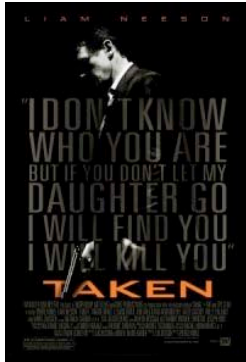


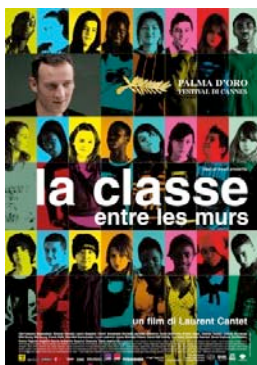
## FRENCH CINEMA ABROAD

### RESULTS FOR 2009 AND THE DECADE

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## RESULTS FOR 2009

In 2009, French films accounted for almost 62 million tickets sold in cinemas abroad. This total will eventually exceed **66 million tickets**, data from some countries is still incomplete at the moment.

	2008	2009*	
Admissions (M)	84	<b>66</b>	-22%
Gross (M!)	421	<b>350</b>	-17%

\* Estimated

	FRENCH LANGUAGE	FOREIGN LANGUAGE
2008	44%	56%
2009	42%	58%

	MAJORITY	MINORITY
2008	85%	15%
2009	90%	10%

→ With a final estimate of **66 million ticket sales**, 2009 is down by about 22% compared to 2008, which was the record year for French cinema around the world. The 2009 results correspond nonetheless to the average results of the decade. On the other hand, French language films dropped even more and are below this average.

→ With **90% of tickets sold by** French-majority productions, the year 2009 was even better than 2008 (84,6%). Increasing significantly for three years, these films represented only 50% of ticket sales in 2006.

→ **Seven of the first ten French language films (see ratio below) obtained better results abroad than in France.** Several genres were represented: auteur films (*Entre les murs*, *Il y a longtemps que je t'aime*, *L'Heure d'été*), an animated film (*La Véritable Histoire du chat botté*) and more commercial films (*Coco avant Chanel* and *Les Deux Mondes*).

→ **The lack of films with a high potential abroad resulted in a decrease in global ticket sales.** In 2008, *Babylon AD*, *Astérix aux jeux olympiques*, *Taken* and *The Transporter 3* represented almost 40 million tickets sold, around the world. In 2009, the success of ***Taken in the USA*** (20 million tickets sold) obviously did not affect admissions elsewhere. *Coco avant Chanel* is the first French language film to sell more than 5 million tickets, but it doesn't make up for the lack of big successes this year.

## **FOCUS ON COUNTRIES**

With 17,5 million tickets sold and a 46% decrease compared to 2008, Western Europe becomes the second market for French cinema, after the American continent. Germany stabilizes at -10%, while Belgium, Spain and the United Kingdom register decreases of -31%, -70% and -71%.

### **The Principal Increases :**



**China** is the real winner of the year, with an impressive change (+418%). The number of releases went from three in 2008 to four in 2009. In addition to the success of *The Transporter 3* (2.4 million tickets sold), those of *Deux Mondes* (1 million) or of *Femmes de l'ombre* (822,000) show this country's great potential, when films can actually be distributed. Digitally equipped cinemas enable a given film to appear in a large number of cinemas. *Les Femmes de l'ombre* were shown on 1,000 screens this year.

#### **French films market share (tickets sold):**

French language: 2008: 170,000 / 2009: 1,9 million

Foreign language: 2008: 840 000 / 2009: 2,4 million

Number of releases: 2008: 4 / 2009: 5



With 2 million tickets sold for French films, sales in **Japan** rose 90% in 2008, which was a very bad year for French cinema in Japan. Several films were very successful: *Coco avant Chanel* (almost 600,000 tickets), *The Transporter 3* (290,000) and also *Je viens avec la pluie* (245,000). All these French-majority productions sold more than the number one French film in 2008 (*Le Scaphandre et le papillon* with its 118,000 tickets) and have allowed sales in Japan to return to a more usual level.

#### **French films market share (tickets sold):**

French language: 2008: 590,000 / 2009: 830,000

Foreign language: 2008: 230,000 / 2009: 560 000

Number of releases: 2008: 30 / 2009 : ≈ 35



With 24 million tickets sold in the year, the United States easily remains the number one foreign market for French cinema. The unprecedented success of *Taken* (20 million tickets sold in total) enabled a 50% increase in sales compared to 2008. *Coco avant Chanel* (850,000 tickets), *Entre les murs* (540,000) or *L'Heure d'été* (250,000) were also notable successes. The number of French language films in American cinemas decreased slightly (19 films in 2009 as compared to 23 in 2008) just like the total sales for French language films (see below). A possible alternative to maintain a strong position lies with IFC, an American distributor that has successfully implemented a new distribution model. IFC releases French films either simultaneously in cinemas and VOD (*Ricky*, *Paris*, *L'Heure d'été*), or VOD only (*La Belle Personne*, *Ca\$h*) and therefore reaches a wide audience.

#### **French films market share (tickets sold):**

French language: 2008 : 3,9 million / 2009 : 2,5 million

Foreign language: 2008 : 13,9 million / 2009 : 21,4 million

Number of releases: 2008 : 37 / 2009 : 30

## The Principal Decreases :



A huge drop, reinforced by the crisis, in **Russia** (- 70% compared to 2008). The number one film, *Arthur et la revanche de Maltazard*, sold 450,000 tickets. In 2008, *The Transporter 3* and *Astérix aux jeux olympiques* sold 1,9 million and 1,7 million tickets. Six films sold more than 100 000 tickets; last year there were twelve.

### **French films market share (tickets sold):**

French language: 2008 : 4 million / 2009 : 1,6 million

Foreign language: 2008 : 3,5 million / 2009 : 300,000

Number of releases: 2008 : 44 / 2009 : 40



**Italy** also saw a large decrease in its ticket sales (-63%). The absence of important releases was a disadvantage. In 2008, six French films sold over 300,000 tickets; there were none in 2009. The number one film of the year, *Coco avant Chanel*, sold 215,000 tickets, followed by *Louise Michel* with 102,000. The decrease in the number of releases along with the weakness of the independent distributors, also played a part in the drop in ticket sales.

### **French films market share (tickets sold):**

Films in French: 2008 : 3 million / 2009 : 956,000

Films in a foreign language: 2008 : 2 million / 2009 : 870,000

Number of releases: 2008 : 36 / 2009 : 28



**Brazil** dropped more than 65% this year. The number one French film, *Entre les murs*, sold 140,000 tickets, and could not compete with *Babylon A.D*, *Chasseurs de dragons* and *The Transporter 3*, released in 2008, all of which sold 250,000 tickets. Brazil is a typical example of a highly fluctuating market, varying as much as 100% from one year to the next. Everything depends on the films on offer. The absence of animated films, generally very successful in Brazil, was also unfavourable for us. Lastly, the decrease in the number of releases this year also explains the decrease in ticket sales.

### **Distribution/dividing of French films' sales:**

Films in French: 2008 : 1 million / 2009 : 450,000

Films in a foreign language: 2008 : 1,1 million / 2009 : 200,000

Number of releases: 2008 : 38 / 2009 : 30

## FOCUS ON FILMS



*Coco avant Chanel* : to this day, the film has sold 5,3 million tickets abroad (five times its sales in France). It is a very big success everywhere it was released. It is the number one French film in the UK (500,000 tickets), Germany (5,500,000), Spain (300,000), Poland (250,000) or Australia (23,000). It also sold 850,000 tickets in the United States (6\$ million) and had exceptional sales in Japan with almost 630,000 tickets.



*Entre les murs* : après avoir enregistré 650 000 entrées en 2008, le film continue sur sa lancée et obtient encore 1,6 million cette année. Ces principaux succès se situent aux USA (540 000 entrées), en Espagne (220 000), en UK (170 000) et au Brésil (140 000). Il totalise 2,2 millions d'entrées depuis le début de son exploitation internationale.



*Bienvenue chez les Ch'tis* contradicts the saying that a specifically national comedy cannot be exported: the film sold 4,2 million tickets in 2008. It sold another 1,6 million in 2009. In Spain, it totalled 570,000 tickets, and part of the 2 million tickets sold in Germany, where it was shown for 39 weeks, over 2008 and 2009.



*Banlieue 13: Ultimatum*: 300,000 tickets sold in Russia, second best result for a French film this year. The film sold 500,000 tickets in South Korea last April.



*La Véritable histoire du chat botté*: A big hit in Poland, a country that particularly appreciates French animation films, where the film sold 600,000 tickets. It also sold 550,000 tickets in Mexico.



*LOL*: After having sold 100,000 tickets in Spain, it sold 130,000 tickets in Germany.



*Mesrine, l'instinct de mort*: A hit in the UK, with 125,000 tickets sold to this day

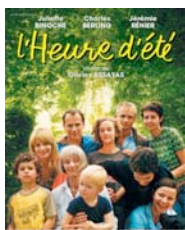




*Vertige*: In South Korea, this horror film, which went unnoticed in France, sold 110,000 tickets.



In Germany, *Le premier jour du reste de ta vie* and *Le code a changé* sold respectively 110,000 and 80,000 tickets.



*L'Heure d'été*: 240,000 tickets sold in the USA for this film that was released at the end of May. It is the number three French language film in the USA, after *Coco avant Chanel* and *Entre les murs*.



*Séraphine*: in the USA, the film has just exceeded 100,000 tickets sold.



*Arthur le la revanche de Maltazard*: 200,000 tickets sold in Germany in three weeks and in Belgium, and 450,000 in Russia. The first *Arthur* sold 10 million tickets abroad. The film will continue to be released until March 2010.



*Le petit Nicolas* is a great success in French-speaking countries, with 230,000 tickets sold in Belgium with only 30 copies, it took the lead of French films this year. Similar results in Switzerland, where it sold 130,000 tickets with 12 copies. Until now however, its greatest success is in Poland, where Laurent Tirard's film sold 400,000 tickets.



China, where only a handful of films manage to be released in cinemas, has done honour to two French films. For the first time, a French language film, *Les Deux Mondes* reached one million tickets sold. *Les Femmes de l'ombre* sold, a few weeks later, 820,000 tickets and confirms this country's enormous potential

TOP 10 / 2009 - FRENCH LANGUAGE FILMS, END OF NOVEMBER 2009

RANK	TITLE	TICKETS SOLD abroad 2009	GROSS abroad 2009	TOTAL TICKETS SOLD abroad	TOTAL GROSS abroad	TICKETS FRANCE	RATIO	NUMBER of countries 2009	TOTAL NUMBER of countries
1	Coco avant Chanel	5 303 754	28 876 049	5 303 754	28 876 049	1 030 096	5,2	41	41
2	Bienvenue chez les Ch'tis	1 645 040	9 783 352	6 105 290	37 252 416	20 479 826	0,3	17	23
3	Entre les murs	1 584 610	8 492 250	2 242 097	11 263 440	1 612 356	1,4	29	35
4	La Véritable histoire du chat botté	1 170 936	3 429 671	1 170 936	3 429 671	312 957	3,7	9	9
5	Les Deux Mondes	1 015 877	2 788 673	1 291 088	4 097 964	412 745	3,1	1	4
6	Les Femmes de l'ombre	906 446	2 654 208	1 013 185	3 325 072	865 650	1,2	5	12
7	Banlieue 13 - Ultimatum	837 373	3 381 659	837 373	3 381 659	1 106 804	0,8	6	6
8	Il y a longtemps que je t'aime	560 252	2 799 460	1 595 370	8 927 685	992 053	1,6	16	23
9	L'Heure d'été	520 927	2 521 501	648 753	3 325 698	407 534	1,6	13	18
10	LOL	434 801	2 747 872	434 801	2 747 872	3 648 638	0,1	6	6

TOP 10 / 2009 - ENGLISH LANGUAGE FILMS, END OF NOVEMBER 2009

RANK	TITLE	TICKETS SOLD abroad 2009	GROSS abroad 2009	TOTAL TICKETS sold abroad	TOTAL GROSS abroad	TICKETS FRANCE	RATIO	NUMBER of countries 2009	TOTAL NUMBER of countries
1	Taken	22 190 900	121 422 583	31 328 574	121 785 922	1 018 518	30,8	19	53
2	Le Transporteur 3	7 354 335	33 614 609	16 426 407	77 284 648	1 430 308	11,5	33	48
3	The Duchess	971 157	4 830 283	4 371 157	21 839 192	240 804	18,2	21	14
4	Chéri	785 634	4 216 437	785 634	4 216 437	185 518	4,2	14	8
5	Le Secret de Moonacre	691 578	2 925 372	691 578	2 925 372	84 750	8,2	8	8
6	Antichrist	626 676	3 498 136	626 676	3 498 136	144 764	4,3	17	17
7	Igor	494 468	1 174 168	4 155 799	21 057 351	192 673	21,6	7	7
8	Je viens avec la pluie	458 251	3 237 735	458 251	3 237 735	PAS SORTI	-	2	2
9	Dorothy	350 119	911 373	350 119	911 373	131 146	2,7	3	3
	Les Citronniers	332 671	1 621 985	668 087	3 524 001	296 592	2,3	12	22
	Le Ruban blanc	308 423	1 999 193	308 423	1 999 193	568 210	0,5	7	7
	Il Divo	209 866	1 251 215	250 760	1 524 319	128 942	1,9	12	13
10	Looking for Eric	197 010	1 348 586	197 010	1 348 586	504 647	0,4	9	9

<b>AWARDS WON BY FRENCH FILMS IN MAJOR INTERNATIONAL FESTIVALS IN 2009</b>
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2009 was a particularly good year as for awards :

**59th Berlin International Film Festival**

Silver Bear for Best Actor: Sotigui Kouyaté in *London River*

**63<sup>rd</sup> Cannes International Film Festival**

Grand prix of the Jury: *Un prophète* by Jacques Audiard

Award for Best Actress: Charlotte Gainsbourg in *Antichrist*

Special Career Award: Alain Resnais for *Les Herbes folles*

**BAFTA**

Award for Best Foreign Film: *Il y a longtemps que je t'aime* by Philippe Claudel

**European Film Awards**

Award for Best Actor: Tahar Rahim in *Un prophète*

Award for Best Animated Film: *Mia et le Migou* by Jacques-Rémy Girerd

**Sundance Festival**

**Special Award of the Jury:** *Louise Michel* by Benoit Délepine and Gustave Kervern

**Durban International Festival**

Award for Best Director: Philippe Lioret for *Welcome*

Award for Best Actor: Firat Ayverdi in *Welcome*

**33rd Montreal Film of the World Festival**

Grand prix des Amériques: *Liberté* by Tony Gatlif

Award for Best Script: *Je suis heureux que ma mère soit vivante* by Claude and Nathan Miller

Zénith d'or for Best First Fiction Feature Film: *Je te mangerais* by Sophie Laloy

**57th San Sebastian International Film Festival**

Special Award of the Jury: *Le Refuge* by François Ozon

**53rd London Film Festival**

Award for Best Film: *Un prophète* by Jacques Audiard

**22nd Tokyo International Film Festival**

Award for Best Actress: Julie Gayet for *8 fois debout*

**31st Cairo International Film Festival**

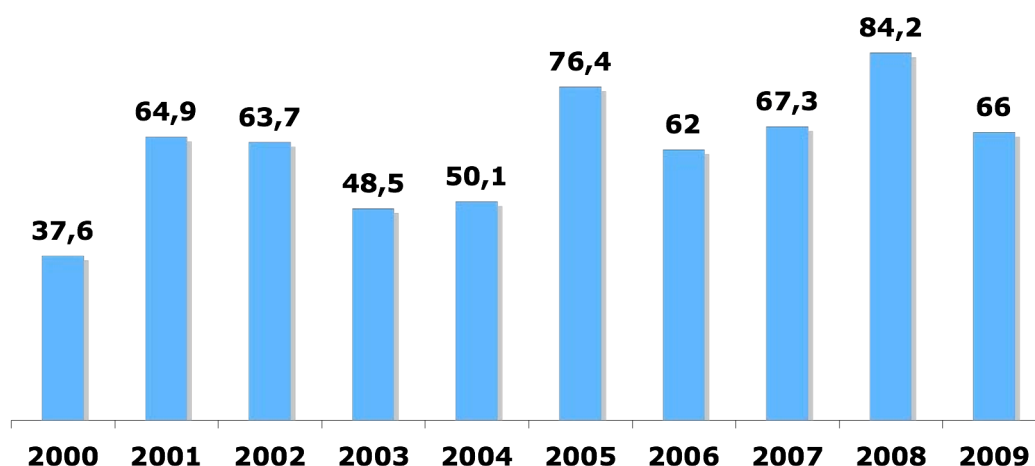
Pyramid for Best Director: Mona Achache for the film *Le Hérisson*

Pyramid Special Jury *Le Hérisson*

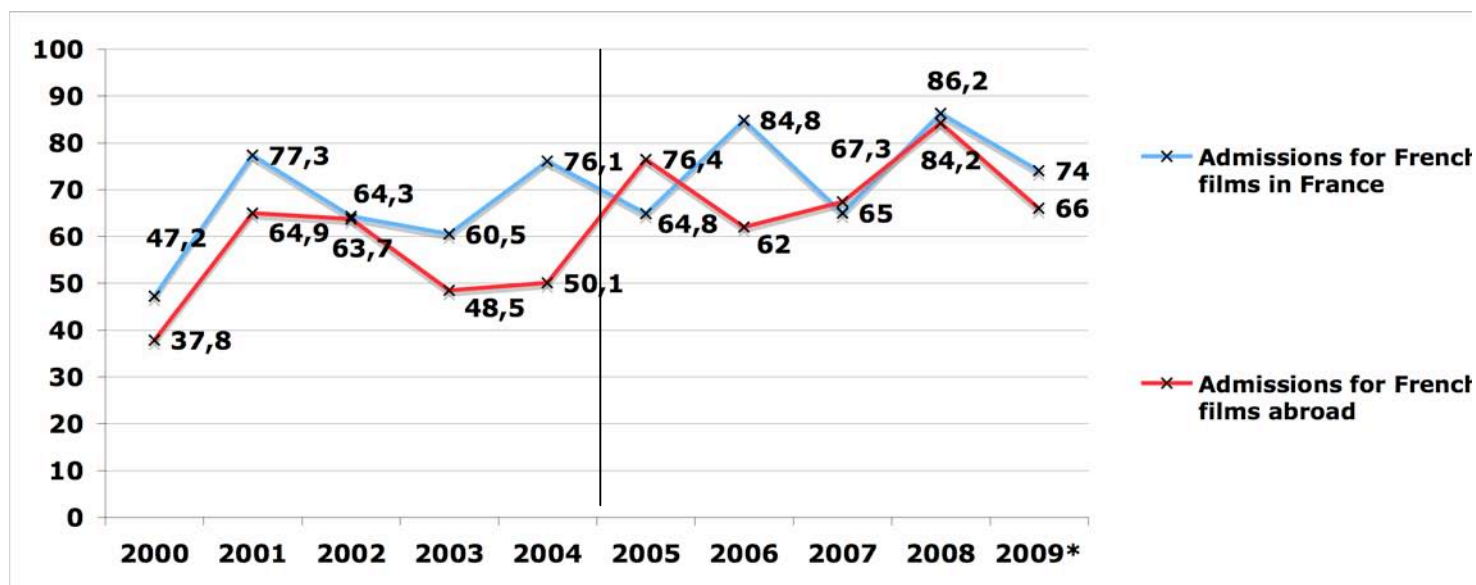


## A DECADE OF FRENCH CINEMA

### Admissions abroad



### Evolution of ticket sales and comparison of French films in France and abroad



The charts above show the irregular evolution of ticket sales, both in France and abroad, proving that everything depends on the attractiveness of the proposed films. In 2000, despite the success of *Taxi 2*, number one French film of the year both in France and abroad, ticket sales stagnated below 50 million, due to the relatively low number of films attractive for the audiences. **In spite of evolutions in taste and in film offerings -- and an important decrease in ticket sales in 2009, the change in ticket sales abroad for this decade is positive by 75%.** 2008 was even a record year for ticket sales since Unifrance has been gathering data and in the context of a general tendency for increasing admissions.

With release dates abroad more and more close to the release dates in France, in particular for English language films, French films have followed the same trend for three years now both in France and abroad. Nevertheless, after two years of almost identical results, the gap increased somewhat in 2009. There are two main reasons for this situation: on one hand, there were few blockbusters this year, and the less commercial films stay on the international markets longer in general, causing a shift in ticket sales. On the other hand, many hits in France, this year, were not successful abroad. That is the case for films like *Coco*, *Neuilly sa mère!* *Safari* or *La Première étoile*.

	AVERAGE 2000-2004 ( millions of tickets)	AVERAGE 2005-2009 ( millions of tickets)	EVOLUTION
French films in France	65	75	+15%
French films abroad	53	71	<b>+34%</b>

→ **AVERAGE TICKET SALES ABROAD DURING THIS DECADE: 62 MILLION**

The evolution of ticket sales is clearer when the decade is divided into two periods. During the first period (2000 to 2004) the average ticket sales abroad were 53 million. **With an average of 71 million tickets sold during the second period (2005 to 2009), the change is positive by 34%, which shows an obvious increase in ticket sales for French films abroad during these ten years.** The evolution of French cinema abroad is thus greater than in the French market, where the change in ticket sales between the two periods is +15%. **2009 results with 66 millions tickets sold are also higher than the decade's average.**

#### **TOP 20 FRENCH LANGUAGE FILMS THESE LAST 10 YEARS**

RANK	TITLE	ADMISSIONS
1	Le Fabuleux Destin d'Amélie Poulain	23 115 858
2	La Marche de l'empereur	19 962 345
3	Astérix et Obélix, Mission Cléopâtre	10 212 943
4	Astérix aux Jeux olympiques	9 404 403
5	Le Pacte des loups	7 419 375
6	Bienvenue chez les Ch'tis	6 105 290
7	La Môme	6 064 512
8	Les Rivières pourpres	5 996 128
9	Coco avant Chanel	5 303 754
10	Les Choristes	5 289 122
11	Taxi 4	5 269 932
12	Taxi 2	5 162 483
13	Un long dimanche de fiançailles	4 699 445
14	Le Peuple migrateur	4 602 435
15	Le Placard	4 474 159
16	8 femmes	4 357 842
17	Les Rivières pourpres 2 - Les anges de l'	4 249 250
18	Taxi 3	3 944 882
19	L'Auberge espagnole	2 737 364
20	Astérix et les Vikings	2 696 083

### TOP 20 FILMS ALL LANGUAGES THESE LAST 10 YEARS

RANK	TITLE	ADMISSIONS
1	Taken	31 328 574
2	Le Fabuleux Destin d'Amélie Poulain	23 115 858
3	La Marche de l'empereur	19 962 345
4	Le Pianiste	17 228 188
5	Le Transporteur 3	16 458 536
6	Le Transporteur 2	12 714 103
7	Le Baiser mortel du dragon	12 183 035
8	Babylon A.D.	10 515 396
9	Arthur et les Minimoys	10 280 158
10	Astérix et Obélix, Mission Cléopâtre	10 212 943
11	Astérix aux Jeux olympiques	9 404 403
12	Le Transporteur	7 754 999
13	Le Pacte des loups	7 419 375
14	La Neuvième Porte	6 879 516
15	Danny the Dog	6 618 629
16	Bienvenue chez les Ch'tis	6 105 290
17	La Môme	6 064 512
18	Les Rivières pourpres	5 996 128
19	Deux frères	5 963 494
20	Coco avant Chanel	5 303 754

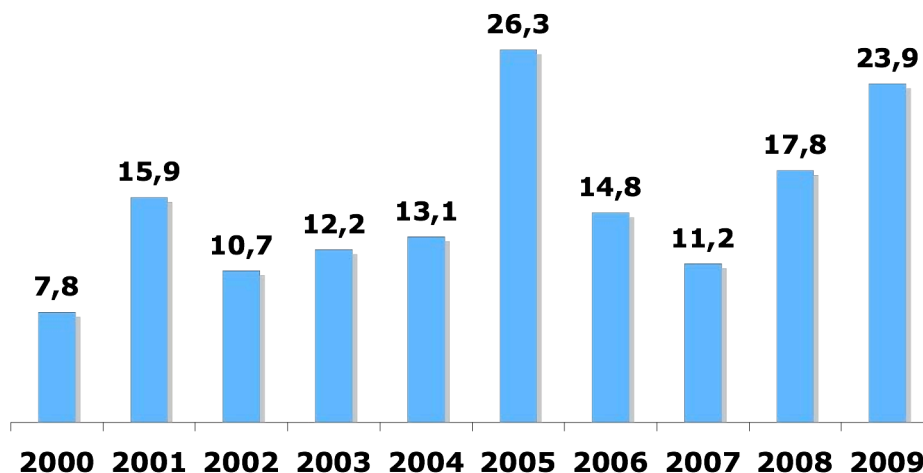
### FILMS 2009

During these ten years, French cinema had great success abroad. That is the case with *Le Fabuleux Destin d'Amélie Poulain*, number one French language film of the decade, with 23 million tickets sold, and is in first place for French films since Unifrance has been collecting data.

*Taken*, released in 2008 and 2009 around the world, is in first place for this decade, regardless of language, with 31 million tickets sold. However *The Fifth Element* with its 35 million tickets sold, is first in the *all time* ranking. It is important to notice that seven films in the “all languages” top 20 are EuropaCorp films.

## A DECADE OF FRENCH FILMS... IN THE UNITED STATES

### Admissions for French films



2005 is the turning point for this decade in the United States. For the first time, French films exceeded 20 million tickets sold. This peak was principally due to the release of *La Marche de l'Empereur*, *Le Transporteur 2* and *Danny the Dog*, all entirely French. 2009 achieved the same result without breaking this record however.

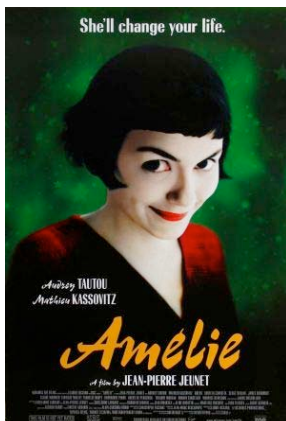
### A Few Memorable Moments

#### The increasing importance of the New York French Film Festival



Created in 1996, the Rendez-vous with French Cinema Today, the first French film festival in the USA, expanded rapidly at the beginning of this decade to become a real launching ramp for films, ten days of sold out screenings. *La Môme* and *Ne Le dis a personne* are just two examples of big commercial successes that

American distributors discovered at the Rendez-vous.



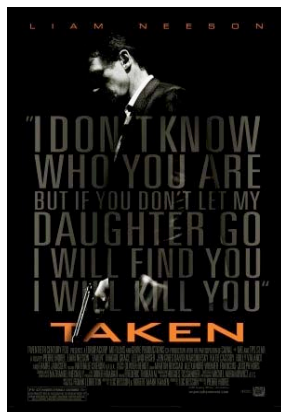
On 2 November 2001, *Le Fabuleux Destin d'Amélie Poulain* by Jean-Pierre Jeunet was released in 3 Miramax cinemas. Thanks to an exceptional average per copy, the number of copies was later increased of 303 copies. At the end of its exploitation, the film had sold 5,5 million tickets (\$33 million) and became the greatest success for a French language film in the United States. It was also the third biggest success in a foreign language in this country, after *Crouching Tiger, Hidden Dragon* and *La Vita e Bella*. The film received five Oscar nominations and made Audrey Tautou famous all around the world. Today it is still the biggest success among French language films in the world.



On 24 June 2005, after having re-edited the film for the American market, Warner Independent released *La Marche de l'empereur* in 4 cinemas. The film sold over 21,000 tickets and the number of cinemas was gradually extended to 2,500, the equivalent of an American *blockbuster*. The film's total tickets sales nearly amounted to 13 million in the United States (\$77 million). Today it is still the second greatest success for a documentary film, after *Fahrenheit 9/11* by Michael Moore. It also won the Oscar for Best Documentary Film.



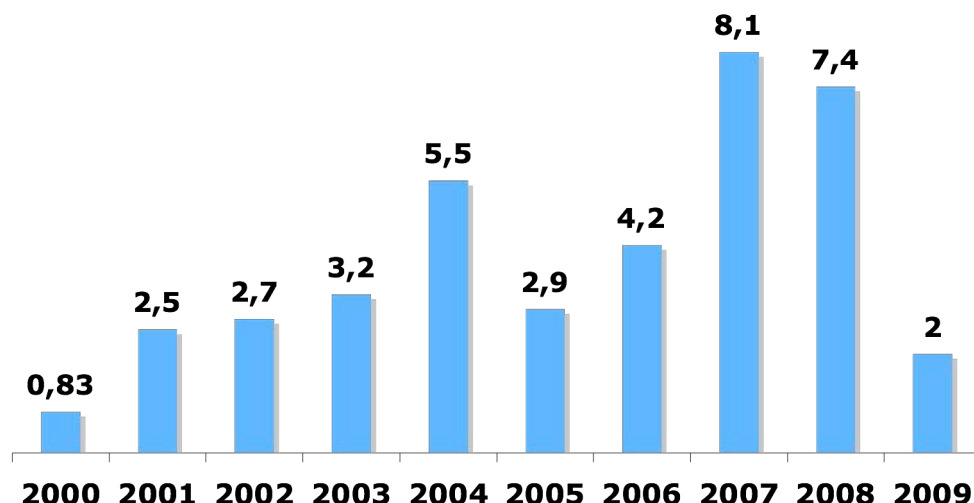
With an Oscar for Best Actress in 2008 for *La Môme*, Marion Cotillard became the first French actress to win this prestigious award for a French language film. An incredible year for the actress and the film, which concluded a fantastic international career (6 million tickets sold) and an American career (1,6 million tickets sold, \$10 million).



On 30 January 2009, Fox released *Taken* during the Super Bowl week-end, a historically bad time to do so, almost a year after its release in France. With a gross of \$25 million, the film was box-office number-one. Excellent word of mouth helped stabilize sales for several weeks, and the film ended its career with \$145 million (21 million tickets sold). That is a record for a French film and a difficult one to break. It was the high point of EuropaCorp's strategy to become a big player on the international scene.

## A DECADE OF FRENCH FILMS... IN RUSSIA

### Admissions for French films



This decade saw Russia's growing importance. The increase in ticket sales can be principally explained by an increase in the number of cinemas – practically non-existent only a few years ago – helped by the economic boom. Russia is gradually catching up and multiplexes are appearing in big cities, equipped for digital projection. The recent crisis, however, has disturbed the market, partly explaining the important decrease in ticket sales in 2009.

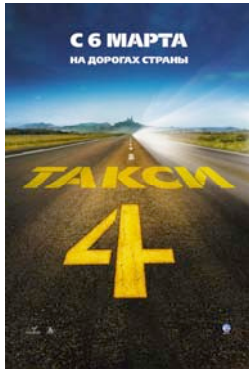
### A Few Memorable Moments

#### Organizing the festival “French Cinema Today”



In 2000, faced with a growing market, it was vital to launch this series of French film previews even though distribution was under-developed, in order to be present and be able to accompany the industry's growth by being there physically. Conscious of the fact that the question of selling new French films was no longer so crucial, but that, on the other hand, the promotion of these films when releases was still difficult, Unifrance and the French Embassy decided to help the spectators who pay the highest prices for tickets, that is help the distributors. This is the crucial point in the continuing work by the Russian distributors, Unifrance and the French Embassy in Russia — the showing of film's in cinemas has, for three quarters of the 20<sup>th</sup> century, ensured the promotion of French cinema, and beyond that, an image of France in general and of its capital in particular.





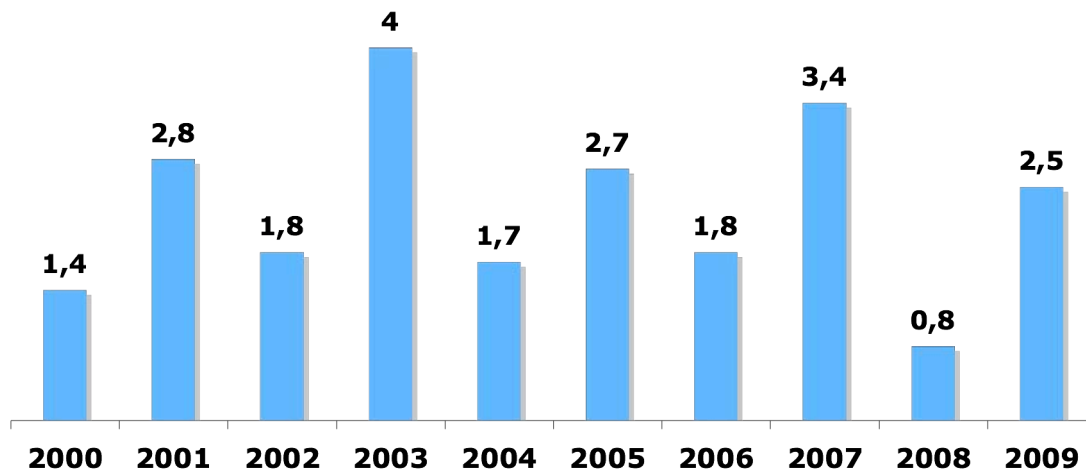
The *Taxi* films were a high point for French cinema in Russia. In 2001, *Taxi 2* was the most seen French film since the Perestroika, with 575,000 tickets sold and proved the great potential of this country that is beginning to welcome our films. In 2003, *Taxi 3* did even better, with 1,3 million tickets, followed by *Taxi 4* in 2007 and its 3 million tickets sold, a record for the period.



In 2002, *Astérix et Obélix, mission Cléopâtre* was the number one French film of the year with 606,000 tickets sold. A remarkable result for that time, higher than *Taxi 2* one year before. Thanks to the growing number of cinemas, *Astérix aux Jeux Olympiques* sold even more in 2008 with 1,7 million spectators.

## A DECADE OF FRENCH FILMS... IN JAPAN

### Admissions for French films



### Quelques moments mémorables

#### La transformation du festival de films français au Japon



The Unifrance festival in Japan has existed since 1993. It was created by Daniel Toscan du Plantier in Yokohama, a harbour town close to Tokyo, chosen for its pleasant location near the sea and Unifrance's policy at that time which consisted in not going to capital cities. The festival took place in June and became an important event in the city's cultural calendar. In 2006, exporters and distributors expressed their wish to change the festival's date, because the month of June immediately follows the Cannes festival and market, which penalized transactions because the new films had already been presented there. The city of Yokohama wanted to hold the festival in June and refused the proposed change to March, leading to its move to Tokyo, which coincided with Unifrance's new policy of going to the places where spectators see films, meaning multiplexes in capital cities.



On 27 January 2001, *Les Rivières Pourpres* was released with 262 copies. The film was an immediate success and finished its career with more than a million tickets sold. Today, it is still the best result of the decade for a French language film, which accounts for Mathieu Kassovitz's wide spread fame in Asia.



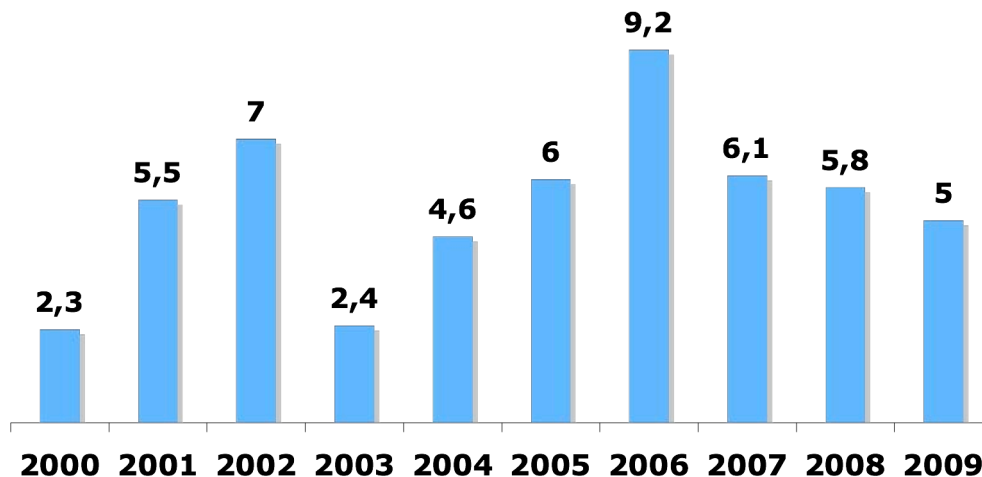
On 15 February 2003, *Le Pianiste*, a French majority production, was released in Japan. It had already been released in major countries, including France, United Kingdom and the United States. The film was preceded by an enormous buzz and a Palme d'Or as well as seven nominations for the Oscars. The film became the greatest success for a French film in Japan with 2,5 million spectators.



Released on 18 September 2009, *Coco avant Chanel* had all the ingredients to please the Japanese audience: the story of legend of French glamour, with Paris for a background, and in the lead role Audrey Tautou, a real star since *Amélie Poulain* and its million tickets sold in 2001. *Coco avant Chanel* was released in a large number of cinemas with 233 copies. With 629,000 tickets sold, the film became a historical success for a French language film and confirmed the main actress's aura for the Japanese audience.

## A DECADE OF FRENCH FILMS... IN GERMANY

### Admissions for French films

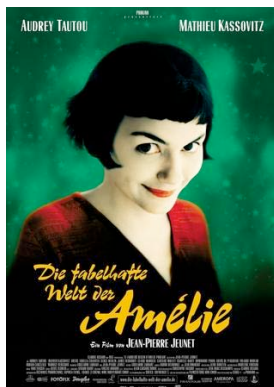


### A Few Memorable Moments

#### The creation of the Franco-German Rendez-vous



Created in 2003, the Franco-German Rendez-Vous is an annual event and the occasion for many members of the profession and other organizations to gather, and plays an important role in the exchanges between France and Germany. The areas concerned are as much production as distribution and the cinemas. These events are the perfect occasion for debates and meetings on subjects of common interest. The objective is to strengthen the cultural and economic links between the two countries. Unifrance and German Films manage the organization of the event in close collaboration.



On 16 August 2001, *Le Fabuleux destin d'Amélie Poulain* was released in Germany and tested its potential in France's number one foreign country. Prokino launched the film four months after its triumph in France with 166 copies. 300,000 tickets were sold the first week and the number of copies was increased to 287. The film sold over 3 million tickets by the end of its career, a result no French film has equalled since.



On 11 July 2002, during the summer, an unfavourable time for a French success, Constantin made the bet to release *8 femmes* with 154 copies, after its important exposure in Berlin. The success was unquestionable, the film sold 1,4 million tickets and reached its greatest worldwide success.



On 2 September 2004, confronted with the many releases after summer, *Les Choristes* was released in Germany, the key country for international sales. On the heels of its triumph in France (8,6 million tickets sold), the film was released with 138 copies. Not only did it take the lead of French films of the year, it became a real success and went over the symbolic million tickets sold.



On 30 October 2008, *Bienvenue chez les Ch'tis* was released with 160 copies after its historic success in France (20 million tickets sold). After a solid but discreet first week (147,000 tickets), sales were perfectly stable for almost 10 weeks thanks to excellent word of mouth. Still on the screens after 63 weeks, the film has sold 2,3 million tickets to this day.

## SHORT FRENCH FILMS ABROAD - SALES 2008 -



Each year, Unifrance makes a study of the distribution of French short films around the world. The aim is to obtain a clear picture of a situation that was difficult to grasp until now. To do that, all short film producers and distributors were contacted to obtain the 2008 sales figures for their films, title by title. It is therefore the sellers' turnover that is taken into account. This study will be presented during the Clermont-Ferrand festival at the end of January 2010. Following are the first results.

- **586 short films sold in 2008**
- 
- **374 different French films were sold**
- **A turnover of 508 881€** abroad for French short films (+73% compared to 2007). The coverage of the sales today is effectively complete, contrary to previous years when the study was being set up.

### Distribution by genre:

Fiction : 53,5%  
Animated films : 37,7%  
Documentary : 8,1%  
Experimental: 0,7%



**TOP FILMS (in euros) :**

Le Mozart des Pickpockets  
 Enterrez nos chiens  
 l'école nomade  
 Spike  
 Même les pigeons vont au paradis  
 Tony Zoreil  
 L'hiver de Léon  
 Supinfocom Valenciennes 2003 à 2007  
 Manon sur le bitume  
 Le dîner

**TOP FILMS (number of sales) :**

Le Mozart des Pickpockets  
 Même les pigeons vont au paradis  
 Dog Days  
 Carlitopolis Redux  
 Manon sur le bitume  
 Face  
 Tony Zoreil  
 Prof. Nieto Show 1/5  
 l'école nomade  
 Spike

**TOP COUNTRIES (in euros) :**

Italie  
 Allemagne  
 Espagne  
 USA  
 Japon  
 Belgique  
 UK  
 Portugal  
 Pologne  
 Australie

**TOP COUNTRIES (number of sales)**

Italie  
 Allemagne  
 Espagne  
 USA  
 Japon  
 Belgique  
 UK  
 Portugal  
 Pologne  
 Australie

**TOP BUYER (number of purchases)**

RTI (Italie)  
 RTP2 Onda Curta (Portugal)  
 TV5 (Monde)  
 Canal + Pologne (Pologne)  
 Cinefil Imagica (Japon)  
 Movieola Short Film Channel (Canada)  
 Sogecable (Espagne)  
 SBS (Australie)  
 Be-tv (Belgique)  
 Storzawyszenie Kutualne Akme (Pologne)

**TOP PRODUCER (number of purchases)**

Autour de Minuit Productions  
 Les Films du Jeudi  
 Supinfocom Valenciennes  
 Folimage Valence Production  
 Supinfocom Arles  
 Karé Productions  
 Magouric Productions  
 La Boîte  
 La Luna Productions