

19<sup>th</sup> RENDEZ-VOUS WITH

# FRENCH CINEMA

PARIS / JANUARY 12 - 16 2017

PERFORMANCE  
OF FRENCH FILMS  
IN FOREIGN MARKETS  
IN 2016

## 2016 FIGURES

# THE PERFORMANCE OF FRENCH FILMS IN FOREIGN MARKETS

## KEY FIGURES AND TRENDS

**34**  
**MILLION**  
**ADMISSIONS\***  
(DOWN 69% COMPARED  
TO 2015)

Note: in France, French films drew  
75.2 million admissions in 2016\*\*

**230**  
**MILLION**  
**EUROS**  
**IN RECEIPTS\***  
(DOWN 63% COMPARED  
TO 2015)

## 2016 SAW FRENCH CINEMA TICKET SALES SLUMP WORLDWIDE:

- **The first year with fewer than 50 million admissions for more than 10 years**
- **Half as many admissions abroad as in France**
  - ▶ **23 million admissions\*** for majority-French productions (down 77% compared to 2015)
  - ▶ **22 million admissions\*** for French-language films (down 52% compared to 2015)
  - ▶ **540 French films released\*** in foreign theaters (down 8% compared to 2015)
  - ▶ **5 French films exceeded 1 million admissions\*\*\*** (compared to 10 in 2015)
  - ▶ **64% of admissions\*\*\*** for French-language films, **a 10-year high**
  - ▶ **Western Europe became the leading market for French films in 2016**, accounting for almost 50% of all admissions\*\*\*, ahead of North America and Asia
  - ▶ **The United States once again the top country for export of French films in 2016.** In China, admissions for French films tumbled from 14 million to 1 million

\* 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

# A YEAR IN FRENCH CINEMA ON THE INTERNATIONAL MARKETPLACE

In 2016, French films attracted 34 million spectators and generated 230 million euros in box-office receipts in foreign theaters. After attracting more than 111 million admissions in 2015, French cinema fell back significantly in 2016, recording its weakest performance in more than a decade.

The steep slide in admissions in 2016 can be explained by the absence of any huge hits, like *Taken 3* (44 million admissions in 2015). In fact, the number of films on release was equivalent to the average over recent years, but only two majority-French films (*The Little Prince* and *Shut In*) crossed the threshold of 1 million spectators last year, compared to 9 in 2015.

One direct consequence of this absence of any standout titles is that the degree of concentration of admissions is the lowest recorded since the 2000s: the five biggest hits in 2016 accounted for only 28.3% of total admissions for French cinema in foreign theaters, compared to 70.5% in 2015. Another noteworthy consequence is that French-language films sold 22 million tickets abroad in 2016, or almost 64% of total admissions for the period, the highest proportion in at least 15 years, and far higher than the 10-year average of 43.6%.

This dispersion of admissions allowed certain local successes to emerge and put the spotlight on some French-language films

in the annual ranking, such as the surprise performance of *The Sense of Wonder* and *The Student and Mister Henri* in German theaters, which both made the top 10 for the year. It also explains the impressive continued performance of the already historic *Little Prince*, which, after an exceptional 2015 with more than 15 million admissions, pursued its international roll-out into a second year. With an additional 3 million spectators in some 40 territories, it became the biggest hit of 2016 for a French production and the most widely-seen animation abroad.

The rest of the top 10 once again underlines the strength of the diversity of French production in foreign markets. The English-language thriller *Shut In* in second place and the documentary *Seasons*, 6<sup>th</sup> French film of the year, both illustrate the vitality of films in varying genres on the international market\*. French comedy was not left out in 2016, with the notable performance of *The New Adventures of Aladdin* and *Up for Love*. Drama found its place in the top 10 through movies

such as *Mustang*, *Chocolat* and *Elle*.

Despite the 2016 figures overall being down, the appeal of French cinema is not in any doubt, as can be seen by the attendance records for the 20<sup>th</sup> Tour de Cine Francés in Mexico (410,000 spectators, up 28% compared to 2015) and the 27<sup>th</sup> edition of the Alliance Française French Film Festival in Australia (168,000 attendees), two events dedicated

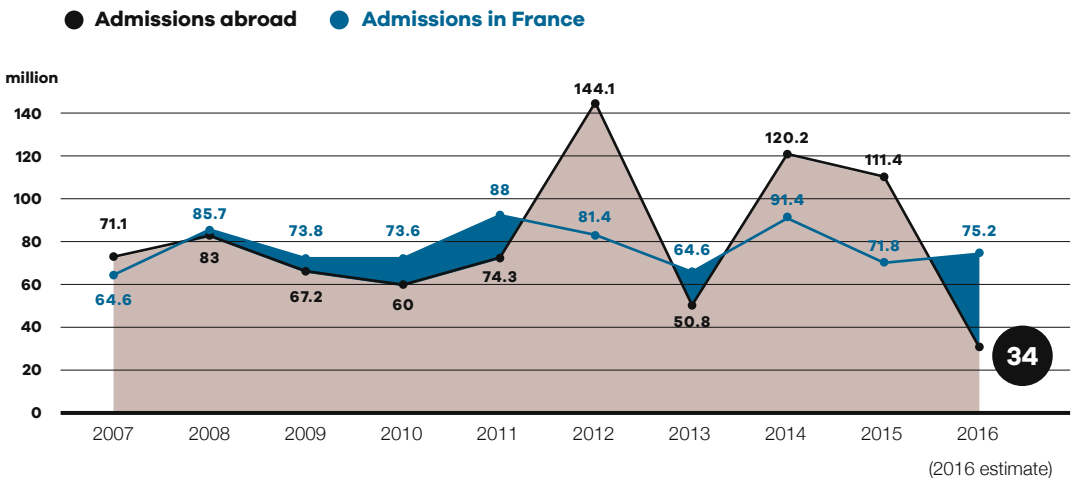
## Second consecutive year on top for *The Little Prince*

★ **Wild Bunch, Pathé and Gaumont** are at the top of the 2016 ranking for sales companies in terms of admissions obtained by their films in foreign markets. **Le Pacte** climbed to 6<sup>th</sup> place, behind **EuropaCorp** and **TF1 Studio**.

★ **On Entertainment** is at the top of the ranking of producers whose films attracted the most admissions abroad thanks to the worldwide success of *The Little Prince*, followed by **EuropaCorp** and **Mandarin Production**.

## 2016 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 ABROAD IN 2016

Films (International sales agent / Producteur)	Admissions 2016* (million)	Cumulative admissions to 31/12/2016*	Receipts 2016* (M€)	Cumulative receipts to 31/12/2016*
1 <i>The Little Prince</i> (Wild Bunch / On Entertainment)	3.1	18.2	29.5	91.7
2 <i>Shut In</i> (EuropaCorp / EuropaCorp)	1.8	-	10	-
3 <i>The Sense of Wonder</i> (TF1 Studio / Camera One & Pulsar Productions)	0.9	0.9	6.1	6.2
4 <i>The New Adventures of Aladdin</i> (Pathé International / 74 Films)	0.8	1.2	3.1	5.6
5 <i>Up for Love</i> (Gaumont / VVZ Production)	0.7	-	3.6	-
6 <i>Seasons</i> (Pathé International / Galatée Films)	0.7	-	5.5	-
7 <i>Mustang</i> (Kinology / CG Cinéma)	0.7	0.9	4.8	6
8 <i>The Student and Mister Henri</i> (StudioCanal / Mandarin Production)	0.6	0.6	4.6	4.8
9 <i>Chocolat</i> (Gaumont / Mandarin Production)	0.6	-	4.1	-
10 <i>Elle</i> (SBS Productions / SBS Productions)	0.5	-	3.6	-

(\*Non-definitive figures)

# TOP 5



In its second year on release, **The Little Prince** continued its impressive run and recorded the best performance of the year for a French production in foreign markets. The movie had already become the most successful French animation ever recorded by UniFrance in 2015, and clocked up a further 3 million admissions in some 40 territories, including 1.5 million in Italy, a record for a French animation in that country.



The second majority-French production garnering more than 1 million spectators abroad in 2016, **Shut In** emerged as the top-selling French film of the year in several foreign territories from its first week of release. These included the United States and English-speaking Canada (817,000 admissions), Mexico (443,000), Colombia (115,000), and Argentina (73,000).



The biggest surprise of the year, **The Sense of Wonder** took third spot on the podium. With more than 683,000 admissions in Germany, the film was the top-performing French film in 2016 in that territory, selling more than twice as many tickets as in France (259,000).



**The New Adventures of Aladdin** took the record for the biggest French-language release ever in China. On nearly 4,000 screens on its release, the film was the biggest French hit of 2016 in China with 663,000 admissions, but this also underlines the difficulty in breaking into this fiercely competitive market.



Another ambassador for French comedy in 2016, **Up for Love** was the biggest French hit of the year in Polish theaters, with more than 185,000 spectators. The film also drew 153,000 admissions in Russia and 114,000 in Italy.

## 2016 FIGURES

## OTHER NOTABLE SUCCESSES



Attracting a total of 729,000 spectators in 11 territories, **Seasons** joins the top 10 best-selling French documentaries as compiled by UniFrance on the international market. It was also the biggest French hit of the year in Japan, with 421,000 spectators.



With 714,000 admissions across more than 30 territories, **Mustang** sold more tickets abroad than in France (570,000). The film proved most popular with European audiences, drawing 126,000 spectators in Spain, 106,000 in Germany, 61,000 in Poland, and 30,000 in Sweden.



**The Student and Mister Henri** was the second biggest French hit of the year in Germany, behind **The Sense of Wonder**. The film recorded 90% of its foreign admissions there (545,000), and had as many spectators in Germany as it did in France.



**Chocolat** stood out in European markets in 2016, with 73,000 spectators in Germany, 63,000 in Italy, 60,000 in French-speaking Switzerland, and 58,000 in Belgium. It was also the biggest French-language success of the year in Brazil with 52,000 spectators.



In 10<sup>th</sup> position among majority-French films in foreign markets, **Elle** attracted 520,000 spectators across 15 territories. The film fared particularly well in the Netherlands (105,000 admissions), where it was the top French film of the year, and also performed well in Spain (142,000) and the United States and English-speaking Canada (101,000).



**Tomorrow** contributed to the success of French documentaries abroad, with almost 477,000 admissions during the period. The film proved especially popular with French-speaking audiences, with 155,000 spectators in Belgium, 97,000 in Switzerland, and 54,000 in Quebec. It also sold more than 50,000 tickets in Germany.

Other noteworthy performances include **Irreplaceable** in Spain (172,000 admissions), **Things to Come** in South Korea (32,000), **The Innocents**, which racked up more than \$1 million in receipts in the United States and English-speaking Canada (126,000 admissions), **The Tuche – The American Dream** in Belgium (327,000), **The Bélier Family** in Australia (122,000), **One Man and His Cow** in Colombia (96,000), and **My King** in Mexico (96,000).

After the fall in admissions in 2016, French cinema in foreign theaters is expected to bounce back in 2017,

notably with the highly-anticipated science fiction movie **Valerian and the City of a Thousand Planets** by Luc Besson, the comedies **R.A.I.D. Special Unit** by Dany Boon and **Knock** starring Omar Sy, **March of the Penguins 2 – The Call** in the documentary genre, **Sahara** for animation, and the English-language action movie **Overdrive** by Antonio Regret. This year will also mark the return of a number of directors who are emblematic of French cinema output on the international stage, including the latest film by Michael Haneke, **Happy End**, **Chacun sa vie** by Claude Lelouch, and **Au revoir là-haut** by Albert Dupontel.



# GEOGRAPHICAL BREAKDOWN OF FRENCH FILM ADMISSIONS

Territory		Admissions 2016*		Receipts 2016* (in €)
1	US & English-speaking Canada	5 529 000	↘ -61%	42 251 000
2	Italy	4 595 000	↘ -15%	26 000 000
3	Germany	3 337 000	↘ -30%	23 656 000
4	Belgium & Luxembourg	2 311 000	↘ -13%	16 145 000
5	Spain	1 997 000	↘ -46%	12 042 000

(\*Non-definitive figures)

## BOX OFFICE HIGHLIGHTS

**Macadam Stories** recorded more admissions in Italy (160,000) than in France (100,000)

**The Sense of Wonder** attracted twice as many spectators in Germany as in France

**Up for Love** was in the top 3 in Poland and Russia on the first week of its release

**One Man and His Cow** in the top 10 movies in Colombia, Quebec and Germany on the week of its release

**The Student and Mister Henri** drew as many spectators in Germany as in France (more than 540,000)

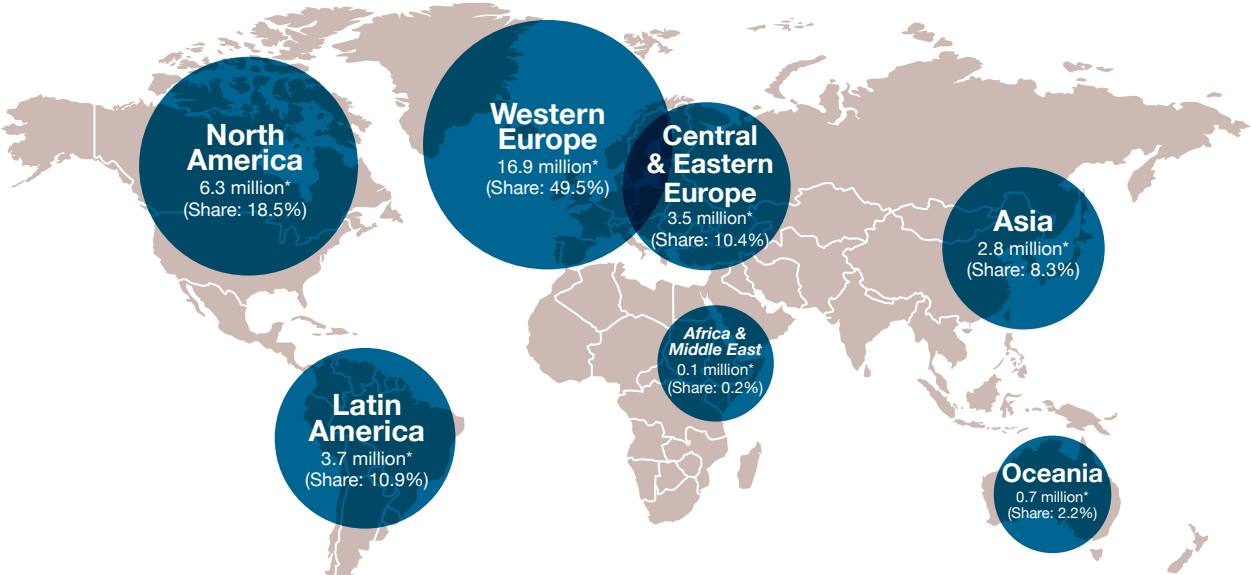
**The Bélier Family** topped the Australian box office on the week of its release

**The Little Prince** sold more than 1.5 million tickets in Italy, the first French animation to cross this barrier

**Seasons** among the top 10 French documentaries in foreign markets in the past 20 years

**Tomorrow** in Quebec: 30 weeks on release and 54,000 spectators

## 2016 FIGURES



- Despite a 39% drop in admissions compared to 2015, **Western Europe** returned to its position as leading export region for French films in 2016. With 16.9 million admissions, the region accounted for almost 50% of total admissions registered during the period. There was also a marked resurgence of activity in some countries that have traditionally shown a taste for French cinema – Italy, Germany, Spain, Belgium (and Luxembourg) – which made up the top 5 last year behind the United States and English-speaking Canada.
- Largely driven by the releases towards the end of the year of **Shut In** and **Miss Sloane**, **North America** rose up to second among export regions for French film in 2016. Of the 6.3 million spectators recorded during the period, Quebec accounted for 676,000, with notably 86,000 admissions for **The Little Prince**, and also some good numbers for **Tomorrow** and **One Man and His Cow**, which completed the podium. With 5.5 million total admissions, the United States and English-speaking Canada once again became the leading export territory for French films in 2016.
- After an exceptional year in 2015, **Latin America** conserved third spot in the rankings, despite an 83% fall in ticket sales (3.7 million admissions). **Shut In** accounted for more than 19% of total admissions, but there were also strong performances for **My King** in Mexico and **One Man and His Cow** in Colombia, which both attracted almost 100,000 spectators.
- Central and Eastern Europe** moved into fourth spot, mainly due to the success of **The Little Prince**, which dominated the ranking of French films in 2016. Other honorable performances also came from **Up for Love** and **Belle & Sebastian: The Adventure Continues**. Accounting for more than 80% of French film admissions in the region in 2016, French-language productions took pride of place, filling the top 10 places in the box-office ranking for the region.
- With fewer than 3 million spectators, **Asia** slipped to fifth place among export regions for French cinema in 2016, in the absence of any standout hits like **Taken 3**, **The Transporter Refueled** or **The Little Prince** in the previous year. As such, **The New Adventures of Aladdin**, the top performing film in the region, did not exceed 1 million spectators. In China, despite the same number of releases as in 2015 (5), admissions for French films crashed more than 93%, and none of those films attained more admissions than in France. One should however note the strong performance of the documentary **Seasons** in Japan (421,000 admissions), ranking it second in the region.
- Oceania** saw admissions fall back almost 65% in 2016. The region accounted for less than 2.5% of global admissions for French cinema over the period. **The Bélier Family** was one movie which did well, clocking 122,000 admissions in Australian theaters.

(\*Non-definitive figures)



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