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**CINEMA ADMISSIONS IN THE EUROPEAN UNION  
CONTINUE TO GROW  
BUT MARKET SHARES OF EUROPEAN FILMS REGISTER  
AN IMPORTANT DECLINE IN 2000**

- Admissions to film theatres grew by 4.4% in 2000. With 844 million admissions, 2000 was the best year since 1983.
- Market share for European films was down to 22.5% from 29.2% in 1999. US films increased their market share by more than 4% to 73.7%. Asian films made significant progress, thanks to the two *Pokémon*.
- Market shares for national films declined on most national markets.
- European films were less successful outside their national markets than in precedent years. Only *Chicken Run* and *Billy Elliott* achieved a truly continent-wide success.
- Admissions were less concentrated around a couple of films. *Gladiator*, *Toy Story II* and *American Beauty* were the most popular films but their success varied according to the country in question.
- The European Audiovisual Observatory launches its LUMIERE database on admissions to films released in Europe, accessible free of charge on the Internet (<http://lumiere.obs.coe.int>)

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- **Cinema attendance in the European Union grew by 4.4% in 2000**

Total admissions in the European Union in 2000 are estimated at 844 million tickets sold, a progression of 4.4% in relation to 1999, and even outstripping by 25 million admissions the score achieved in 1998, a year rendered exceptional by the *Titanic*. Thus attendance figures in the European Union have recovered to a level close to that of 1983 (854 million admissions). This growth is even more remarkable when compared with the decline of 3% registered in the United States.

Attendance figures grew in almost all countries, with the exception of a modest decline in Denmark (-2%).

Strongest growth was registered in Ireland (19.5%), in the Netherlands (16.1%), in Austria (8.5%), in France (8%) and in Sweden (6.3%). Modest growth was recorded in Spain (3.1%), Germany (3.1%), and the United Kingdom (2.2%). Provisional estimates place growth in attendance in Italy at around 4.6%.



## Admissions to cinemas in European Union 1996-2000

In millions.

	1996	1997	1998	1999	2000	2000/1999
Austria	12,32	13,72	15,22	15,02	16,30	8,5%
Belgium	21,21	22,07	25,39	21,87	22,2	1,3%
Germany	132,89	143,10	148,90	149,00	152,50	2,3%
Denmark	9,89	10,84	11,01	10,91	10,69	-2,0%
Spain	104,26	105,05	112,10	131,34	135,39	3,1%
Finland	5,49	5,94	6,40	7,00	n.a.	n.a.
France	136,62	148,94	170,10	153,57	165,93	8,0%
United Kingdom	123,80	139,30	135,35	139,50	142,51	2,2%
Greece (est.)	9,00	11,60	12,40	13,00	13,50	3,8%
Ireland	11,48	11,49	12,39	12,45	14,88	19,5%
Italy	96,51	102,78	118,43	103,5	108,2	4,6%
Luxembourg	0,75	1,19	1,42	1,32	n.a.	n.a.
Netherlands	16,78	18,90	20,08	18,60	21,60	16,1%
Portugal	11,50	13,50	14,50	15,20	n.a.	n.a.
Sweden	15,17	15,21	15,82	15,98	16,98	6,3%
EUR15e	708	764	819	808	844	4,4%

Data in italics are estimated or provisional

Source : European Audiovisual Observatory

- **Market shares of European films in the European Union were down to 22.5%**

According to provisional European Audiovisual Observatory estimates, market share for European films in the European Union in 2000 should be an estimated 22.5%, a net drop in relation to 1999 (29.2%) and a level scarcely better than that of 1998, the year of the *Titanic* (21.8%).

This disappointing score can be explained both by the poor performances of national films on their own markets and by less-successful circulation of European films outside of their national markets.

In 1999 European films had achieved almost 40% of their European Union admissions outside of their domestic markets, in 2000 this ratio appears likely to be situated between 25% and 30%.

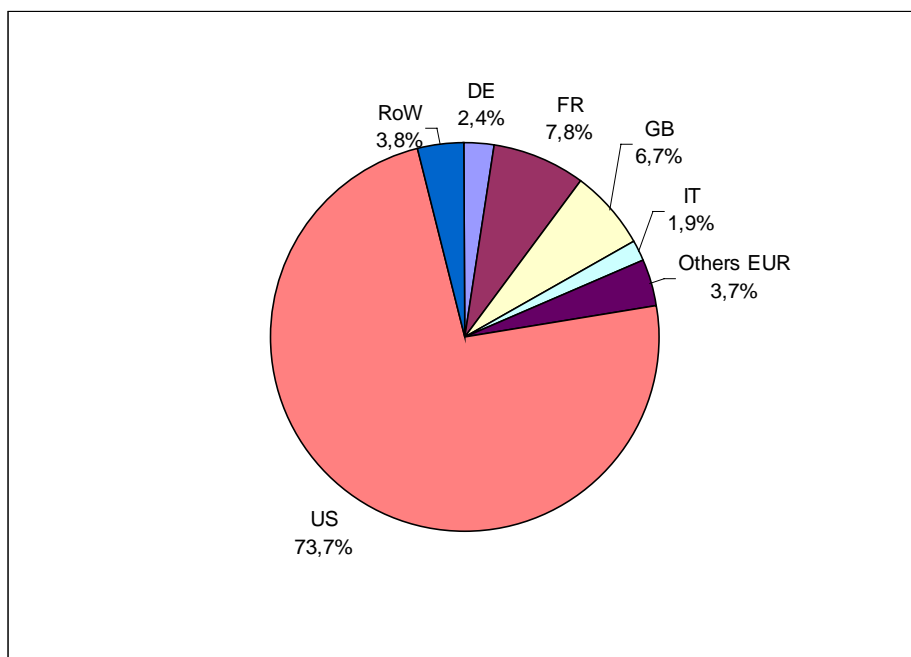
Although 2000 was the worst year for French national market share since 1994 (28.9% as against 32.4% en 1999), France is still the country where the national films resist best. Decline in national market share was also important in Italy (16.5% against 21.3% in 1999), in Germany (12.5% against 14% en 1999) and in Spain (10.1% against 13.8% in 1999). However, in the United Kingdom, the market share for British films climbed from 17.8% to 21%.



European films, on the other hand, were less successful in Europe outside their national markets. *Chicken Run* and *Billy Elliott* were the only true continent-wide successes. Lars von Trier's *Dancer in the Dark* - the Palme d'Or 2000 - will reach the same level of admissions in the European Union as *Breaking the Waves* (2.8 millions of admissions).

In 1999, European films registered more than 84 million admissions in the European Union outside of their national markets. The corresponding figure for 2000 is only an estimated 40 million admissions. While in 1999 European films had registered almost 40% of their admissions outside their national markets, in 2000 this ratio was only around 26%.

### Breakdown of admissions in the European Union in 2000 according to the origin of films



Source: European Audiovisual Observatory (LUMIERE database)

US films increased their market share in the European Union by more than 4%. But the new element in 2000 was the success of Asian films: the two *Pokémon* but also *Crouching Tiger, Hidden Dragon* and *In the Mood for Love*.

European films achieved only 51 million admissions in the US, the worst result since 1996, and almost 30 million less than in 1999. European market share on the US market fell to 3.9% from 6.2 % in 1999.

- **Film success was less concentrated around a small number of films in 2000**

An analysis of market concentration, as measured by the cumulative market share of the Top 20 films, reveals that, in overall terms, there was an important degree of de-concentration. Levels of concentration had generally peaked in 1998, the year of the *Titanic*: 51.7% in France, 50.9% in Italy, 48.5% in Germany, 42.7% in the United States and 43.3% in Spain. The exception was the United Kingdom where, in 1998, the level of concentration was less than that of previous years (50% as opposed to 55.3% in 1997), but peaked at 57% in 1999. On most markets levels of concentration had already dropped significantly in 1999, and plummeted still further in 2000: 46.9% in the United Kingdom, 42.6% in France, 40.3% in Italy, 37.6% in Germany, 36.4% in the United States and even 33% in Spain.



In addition, 2000 rankings of most successful films diverged widely. *The Grinch*, *Mission Impossible 2* and *Gladiator* were the three most popular films in the United States, whereas in the European Union, *Gladiator* arrived in first place, ahead of *Toy Story II* and *American Beauty*. The winning trio world-wide was different again, with *Mission Impossible 2* in first place, followed by *Gladiator* and *The Perfect Storm*. It is worth noting that *Gladiator's* reign over European national markets was far from absolute: Ridley Scott's film came out on top of the national rankings in only a few markets, some of which are far from the most important in terms of volume (Bulgaria, Estonia, Spain, Lithuania, Poland). Most fascinating of all was the astonishing diversity of results produced by Top 10 lists: *Toy Story II* came out on top in Great Britain and in Denmark, *American Beauty* claimed first place only in Switzerland, and in Germany cinema-goers preferred *American Pie*. *Tarzan* led the field in Austria and in Luxembourg, *The Sixth Sense* in Belgium, *Stuart Little* in Latvia. This diversity is compounded by the success of local comedies in France (*Taxi 2*), in Italy (*Chiedimi si sono felice*) and in Sweden (*Tiltsammans*).

### Top 20 of film admissions in European Union in 2000

Provisional ranking on the basis of data from 12 European Union States (ca. 78% of admissions analysed)

	Original title		Director	Admissions
1	Gladiator	US	Ridley Scott	24 649 032
2	Toy Story II	US	John Lasseter Ash Brannon	23 751 342
3	American Beauty	US	Sam Mendes	21 416 993
4	Mission: Impossible II	US	John Woo	20 379 836
5	The Sixth Sense (1)	US	M. Night Shyamalan	18 939 737
6	Scary Movie	US	Keenen Ivory Wayans	14 123 441
7	Dinosaur	US	Eric Leighton Ralph Zondag	13 748 718
8	Erin Brockovich	US	Steven Soderbergh	12 474 099
9	Stuart Little	US	Rob Minkoff	12 377 768
10	Chicken Run	GB / US	Nick Park Peter Lord	12 095 424
11	Pokémon: The First Movie	JP / US	Michael Haigney Kunohiko Yuyama	11 555 667
12	Taxi 2	FR	Gérard Krawczyk	11 317 034
13	X-Men	US	Bryan Singer	11 222 095
14	What Lies Beneath	US	Robert Zemeckis	11 052 359
15	Gone in Sixty Seconds	US	Dominic Sena	10 160 378
16	Sleepy Hollow	US	Tim Burton	9 626 335
17	Hollow Man	US	Paul Verhoeven	9 570 561
18	Charlie's Angels	US	Joseph McGinty Nichol	9 408 066
19	The Beach	US	Danny Boyle	9 284 789
20	American Pie (2)	US	Paul Weiltz	9 068 508

(1) 13 013 687 admissions in the European Union in 1999

(2) 7 483 507 admissions in the European Union in 1999

Source : European Audiovisual Observatory : Database LUMIERE (<http://lumiere.obs.coe.int>)



### Top 20 of admissions to European films in the European Union in 2000

Provisional ranking on the basis of data from 12 European Union States (ca. 78 % of admissions analysed)

	Original title	Nationality		Director	Admissions
1	Chicken Run	GB / US	2000	Nick Park Peter Lord	12 095 424
2	Taxi 2	FR	2000	Gérard Krawczyk	11 317 034
3	The World Is Not Enough (1)	GB / US	1999	Michael Apted	6 395 673
4	Billy Elliot	GB	2000	Stephen Daldry	4 956 703
5	Les rivières pourpres	FR	2000	Mathieu Kassovitz	4 490 341
6	Le goût des autres	FR	2000	Agnès Jaoui	4 100 165
7	Snatch	GB / US	2000	Guy Ritchie	4 002 905
8	Chiedimi se sono felice	IT	2000	Aldo, Giovanni e Giacomo	3 089 467
9	Angela's Ashes	IE / US	1999	Alan Parker	2 638 784
10	Dancer in the Dark	DK / FR / DE / NL	2000	Lars von Trier	2 513 984
11	Kevin and Perry Go Large	GB	2000	Ed Bye	2 484 179
12	Anatomie	DE	2000	Stefan Ruzowitzky	2 289 536
13	High Fidelity	GB / US	2000	Stephen Frears	2 279 508
14	Himalaya - l'enfance d'un chef (2)	FR / CH / GB / NP	1999	Eric Valli	2 235 014
15	Harry, un ami qui vous veut du bien	FR	2000	Dominik Moll	2 061 253
16	Jet Set	FR	2000	Fabien Onteniente	1 955 702
17	Harte Jungs	DE	2000	Marc Rothemund	1 666 031
18	Crazy	DE	2000	Hans-Christian Schmid	1 467 029
19	Saving Grace	GB	2000	Nigel Cole	1 422 787
20	Ano Mariano	ES	1999	Fernando Guillen Cuervo	1 357 867

(1) 17 324 553 admissions in the European Union in 1999

(2) 1 018 628 admissions in the European Union in 1999

Source : European Audiovisual Observatory / Database LUMIERE



- **Feature film production levels remained stable, but almost one European film in four, it appears, was not exploited commercially, even in the country of origin**

Although figures are not yet available for all European Union countries, it would appear that there was a slight reduction in the volume of production in 2000 (594 films as opposed to 600 in 1999). Calculation of the exact number of films produced in Europe remains difficult due to the diverse methodologies employed in the preparation of national statistics. The LUMIERE database, implemented by the European Audiovisual Observatory, now permits greater precision in the calculation of the number of films that have been commercially released. The percentage of films distributed in relation to the estimated number of films produced in the European Union is around 75%, which would imply that one film in four is not commercially distributed in theatres.

In 2000 the volume of film production grew substantially in Spain and in Sweden, fell back significantly in Britain and Italy, while French film production dropped slightly in volume.

- **The European Audiovisual Observatory confirms its position as a leading source of statistical information on the European film market.**

The European Audiovisual Observatory (Council of Europe - Strasbourg) will be very active this year in Cannes.

It will introduce its new LUMIERE database on admissions to films released in Europe. This database is accessible free of charge on the Internet (<http://lumiere.obs.coe.int>) and provides detailed data on almost 8000 films released in 27 European markets since 1996. The database is implemented by the European Audiovisual Observatory in collaboration with the LUMIERE network. This network reunites various national and European sources of box office information.

Participants in the Cannes Market will also receive the fourth edition of *Focus*, prepared by the Observatory and summarising in 48 pages the principal world film market trends.

Last but far from least, the European Audiovisual Observatory will also present in Cannes the new version of its web site (<http://www.obs.coe.int>), a rich source of information on the various audiovisual markets, and on the film market in particular.

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**Number of feature films produced in Europe (1995-2000)**

		1995	1996	1997	1998	1999	2000
AT	Total	17	15	15	22	23	n.a.
BE	100% + maj.co-prod.	7	8	7	10	14	12
DE	100 % national	37	42	47	39	44	38
DE	Co-productions	26	22	14	11	30	28
DK	100 % national	9	10	16	6	10	13
DK	maj. co-productions	4	10	8	12	6	5
ES	100 % national	37	66	55	45	45	64
ES	maj. Co-productions	11	11	13	9	16	13
FI	Total	8	11	10	8	12	10
FR	100% national	63	74	86	102	115	111
FR	maj. co-prod.	34	30	39	46	35	34
GB	100 % national	40	77	74	65	71	51
GB*	maj. co-prod.	11	18	20	8	9	11
GB	US production (*)	5	13	12	11	6	11
GR	Total	24	20	16	14	16	18
IE	100 % national	3	5	2	3	1	0
IE	maj. co-prod.	1	7	4	2	3	3
IT	100 % national	60	77	71	79	92	86
IT	maj. co-prod.	15	22	16	13	16	17
LU	100%national	0	0	0	0	0	0
NL	Total	18	18	13	22	22	23
NL	Co-productions	7	5	n.a.	n.a.	n.a.	n.a.
PT	100 % national	2	1	1	3	2	n.a.
PT	maj. co-prod.	5	3	8	7	10	n.a.
SE	100 % national	9	21	23	20	13	22
SE	maj. co-prod.	8	7	9	14	10	15
EUR 15	Films produced (est)	443	569	560	555	600	594
EUR 15	Films released (*)	n.a.	439	416	526	460	n.a.

Data in italics are estimates

(\*) Films produced in the considered year and for which commercial release is attested in the LUMIERE database (<http://lumiere.obs.coe.int>)

**Source : European Audiovisual Observatory**



**THE EUROPEAN AUDIOVISUAL OBSERVATORY PRESENTS LUMIERE, THE ADMISSIONS DATABASE FOR FILMS DISTRIBUTED IN EUROPE:**  
<http://lumiere.obs.coe.int>

The European Audiovisual Observatory now makes publicly available LUMIERE; a new database on admissions to films distributed in Europe, accessible online at the following URL: <http://lumiere.obs.coe.int>. The database allows all those involved in the film industry to benefit from a better understanding of individual film admissions on a Europe-wide basis. Its publication is made possible through the collaboration of 36 different organisations, members of the LUMIERE Network, with the European Audiovisual Observatory.

As of 15 March 2001, LUMIERE now spans the exhibition years 1996-2000. 7390 films, produced in more than 70 different countries and directed by around 4500 different directors, are covered. 4026 of these films (55 %) were produced between 1996 and 2000, and the remainder between 1915 and 1995.

**FOR THE FIRST TIME DETAILED ANALYSIS OF ADMISSIONS FIGURES FOR INDIVIDUAL FILMS IN 27 EUROPEAN TERRITORIES IS NOW POSSIBLE**

Basic enquiries such as a search for admissions data on individual films are available free-of-charge. A submission form for detailed searches allows research by producer, by director, by year of production, and by year of first release.



For each film and from 1996 onwards, a graph shows the breakdown of admissions in the European Union, allowing rapid identification of those countries where a film has been successful. National sources are clearly identified. For each country, a page identifies the specific sources used and provides a direct link to the web sites of the various members of the LUMIERE Network. These include both national organisations which communicate data directly to the Observatory, and intermediary organisations of the MEDIA Programme of the European Union, which also collect relevant information (D&S, Europa-Cinemas, Mediasalles).

**THE LUMIERE DATABASE IS A BRAND NEW SOURCE OF INFORMATION ON THE STRUCTURES OF THE EUROPEAN FILM MARKET**

The LUMIERE database is more than just a collection of information on admissions to individual films distributed in Europe. It also offers various types of statistical analysis (not accessible on-line) that can be used to gain a clearer understanding of certain market structures. It provides a useful statistical tool that functions alongside the *Statistical Yearbook* published by the European Audiovisual Observatory since 1995.