



FRENCH FILMS ABROAD

RESULTS FOR 2010

KEY FIGURES

- **57.2 MILLION ADMISSIONS** to French films in foreign territories in 2010. A rise of **11%** in admissions to French-language films over 2009, but an overall decline of **17.9%**.
- **330 MILLION EUROS:** estimated box office receipts, down by 6.1%.
- **55.2%** attributed to French-language films: the first time in 10 years that French-language productions account for over half of all admissions.
- **+11%:** the rise in admissions to French-language films in 2010 compared to 2009.
- **84.8%:** French majority films' share of results, reflecting a sharp rise in the past three years.

MAJOR UPWARD TRENDS:

- **+142%:** rise in admissions to French films in Italy.
- **+36%:** rise in admissions to French-language films in the USA.
- **+25%:** rise in admissions to French films in Japan.
- **+41%:** rise in admissions to French films in Russia.

MAJOR DOWNWARD TRENDS:

- **-30%:** fall in admissions to French films in Germany.
- **-43%:** fall in admissions to French films in China.

OVERALL RESULTS

With an estimated **57.2 million admissions registered in 2010**, French films' performance abroad shows a decline of 17.9% over 2009.

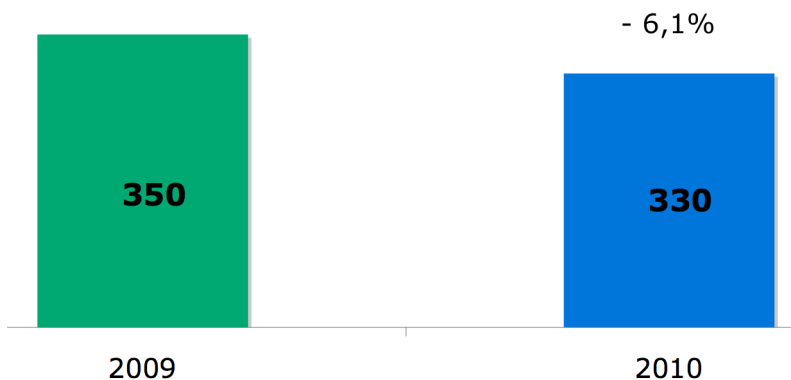
Admissions (million)



This downturn can be chiefly explained by the absence of blockbuster hits in 2010 (in the likes of *Taken* in 2009). The three top-performing films, *The Ghost Writer*, *From Paris with Love*, and *Oceans*, each attracted around 6.5 million spectators. By contrast, the top film of 2009 registered 23 million admissions, while in 2008, the top three films

each drew 10 million admissions. The absence of a film of the caliber of *Taken* (which accounted for one third of all admissions in 2009) thus offered no compensation for the remaining films' results. Consequently, the decline in attendance for French films in the USA (13 million admissions in 2010 against 23 million in 2009) affects the overall results, which fell by 10 million admissions. Nonetheless, it should be noted that a host of European countries showed a rise in attendance in 2010 after an overall decline in 2009.

Box office revenues (M €)

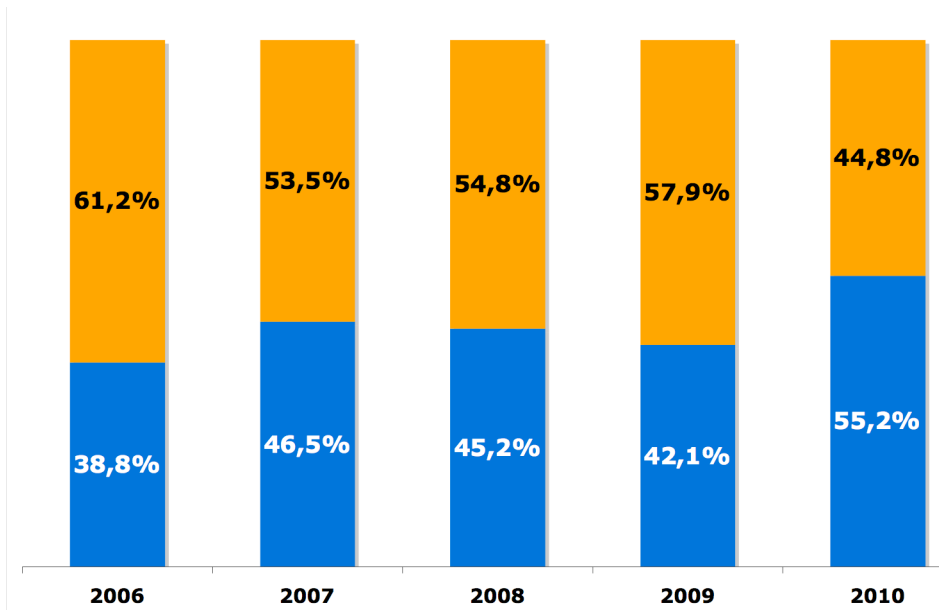


The difference between the fall in movie attendance abroad (-17.9%) and box office receipts (-6.1%) can be attributed to a greater number of successful titles in 2010 in territories with high ticket prices. This is notably the case in Japan, where *Oceans* registered over 2 million admissions for 19.3 million euros. Unlike in

2009, movie admissions in 2010 were focused on territories offering a well-established market for French films (such as Japan and Europe), to the detriment of emerging markets such as China.

BREAKDOWN OF ADMISSIONS

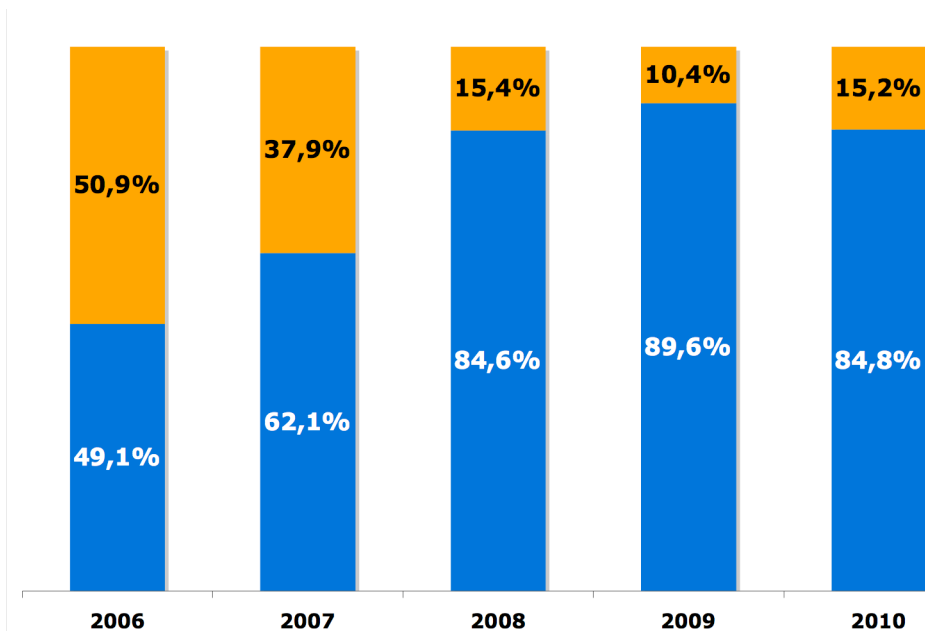
Breakdown of results by production language



For the first time since 2005, French-language films accounted for over half of all admissions abroad, representing 55.2% in 2010. This fine result can be largely credited to the performance of *Oceans*, but also to a string of other French-language films, which were more successful in charming foreign audiences than in previous years (*Adèle Blanc-Sec*, *The Concert*).

→ Attracting 31.5 million spectators in 2010 against 28.3 million in 2009, French-language films also performed better in absolute terms.

Breakdown of results by majority/minority production

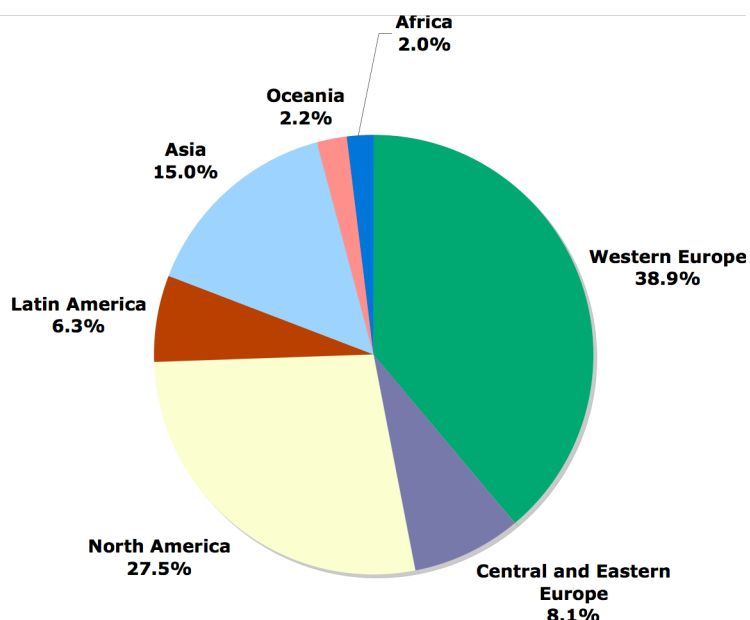


French majority films represented close to 85% of admissions, a good performance in line with the two previous years. It is worth noting that prior to 2008, minority French films contributed a large share of admissions, with a high point in 2006 at over 50%. The only minority French productions to have achieved significant results in 2010 were *Splice* (3.1 million admissions), *Solomon Kane* (1.7 million), and *The White Ribbon* (917,000).

Breakdown of results by geographic area

Accounting for 38.9% of admissions, Western Europe once again took the lead in 2010 after being outscored by North America in 2009. Western Europe's leading position highlights the healthy performance of French films in key territories: Italy, Spain, and the United Kingdom all show a rise in attendance over 2009.

North America ranks in second place, with attendance falling by 10 percentage points in the wake of 2009 and the smash hit *Taken*. The United States registered 13.1 million admissions against 24 million in 2009. French-language films showed a hike of 36%. After two consecutive years of declining results for French films, the Quebec market stabilized at 900,000 admissions, slightly higher than in 2009. French films' market share in Latin American territories generally leveled off, while results in Asia are marked by an uptrend in certain territories (such as Japan), and a downtrend in others (such as China, where French films achieved less success than in 2009, the year of *Transporter 3* and its 2.4 million admissions).



Top 10 territories in 2010

Rang	Pays	Entrées	Evolution 2009/2010
1	Etats-Unis	13 067 699	-45%
2	Italie	4 592 381	+ 142%
3	Espagne	4 282 996	+ 30%
4	Allemagne	3 473 083	-30%
5	Japon	3 348 412	+ 26%
6	Russie	3 066 292	+ 41%
7	Royaume-Uni	2 465 945	+ 79%
8	Chine	2 439 462	-43%
9	Belgique	2 166 739	-12%
10	Mexique	2 273 287	-12%

Uptrends:



Italy: 4.6 million admissions (+142%)

The most significant increase of the year was registered in Italy, where French films took the spotlight in 2010. Admission rose by 150% over 2009. The top performers are many and varied, including *The Concert* (700,000 admissions), *The Ghost Writer* (620,000), *The Hedgehog* (420,000), *The Extraordinary Adventures of Adèle Blanc-Sec* (300,000), *Of Gods and Men* (220,000), *A Prophet* (120,000), and *Welcome* (110,000). These titles reflect the strong interest shown by Italian audiences in French films in all their diversity. Italy thus ranks as the second most successful export destination in 2010, behind the United States.



Spain: 4.1 million admissions (+25%)

French films enjoyed good progress in Spain, which ranks as the third most active foreign market for French films in 2010. *The Ghost Writer*, a French majority production shot in English raked in almost 900,000 admissions and the second episode of Luc Besson's *Arthur* series charmed 315,000 spectators, while *The Concert* (252,000), *Oceans* (200,000), and *Heartbreaker* (155,000) also won over local audiences.



Japan: 3.3 million admissions (+25%)

2009 witnessed the spectacular recovery of the Japanese market (+227%) following a disastrous year in 2008 (a meager 600,000 admissions for French films). 2010 marked a new increase of 25% in attendance to French films. *Oceans* was a smash hit in Japan, clocking up over 2 million admissions. *The Extraordinary Adventures of Adèle Blanc-Sec* attracted over 350,000 spectators. Auteur films also played a significant role, with *The Concert* registering 200,000 admissions on a maximum of 13 prints, and *The Class* posting 40,000 admissions on 3 prints.



Netherlands: 900,000 admissions (+51%)

After a good year in 2009, the Dutch market strengthened, with 2010 standing out as the best year for French films since Unifrance began monitoring movie statistics in this territory (1996). This excellent news can be partly attributed to the phenomenal success of *Sarah's Key*, the most successful French film to date in the Netherlands. The film registered 425,000 admissions at December 31, outshining the performance of the first episode of *Asterix* (320,000 admissions in 1999) and *Amelie* (265,000 admissions in 2001). Other fine performers include *A Prophet* (60,000 admissions), *Of Gods and Men* (42,000 admissions and still showing in theaters), and *From Paris with Love* (120,000 admissions).

Downtrends:



USA: 13.1 million admissions (-45%). Foreign-language films: -57% French-language films: +36%

Following the historic success of *Taken* in 2009 (close to 21 million admissions in a single territory), the United States market returned to its previous level in 2010. While the fall in attendance is significant, it should not mask the fine performance of French films in 2010, with 52 titles released in theaters (against 38 titles in 2009). French-language films

enjoyed a 36% rise in attendance, with close to 4 million admissions. Among these titles, we can note the success of *Oceans*, which attracted 2.6 million moviegoers, as well as *A Prophet* (280,000 spectators) and *Mademoiselle Chambon* (70,000 spectators).



Germany: 3.5 million admissions (-30%)

For the second year running, attendance to French films in Germany declined, falling from 5.8 million spectators in 2008 to 5 million in 2009, and to 3.5 million in 2010. The top French title, *Oceans*, registered 557,000 admissions, followed by *The Concert*, with 370,000 admissions. Whereas in 2009, the top two French titles (*Transporter 3* and *Welcome to the Sticks*) exceeded 1 million admissions, in 2010, *From Paris with Love* attracted only 167,000 spectators. A number of auteur films nonetheless put in fine performances: *Mademoiselle Chambon* (72,000 admissions), *Queen to Play* (85,000), and *Mammuth* (125,000).



China: 2.3 million admissions (-43%)

Movie distribution in China is regulated by a quota system limiting the number of foreign films released. In 2010, 6 French films were released in China. This is higher than in previous years: 4 films in 2009, 3 films in 2008, and 4 films in 2007. Despite this increase, results were lower than in 2009, with 2.3 million admissions registered against 4.3 million in 2009 (*Transporter 3* attracted 2.4 million spectators). Even so, *The Extraordinary Adventures of Adèle Blanc-Sec* set a new record for French-language films in this territory, totaling 1.8 million admissions. This impressive achievement once again demonstrates the considerable potential of the Chinese market, in the wake of the 1 million admissions score credited for the first time to *Les Deux Mondes* in 2009. While the number of films released remains low, the potential for success is tremendous.

KEY SUCCESSES

Top 20 French films abroad in 2010

Rank	Title	Admissions in 2010	Receipts in 2010 (€)	No. of Countries in 2010	Total Admissions	Total Receipts	Total No. of Countries	Admissions France	Ratio
1	The Ghost Writer	6 571 649	38 400 183	27	6 571 649	38 400 183	27	1 048 701	6.3
2	From Paris With Love	6 567 361	35 550 474	27	6 567 361	35 550 474	27	330 007	19.9
3	Oceans	6 523 009	45 058 782	14	6 523 009	45 058 782	14	2 867 867	2.3
4	...Adèle Blanc-Sec	3 187 436	15 182 879	10	3 187 436	15 182 879	10	1 621 846	2.0
5	Splice	3 126 172	18 736 862	14	3 126 172	18 736 862	14	222 229	14.1
6	The Concert	1 829 044	12 130 577	14	1 926 465	12 718 067	16	1 921 738	1.0
7	Solomon Kane	1 656 585	8 350 637	8	1 656 585	8 350 637	8	366 061	4.5
8	Little Nicholas	1 173 708	5 681 021	15	1 997 689	10 046 690	15	5 520 194	0.2
9	Babies	1 106 102	6 778 513	6	1 106 102	6 778 513	6	268 301	4.1
10	Arthur and the Revenge of Maltazard	985 755	5 266 635	16	2 333 176	11 576 481	28	3 912 389	0.3
11	A Prophet	984 317	5 748 204	23	1 108 078	6 462 951	27	1 323 068	0.7
12	22 Bullets	976 691	5 311 988	12	976 691	5 311 988	12	1 128 275	0.9
13	The White Ribbon	917 433	5 251 575	21	1 457 878	8 732 926	25	649 212	1.4
14	The Hedgehog	801 626	4 999 864	7	976 156	6 121 250	10	841 562	1.0
15	Heartbreaker	748 704	4 474 227	9	748 704	4 474 227	9	3 736 253	0.2
16	Micmacs	637 029	4 076 227	15	751 123	4 847 725	19	1 258 804	0.5
17	Of Gods and Men	599 768	3 782 976	8	599 768	3 782 976	8	3 091 179	0.2
18	Coco Chanel & Igor Stravinsky	505 745	3 038 294	14	598 441	3 706 981	22	132 159	3.8
19	Sarah's Key	487 887	3 073 051	3	487 887	3 073 051	3	804 210	0.6
20	Arthur 3: The War of the Two Worlds	471 936	2 292 292	6	471 936	2 292 292	6	3 056 062	0.2

Top 20 French-language films abroad in 2010

Rank	Title	Admissions in 2010	Receipts in 2010 (€)	No. of Countries in 2010	Total Admissions	Total Receipts	Total No. of Countries	Admissions France	Ratio
1	Oceans	6 523 009	45 058 782	14	-	-	-	1 048 701	6.2
2	... Adèle Blanc-Sec	3 187 436	15 182 879	10	-	-	-	1 621 846	2.0
3	The Concert	1 829 044	12 130 577	14	1 926 465	12 718 067	16	1 921 738	1.0
4	Little Nicholas	1 173 708	5 681 021	15	1 997 689	10 046 690	15	5 520 194	0.2
5	Arthur and the Revenge of Maltazard	985 755	5 266 635	16	2 333 176	11 576 481	28	3 912 389	0.3
6	A Prophet	984 317	5 748 204	23	1 108 078	6 462 951	27	1 323 068	0.7
7	22 Bullets	976 691	5 311 988	12	-	-	-	1 128 275	0.9
8	The Hedgehog	801 626	4 999 864	7	976 156	6 121 250	10	841 562	1.0
9	Heartbreaker	748 704	4 474 227	9	-	-	-	3 736 253	0.2
10	Micmacs	637 029	4 076 227	15	751 123	4 847 725	19	1 258 804	0.5
11	Of Gods and Men	599 768	3 782 976	8	-	-	-	3 091 179	0.2
12	Coco Chanel & Igor Stravinsky	505 745	3 038 294	14	598 441	3 706 981	22	132 159	3.8
13	Sarah's Key	487 887	3 073 051	3	-	-	-	804 210	0.6
14	Arthur 3: The War of the Two Worlds	471 936	2 292 292	6	-	-	-	3 056 062	0.2
15	Gainsbourg	422 452	2 774 379	11	-	-	-	1 148 928	0.4
16	Potiche	318 751	2 039 535	6	-	-	-	2 249 289	0.1
17	Certified Copy	282 317	1 769 461	10	-	-	-	264 841	1.1
18	Don't Look Back	279 312	1 190 702	5	437 121	2 067 250	10	182 000	1.5
19	Le Mac	251 296	1 454 634	4	-	-	-	1 481 381	0.2
20	Little White Lies	235 100	1 612 193	3	-	-	-	5 283 169	0.1



The Ghost Writer tallied 6.6 million admissions in foreign territories in 2010. Roman Polanski's film was a resounding success in Europe: 900,000 admissions in Spain, 800,000 in the UK, 620,000 in Italy, 400,000 in Poland, and 340,000 in Germany. The film achieved its best results in the USA, drawing 2 million spectators.



Oceans hit the screens in the USA on Earth Day, April 22. It jumped to the top of the box office and amassed over 2.5 million admissions at the end of its run. Released several weeks earlier in Japan, the film clocked up 2 million admissions, to which can be added 620,000 admissions in South Korea, 560,000 in Germany, and 200,000 in both Spain and Russia. Boasting a total of 6.5 million admissions abroad in 2010, *Oceans* is currently the third most successful French title of the year, running several thousand admissions behind the two leading titles.



From Paris with Love marks the return of Pierre Morel after the colossal success of *Taken*. This film's performance is, not surprisingly, less impressive, but with 6.6 million admissions, *From Paris with Love* ranks as French cinema's second most successful title abroad in 2010. On top of its 3.3 million spectators in the USA, the film has attracted 450,000 spectators in Mexico, 400,000 in Russia, 380,000 in South Korea, 350,000 in the UK, and 260,000 in Brazil.



Luc Besson returned to the director's chair for *The Extraordinary Adventures of Adèle Blanc-Sec*, a big-budget French-language production. Foreign audiences welcomed the film, which has already raked in 3.2 million admissions. It is the most successful French film to date in China, with 1.8 million admissions (more than in France). It has also registered 350,000 admissions in Japan and 300,000 in both Russia and Italy.



The Concert has triumphed in cinemas, particularly in Europe, where it achieved close to 2 million admissions, including 700,000 in Italy, close to 400,000 in Germany, and 250,000 in Spain. It also drew 200,000 spectators in Japan and 90,000 in the United States.



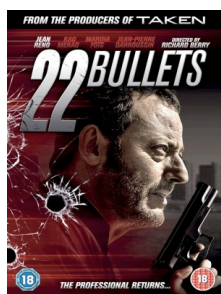
Little Nicholas also pulled in 2 million spectators abroad, credited largely to its performance in Poland (500,000 admissions), Germany (300,000), Belgium (220,000), South Korea (200,000), and Brazil (150,000).



Kristin Scott Thomas has stamped herself as a major star for foreign audiences. In 2008, *I've Loved You So Long* (1.8 million admissions abroad) was the top French film in the Netherlands, charming 142,000 moviegoers. The actress' latest film, *Sarah's Key*, has become the most successful French film of all time in this territory, with 425,000 admissions, and it has not yet completed its run.



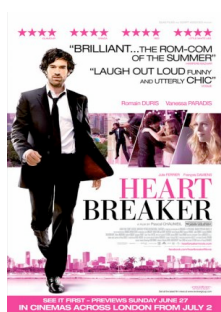
Another literary adaptation, *The Hedgehog*, has proved an all-out success in Europe, registering 400,000 in Italy, 220,000 in Germany, and 220,000 in Spain. Even before the film has been released in all the territories in which it has been acquired, it currently tallies 1 million admissions abroad, which is more than in France (842,000 admissions).



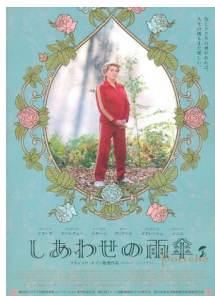
22 Bullets is currently close to achieving 1 million admissions abroad, with its run not yet complete. It boasts impressive results in Russia (450,000 admissions), Italy (120,000), and Greece, where it sat at the top of the box office for 5 weeks and totaled 80,000 admissions.



Babies has crossed the 1 million admissions mark (1.1 million) in a handful of territories to date. Its best performance is in the USA, with 963,000 spectators registered, more than three times its score in France.



A major hit in France with over 3.5 million admissions, *Heartbreaker* was released in 9 territories in 2010. It currently posts a running total of 750,000 admissions, with its best scores in Russia (close to 200,000 admissions) and Spain (150,000).



Potiche has only just kicked off its international career. With 140,000 admissions in Italy, the film looks more likely to match foreign attendance figures registered by *8 Women* (4.4 million admissions) than those of the director's previous film *Ricky* (90,000 admissions).



Following her performance in *Summer Hours* in 2009 (680,000 admissions), Juliette Binoche confirms with *Certified Copy* her status as one of foreign audiences' favorite French actresses. The film clocked up 120,000 admissions in Spain, 65,000 in the UK, and 55,000 in Italy. It is slated for release in a host of other territories throughout 2011 and should finish its run with close to 1 million admissions.



A Prophet crossed the million admissions mark abroad, with notably 300,000 spectators in the USA, 260,000 in the UK, and 110,000 in Italy.



Of Gods and Men, which will represent France at the Academy Awards, met with resounding success in France, tallying over 3 million admissions. This triumph looks set to be repeated in foreign markets, with 210,000 admissions already registered in Italy, 150,000 in Belgium, and 100,000 in the UK.



Finally, we can highlight the success of Philippe Lioret's film *Welcome*, which has attracted 170,000 spectators in Italy on a limited 55-print release, and 60,000 spectators in Brazil.

AWARDS FOR FRENCH FILMS AT MAJOR INTERNATIONAL FILM FESTIVALS IN 2010

2010 was a particularly fruitful year for awards for French films.
Among these:

- Clermont-Ferrand International Short Film Festival
Grand Prize: *Donde Esta Kim Basinger?*

- Cannes International Film Festival
Grand Jury Prize: *Of Gods and Men*
Best Director: Mathieu Amalric for *On Tour*
Best Actress: Juliette Binoche for *Certified Copy*

- Directors' Fortnight – Cannes
Art Cinema Award – *Lily Sometimes*

- Seattle International Film Festival
Audience Award: *The Hedgehog*

- 2010 Academy Awards
Best Short Animated Film: *Logorama*

- Trouville Off-Courts Festival
Audience Award: *Mémoires d'une jeune fille dérangée*

- Tokyo International Film Festival
World Cinema: *Hands in the Air*

- Tübingen-Stuttgart International French-Language Film Festival
International Competition: *Les mains en l'air*

- Istanbul International Film Festival
Special Jury Prize: Sandrine Kiberlain for *Mademoiselle Chambon*
Fipresci Award: *Mademoiselle Chambon*

- Karlovy Vary International Film Festival
Best Actress: Anaïs Demoustier for *Sweet Evil*
Fipresci Award: *Hitler in Hollywood*

- Locarno International Film Festival
Golden Leopard – Filmmakers of the Present: *Paraboles*

- Cairo International Film Festival
Best Actress: Isabelle Huppert for *Copacabana*

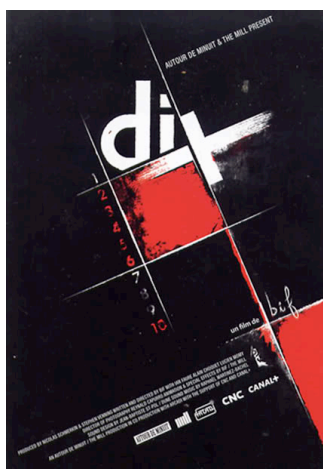
FRENCH SHORT FILM SALES IN 2009



Each year, Unifrance conducts a study on the distribution of French short films around the world. Our goal is to obtain a clear image of the situation for short films, which up until now has been difficult to fully grasp. To achieve this, all producers and distributors of French short films were asked to provide details of the sales of their films in 2009, title by title. It is thus the turnover of sales agents that is taken into consideration. This study will be presented at the upcoming Clermont-Ferrand International Short Film Festival in February 2011. Here are some preliminary findings of the study:

- 736 sales of short films in 2009
- 443 individual French films sold

A turnover of €495,134 abroad for the sale of French short films (-3% over 2008). This slight decline can be chiefly explained by the increasing success of very short films in 2009, whereas longer-length films (sold at a higher price) dominated sales the previous year.



Breakdown by film genre:

Fiction: 45.4% (-15.14% over 2008)

Animated films: 43.3% (+5.6%)

Documentaries: 7.9% (-0.02%)

Experimental films: 2.32% (+2.31%)

TOP FILMS (euros):

Le Printemps de Mèlie

Oktapodi

L'Hiver de Léon

Manon sur le bitume

Schéma directeur

Skhizein

Citizen versus Kane

Juste un pitch

Spike

L'Ecole nomade

TOP FILMS (number of sales):

Oktapodi

L'Homme à la gordini

Dix

4

Skhizein

Berni's Doll

Naïade

Le Printemps de Mèlie

L'Hiver de Léon

Manon sur le bitume

TOP COUNTRIES (euros):

Worldwide rights

Italy

Spain

Portugal

Japan

Switzerland

United States

Australia

Netherlands

Luxembourg, Belgium, Switzerland

TOP COUNTRIES (number of sales):

Italy

Spain

Worldwide rights

Portugal

Luxembourg, Belgium, Switzerland

Switzerland

Germany

Japan

Australia

United States

TOP BUYERS (number of acquisitions):

Shorts International (RU)

TV5 (International)

RTP 2 (Portugal)

RTI (Italy)

SBS (Australia)

TV Man Union (Japan)

TSR (Switzerland)

Arthouse Traffic (Argentina)

Canal+ Espana (Spain)

TOP PRODUCERS (number of acquisitions):

Autour de Minuit Productions

Les Films du Jeudi

Folimage Valence Production

Gobelins – L'Ecole de l'image

Supinfocom Valenciennes

Lardux Films

CRIPS

Les Films du Nord

Sombrero Films

Prima Linea Productions