings by Philippe de Chauveron was the biggest French-language hit of the year, with 6.8 million admissions registered to the end of 2014 in 25 territories. With 3.7 million ticket sales in Germany, the film was No. 3 at the annual box-office among films of all nationalities, and received a Goldene Leinwand for its performance.

Beauty and the Beast by Christophe Gans drew 810,000 spectators in Japan, making it the top French film of the year in this territory. The movie was also a big hit in Italy (800,000 admissions), Russia (645,000 admissions), as well as China and Brazil, with more than 500,000 admissions.

Grace of Monaco by Olivier Dahan drew a total of 3 million admissions across some 30 territories. The film was a particular hit in Asia, with 800,000 admissions in China and 550,000 in Japan, and also sold more than 350,000 tickets in Italy.

Minuscule: Valley of the Lost Ants was the most widely-seen French animation in the world in 2014, with 2 million spectators, including 810,000 in China and more than 200,000 in Russian and Polish theaters.

2014 Performance

Some other successes

Belle and Sébastien enjoyed considerable success in Italy in 2014. With 1.2 million admissions, it was the biggest French hit of the year, ahead of *Lucy* and *Beauty and the Beast*.

With 1.3 million admissions across 15 territories, *Nicholas on Holiday* is one of the biggest hits of 2014, clocking 620,000 spectators in Poland, the biggest French hit there since *Intouchables*.

Another success among French comedies last year was *Superchondriac*, which drew 1.1 million spectators, mainly in European markets, with 310,000 admissions in Belgium, 238,000 in Germany, and 146,000 in Italy.

Yves Saint Laurent also features among the million-selling French films abroad last year, with more than 100,000 admissions registered in Germany, in Italy and Japan, and another 90,000 in the United States and English-speaking Canada.

Me, Myself and Mum totaled 630,000 admissions on the international marketplace. Guillaume Gallienne's film won over Spanish audiences, (120,000 admissions), and also racked up 60,000 admissions in Brazil, 50,000 in Mexico, and 20,000 in Israel.

Attila Marcel was the French surprise of the year in South Korea, with 140,000 tickets sold.

Other strong performances were noted in 2014, such as *Samba* in the Netherlands (more than 150,000 admissions), *On the Way to School* in Japan (90,000 admissions), and in Russia, *Babysitting* (200,000 admissions) and *Sous les jupes des filles* (40,000 admissions).

Several films also saw their good domestic performance echoed in abroad theaters. *On My Way* by Emmanuelle Bercot, with 410,000 admissions in France, drew more than 310,000 spectators in foreign markets, including more than 50,000 in both the Netherlands and Germany. *Stranger by the Lake* (120,000 admissions in France) found an audience in America (40,000 admissions) and Mexico (33,000), contributing to its total of 200,000 spectators abroad.

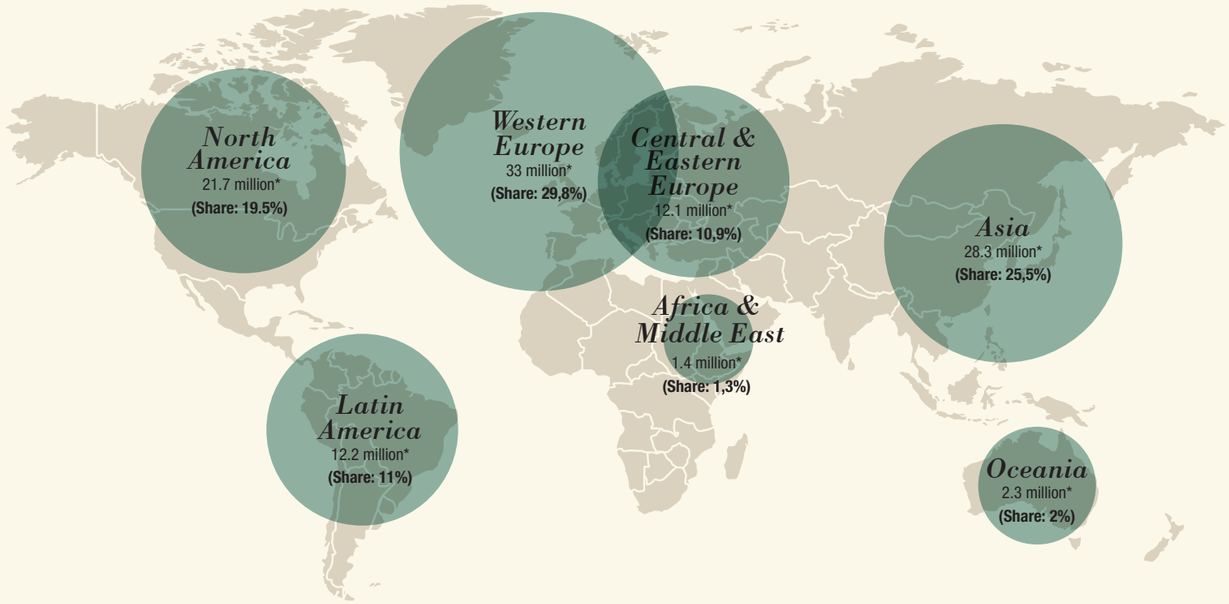
After the success of last year, 2015 should see French cinema confirm its good performance in international theaters. Among upcoming films are several highly-anticipated animations including *Evolution Man*, *The Little Prince* and *Mune, le gardien de la lune*. With *Taken 3*, the EuropaCorp franchise created in 2008 comes to an end. After a huge success in France, *La Famille Bélier* will begin its international roll-out. Other films to watch include the new pictures from Jacques Audiard (*Erran*), Jacques Perrin (*Seasons*), and Jean-Jacques Annaud (*Wolf Totem*), and also *The Valley of Love* by Guillaume Nicloux and *The Diary of a Chambermaid* by Benoit Jacquot.

2014 Performance

Geographical breakdown of French film admissions abroad

Rank	Territory	Admissions 2014	Receipts 2014 (in €)*
1	US & English-speaking Canada	20 441 000 ↗ +169%	123 013 000
2	China	17 354 000 ↗ +234%	75 798 000
3	Germany	8 637 000 ↗ +113%	63 307 000
4	Russia	6 946 000 ↗ +150%	33 007 000
5	Italy	6 143 000 ↗ +57%	36 039 000

*Figures not definitive



BOX-OFFICE INFORMATION

Serial (Bad) Weddings No 1 at the annual box-office in **Switzerland**, No 2 in **Austria** and No 3 in **Germany**, among all nationalities of film

Beauty and the Beast No 1 at the **Japanese** box-office for its second weekend on release

Belle and Sébastien No 1 at the **Italian** box-office in its second week

Astérix: Le Domaine des dieux and **Babysitting** in the top 5 in **Russia** on the week of their release

500,000 admissions in two weeks for **Serial (Bad) Weddings** in **Spain** to the end of 2014

Nicholas on Holiday at the top of the **Polish** box-office in its second week, the biggest French hit since *Intouchables*

Samba No 1 at the box-office in **French-speaking Switzerland** on its second week on release

Lucy No 2 film of the year in **Taiwan** and **Portugal**, best French performance in 20 years in **Russia**, **Turkey**, **China**, **Colombia**, **Romania**, **Brazil**, **Mexico**, etc.

Attila Marcel 7th place at the **South Korean** box-office for its second weekend on screens

- With a total of 33 million admissions, Western Europe accounted for nearly 30% of all international ticket sales for French films in 2014. It was a especially good year in Germany (8.6 million admissions) thanks to *Serial (Bad) Weddings*, and in Italy (6.1 million admissions) with *Belle and Sébastien* and *Beauty and the Beast*. Western Europe remains by far the region that is most receptive to French-language films, with 54% of spectators registered for these films.

- For the second consecutive year, Asia was ahead of North America, becoming the second biggest export region for French cinema. One can note the spectacular growth in ticket sales in China, with 17.4 million admissions last year compared to 5.2m in 2013. Buoyed by this new record, the country cemented its key position for the international reach of French cinema abroad. It was also a historic year in Vietnam, where Gallic cinema for the first time crossed the threshold of 500,000 admissions, notably thanks to *Lucy* and *Beauty and the Beast*.

- North America accounted for 21.7 million ticket sales for French films, including more than 16 million for *Lucy*. The United States and English-speaking Canada remained the leading export territory for French cinema with 20.4 million admissions in 2014. Quebec also registered a very good year with 1.2 million admissions, including 160,000 for *Serial (Bad) Weddings*.

- It was a good year in Latin America, which accounted for 11% of total admissions for French films abroad. Mexico was the leading country in the region, with 5.4 million admissions. Brazil posted strong growth, approaching 4 million admissions, including 1.8 million for *Lucy* and more than 510,000 for *Beauty and the Beast*. More than 1 million spectators were also recorded in Colombia.

- *Lucy* also dominated the ranking of French films in Central and Eastern Europe, with more than 5 million admissions for the EuropaCorp production, out of a total of 12.1 million admissions across the region. One can also note the remarkable performance of *Nicholas on Holiday* in Poland, and of *Beauty and the Beast* in Russia (more than 600,000 admissions respectively).

- In Oceania, the ranking of French films is dominated by films in the English language like *Lucy* (1.4 million admissions) and *Grace of Monaco* (180,000 admissions). Standout French-language films in Australia included *The Gilded Cage* (60,000 admissions), *Yves Saint Laurent* (37,000) and *The Past* (28,000).

*Figures not defitive, estimates by UniFrance films