



# **A profile of current and future audiovisual audience**

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## How to Use this Report

There is a lot of data in this report and a lot of detail in the parts where it is reported. Every reader will have a different interest and one single fact, say that cinema unlimited cards are widely used in Italy or that young people attend festivals in large numbers in Poland, may be of use to someone. Other sections summarise the data or pull out conclusions. Nearly all the data is original. Where other sources were used, they are indicated.

Most of the report (unless indicated) is based on ten countries (the EU10) from which our respondent sample has been recruited. (Budget constraints made it impossible to visit every European country).

Instead a selection was made to represent "young Europeans" aged 4-50 in the EU6 (the most populous countries: France, Germany, Italy, Poland, Spain and the United Kingdom) and four smaller countries (Croatia, Denmark, Lithuania and Romania).

4,608 respondents aged 4-50 were recruited from the 10 European countries. The sample is representative of each country's population by standard demographics (gender, region, education, etc.) and age group: children (4-9 years old), teen (10-15 years old), young adult (16-25 years old) and adult (26-34 and 35-50 years old). In order to be representative of each country's demographics, each country sample has also been weighted by four Eurostat criteria: gender, age, activity and region.

This report extracts findings for the total sample at European level, by demographic group and country, and provides a segmentation of the audience into 5 key viewer groups. Specific data treatment was also conducted to analyse 5 strategic segments of film viewers: the "free-downloaders", the "cinema disabled", the "Europhiles", the "film-literate" and the "film-influencers".

The reports also provide a strategic description of the film landscape across Europe and use results from a film database built specifically for the Study to correlate the film preferences of surveyed viewers with some key characteristics of those films.

In addition, Annex 2 (section 8 of this report) includes a summary of information per country for the 10 countries cited above, and the 21 countries not covered in the Audience Survey: Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Czech Republic, Estonia, Finland, Greece, Hungary, Iceland, Ireland, Latvia, Liechtenstein, Luxembourg, Malta, Netherlands, Norway, Slovakia, Slovenia, Sweden and Switzerland.

The Methodology and Definitions are described in detail in Annex 3 (section 9). For example, a "National" film is a film seen in its country of origin while a "European" film is a film seen in Europe but outside its country of origin.

The authors of the Study would like to acknowledge the help of the following Experts: Sarah Calderón (The Film Agency), Edward Fletcher (Soda Pictures), Ben Johnson (Gruvi), and Mark Reid (British Film Institute).

## 1. Introducing the European Film Audience Survey

The ultimate aim of the Study is to understand the European film audience better, then to use that knowledge to help films to circulate more widely within Europe. A key part of the Study – and a starting point for this report -- is the European Film Audience Survey. The Study asked 4,608 people in five age groups about their viewing habits and preferences. The age groups were: children (4-9 years old), teens (10-15 years old), young adults (16-25 years old) and adults (26-34 and 35-50 years old).

This Study uses shorthand for different kinds of films, defining European films that “travel”, that is films that are seen outside their home countries, as “European”, and using the term “National”, for films viewed in their home countries. “US” is used for films mainly made or largely financed by American companies.

### 1.1. What European Film Audiences Say about Films

#### 1.1.1. Self-definition as a Film Viewer

3% of respondents said they do not watch films. All the data in this section is therefore based on the 97% of respondents categorised as “film viewers”. One half of film viewers define themselves as cinema “likers”, while one third consider themselves as cinema “fans”. One fifth have a more negative attitude towards film:<sup>1</sup>

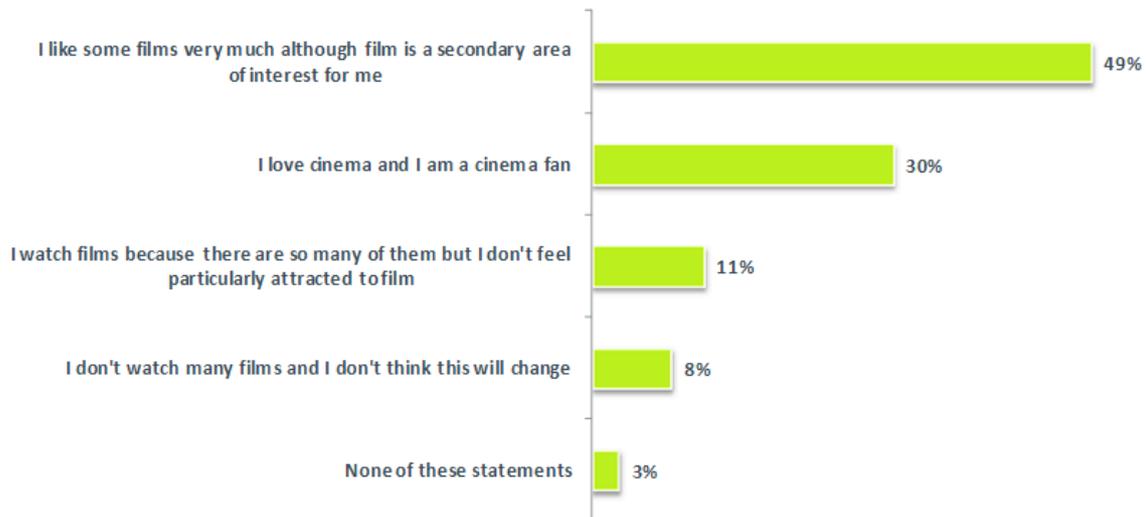
- **30% chose 'I love cinema and I am a cinema fan'.** This sentence was most often chosen in Spain (40%) and the UK (36%) and least chosen in Lithuania (13%), Croatia (21%) and France (25%).
- **49% chose 'I like some films very much although film is a secondary area of interest for me'.** This sentence was most often chosen in Croatia (56%) and Lithuania (55%) and most seldom in Spain (42%) and France (43%).
- **11% chose 'I watch films because there are so many of them but I don't feel particularly attracted to film'.** This sentence was most often chosen in Lithuania (19%) France (17%) and Poland (14%) and least often in Germany (6%), Croatia (7%) and the UK (8%).
- **8% chose 'I don't watch many films and I don't think this will change'.** This sentence was most often chosen in France (13%) and Croatia (13%) and least often chosen in Italy (4%) and Romania (3%).

Almost half of film viewers therefore are ‘cinema likers’, for whom cinema represents an important part of a media diet though not a crucial component. 30% are ‘cinema lovers’ for whom cinema is a passion and a key activity. 11% are ‘passive consumers’,

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<sup>1</sup> Q208: "Please choose the statement that best describes your relationship to film" (single answer from 4 items: "I love cinema and I am a cinema fan", "I like some films very much although film is a secondary area of interest for me", " I watch films because there are so many of them but I don't feel particularly attracted to film" or " I don't watch many films and I don't think this will change")

watching films merely by default because they are present and available. 8% are 'film remotes', with a low interest in cinema and low film viewing.



	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
I like some films very much although film is a secondary area of interest for me	49%	56%	43%	46%	52%	50%	55%	49%	53%	42%	45%
I love cinema and I am a cinema fan	30%	21%	25%	33%	32%	31%	13%	31%	32%	40%	36%
I watch films because there are so many of them but I don't feel particularly attracted to film	11%	7%	17%	10%	6%	10%	19%	14%	10%	9%	8%
I don't watch many films and I don't think this will change	8%	13%	13%	9%	7%	4%	10%	6%	3%	6%	7%
None of these statements	3%	3%	3%	2%	3%	5%	2%	0%	1%	3%	4%

**Figure 1: Personal relationship to film (EU10 Countries)**

**Film viewers' self-definitions vary very little by gender, level of education and location.** The largest variation is with the rural film viewers who more often choose 'I watch films because there are so many of them but I don't feel particularly attracted to film' (14%).

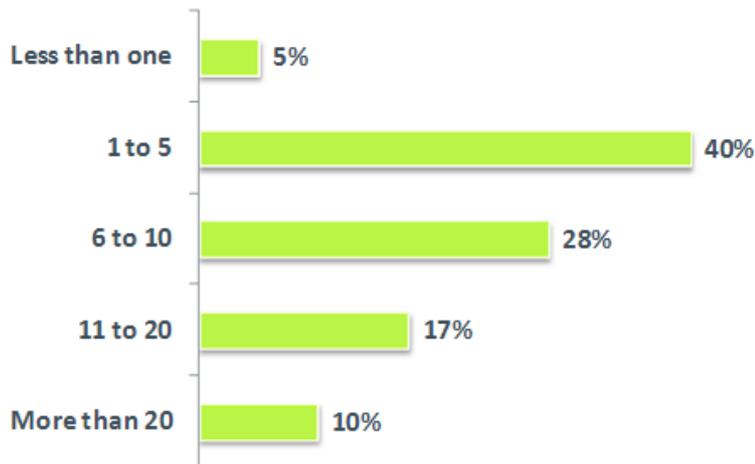
**There are more differences by age group and household income level.** Young adults 26-34 are the biggest cinema fans (34%, followed by the 16-25s at 32%) while children more often choose 'I watch films because there are so many of them but I don't feel particularly attracted to film' than others (15%). Film viewers with household income above 2,000€/month are bigger film fans (36%) than those with income below 1,000€/month (26%).

### 1.1.2. Number of Films Watched

Film viewing volumes vary little across demographic groups (age, gender, level of activity) **except in terms of location and household income.**<sup>2</sup>

Key findings about the number of films watched in a typical month are as follows:

- **27% of film viewers are 'heavy' film consumers who say they watch more than 11 films per month** (more than 3 per week). The upper part of that group includes 10% of film viewers who watch more than 20 films each month (more than 5 per week) and can notably be found in Poland (17%), Lithuania (16%) and Romania (14%).
- **28% are 'medium' film consumers who watch 6-10 films each month** (around 2 per week). This group is very homogeneous in size across European countries.
- **45% are 'lighter' film consumers who watch fewer than 5 films per month** (less than 1 per week). The vast majority of them watch at least one film per month (40%). 5% of them watch less than one film per month. The lightest film consumers are more numerous in the UK (8%), Germany (8%) and France (7%).



											
	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Less than one	5%	3%	7%	6%	8%	5%	4%	2%	1%	5%	8%
1 to 5	40%	46%	46%	45%	39%	39%	35%	26%	31%	41%	52%
6 to 10	28%	31%	24%	28%	25%	25%	29%	32%	34%	29%	28%
11 to 20	17%	16%	13%	17%	21%	22%	15%	24%	19%	16%	9%
More than 20	10%	5%	10%	5%	7%	9%	16%	17%	14%	9%	4%

**Figure 2: Volume of films watched per month on any platform (EU10 Countries)**

<sup>2</sup> Q126: "On average, how many films do you watch per month on any platform (including cinema, TV, online, DVD or pirated)?" Single answer from 5 items: less than 1, 1 to 5, 6 to 10, 11 to 20 or more than 20.

By assuming an average number of films viewed by each category of film viewer, it is possible to estimate how the total volume of European film viewing might be distributed between these categories:<sup>3</sup>

% population	Films watched / month	Number assumed	Films watched	% of films watched in total
10%	>20	25	250	30%
17%	11-20	15	255	30%
28%	6-10	8	224	26%
40%	1-5	3	120	14%
5%	<1	0	0	0%

**Table 1: Estimate of the total number of films by sector of the population according to number of films watched per month**

From this it can be seen that the first two groups, comprising about 27% of film viewers, are responsible for watching 60% of the movies. The other three groups, more numerous and comprising about 3 in every 4 respondents are only responsible for 40% of movie-watching.

Using the same assumptions, we can estimate that film viewers watch around 8-9 films on average per month (that is, close to 100 films per year, or one film every 3-4 days).

**Volumes of film viewing are very similar across age groups.** The 35-50s are the ones that watch more films (30% watch more than 11 films per month and 43% watch fewer than 5) while the 16-25s are the ones that watch less (48% watch fewer than 5 films per month and only 22% watch more than 11). This is the largest variation among the reported age groups. **Gender, level of activity and level of education hardly impact** overall declarations.

**The most important factors influencing the volume of film viewing are location and income.** Film viewers with income below 1,000€/month are heavier film consumers (31% watch more than 11 films per month and 40% watch fewer than 5) than those with earnings higher than 2,000€/month (48% watch fewer than 5 films per month and only 24% watch more than 11). Film viewers living in urban areas are heavier film consumers (29% watch more than 11 films per month and 42% watch fewer than) than those living in rural areas (51% watch fewer than 5 and only 24% watch more than 11).

<sup>3</sup> Respondents gave estimates about frequency of viewing 'on any platform (including cinema, TV, online, DVD or downloaded)' from 5 choices. An average number of films was calculated for each category (0.5 for those choosing 'less than one', 3 for '1 to 5', 8 for '6 to 10', 15 for '11 to 20' and 25 for 'more than 20').

### 1.1.3. Use of Main Platforms

Technology developments like fast broadband are causing significant changes in behaviour and there are many differences in the media structures of different European countries. The Study survey asked respondents about the platforms they used to watch films.<sup>4</sup>

**Cinema, free television, DVD and free online streaming or downloads are, in that order, the most widely used platforms on which to watch films.**<sup>5</sup> Lesser platforms on which to watch films are pay TV (33%), subscription VOD (28%), pay-per-view VOD (26%) and festivals (28%). VHS has lower usage (18%), higher in Italy (31%), Poland (28%), Spain (24%) and Germany (23%). Film clubs, societies and institutes are less commonly used (17%), except in Poland (25%) and Romania (24%).

Key facts about film viewing platforms are below:

- **87% of film viewers watch films in cinemas** (78% in multiplexes and 61% in theatres with less than 3 screens). European countries are quite alike, except Romania where multiplexes get the lowest attendance (50%) and only 71% of film viewers attend cinemas.
- **90% watch films on television** (79% do so on free TV, 33% on pay TV). European countries are, again, quite alike except for Poland, Lithuania and the UK where pay TV is more widely used to watch films (respectively 63%, 41% and 40%) and free TV less so (respectively 67%, 55% and 74%).
- **89% watch films on home video** (68% on free files, 67% on DVDs, 20% on Blu-Ray and 18% on VHS). **DVD (either rented or purchased) is the most used legal platform** (with maxima of 84% in Denmark and the UK) **just behind free downloads** (MPEG 4, DivX, etc. files stored on a PC, local drive, home network or CD-ROMs). Free downloads are widespread in Lithuania (87%), Poland (85%), Croatia (82%), Spain (79%) and Romania (78%). Blu-Ray discs (high-definition digital discs either rented or purchased) are most widespread in Denmark (37%), the UK (35%) and Germany (30%).
- **62% watch films from online services** (56% on free files, 28% on subscription VOD and 26% on pay-per-view VOD). Free streaming (live films played from a free website, without downloading/storing any file on a PC) is the most important on-demand platform especially in Lithuania (71%), Romania (71%) and Poland (70%). Subscription VOD (services based on a monthly fee to access a selection of films) and pay-per-view VOD (services offering access to wide catalogues with separate payments for each film) are quite similarly used in each

<sup>4</sup> Restricted to respondents who said they watch films at least sometimes (that is, 97% of respondents on average).

<sup>5</sup> Q125: "Which platform/channel do you use to watch films?" Multiple answer to 13 items incl. "theatre", "multiplex", "free TV", "pay TV", "VHS", "DVD", "Blu-Ray discs", etc. (at least once a day, 2-3 times a week, once a week, once or twice a month, less often than once a month or never).

market and more used in Denmark (respectively 40% and 31%), Poland (respectively 37% and 43%) and the UK (respectively 34% and 33%).

**Going to the cinema is a more common activity for children and young adults than adults.** 4% of the 35-50 years old go to theatres weekly (vs. 7% for children, 9% for 16-24s and 8% for 25-34s) and only 5% go to multiplexes weekly (vs. 8% for children, 11% for 16-24s and 10% for 25-34s). Cinema-going is **more frequent among film viewers with a higher education level:** 55% of post-graduates go to theatres (vs. 41% for graduates and 34% for those with primary and basic education) and 78% go to multiplexes (vs. 81% for graduates and 63% for those with primary or basic education). Location **does not affect cinema attendance except for multiplexes** (64% of rural inhabitants go to multiplexes vs. 80% for urban and 83% for semi-urban). Earnings **do not affect cinema attendance either, except again for multiplexes** (58% of people with household income below 1,000€/month go to multiplexes vs. 77% for people with household income above that).

**Children watch more home video than other age groups and more often:** 22% watch VHS (vs. 17% for adults 16-50) including 7% 'weekly' (vs. 4%), 76% watch DVD (vs. 64% for adults 16-50) including 36% 'weekly' (vs. 24%) and 24% watch Blu-Ray discs (vs. 19% for adults 16-50) including 13% 'weekly' (vs. 8%).

**VOD is more widespread among "digital natives"<sup>6</sup>:** 32% of the children and 33% of the 16-25s use subscription VOD (vs. 30% of the 26-34s and 22% of the 35-50s) and 28% of the children and 30% of the 16-25s use pay-per-view VOD (vs. 27% of the 26-34s and 21% of the 35-50s). **Film viewers with a higher education level and/or household income also use VOD a little more than others:** 32% of film viewers with household income of more than 2000€/month use subscription VOD and 31% pay-per-view VOD (vs. 28% and 26% on average) while 30% of postgraduates and 27% of graduates use subscription VOD (vs. 25% of people with lower education) and 29% of postgraduates and 25% of graduates use pay-per-view VOD (vs. 25% of people with lower education).

In addition, **31% of film viewers watch films in festivals and film clubs** (28% of all respondents in festivals and 17% in film clubs). Festivals (including festival attendance as part of school or university educational activities) reach 28% of film viewers and are more used in Poland (43%), Romania (36%) and Lithuania (35%). Film clubs, societies and institutes reach 17% and are more used in Poland (25%) and Romania (24%). **The 16-25 year olds are the most involved in festivals and film clubs:** 37% of them attend festivals (vs. 28% of children and adults) and 21% are members of film clubs (vs. 16% of children and 17% of adults). **Film viewers with higher education levels are also more likely to attend festivals and film clubs:** 31% of postgraduates and 28% of graduates attend festivals (vs. 25% of people with lower education) and 19% of postgraduates and 16% of graduates are members of film clubs or societies (vs. 15% of people with a basic education).

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<sup>6</sup> "Digital natives": those in the 4-25 age group which has grown up in the digital age.

											
ST Use	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
ST Television	90%	88%	88%	86%	88%	92%	83%	94%	93%	96%	91%
Free TV	79%	81%	86%	77%	87%	89%	55%	67%	78%	91%	74%
Pay TV	33%	19%	22%	33%	20%	34%	41%	63%	35%	27%	40%
ST Home video	89%	88%	83%	93%	88%	87%	91%	93%	82%	92%	93%
Free downloads (MPEG 4, DivX, etc.)	68%	82%	51%	54%	47%	69%	87%	85%	78%	79%	49%
DVD (either rented or purchased)	67%	54%	64%	85%	79%	71%	42%	74%	39%	76%	84%
Blu-Ray discs (either rented or purchased)	20%	7%	20%	37%	30%	22%	5%	16%	5%	20%	35%
VHS (either rented or purchased)	18%	16%	12%	17%	23%	31%	7%	28%	6%	24%	18%
ST Cinema	87%	81%	85%	93%	90%	90%	84%	94%	71%	93%	93%
Multiplex	78%	73%	77%	81%	84%	80%	70%	82%	50%	91%	89%
Theatre	61%	47%	46%	71%	65%	71%	62%	73%	62%	58%	58%
ST VOD	62%	62%	51%	59%	46%	63%	75%	73%	73%	57%	57%
Free streaming	56%	57%	40%	48%	41%	59%	71%	70%	71%	53%	46%
Subscription VOD	28%	19%	19%	40%	21%	24%	27%	37%	26%	30%	34%
Pay per view VOD	26%	17%	17%	31%	22%	23%	25%	43%	19%	30%	33%
ST Festival-Film clubs	31%	26%	14%	30%	29%	29%	37%	45%	40%	34%	22%
Festivals	28%	24%	13%	25%	28%	26%	35%	43%	36%	32%	20%
Film Club, Film Society, Film Institute	17%	11%	6%	19%	15%	15%	18%	25%	24%	18%	13%

**Figure 3: Use of main film platforms (EU10 Countries). Percentage shown is the percentage for “use”, that is percentage of film viewers that did not answer “never” for the device in Q125. Darker rows show subtotals (ST) grouping devices together.**

### 1.1.4. Frequency of Use of Main Platforms

This part moves from use of platforms to frequency of use<sup>7</sup>.

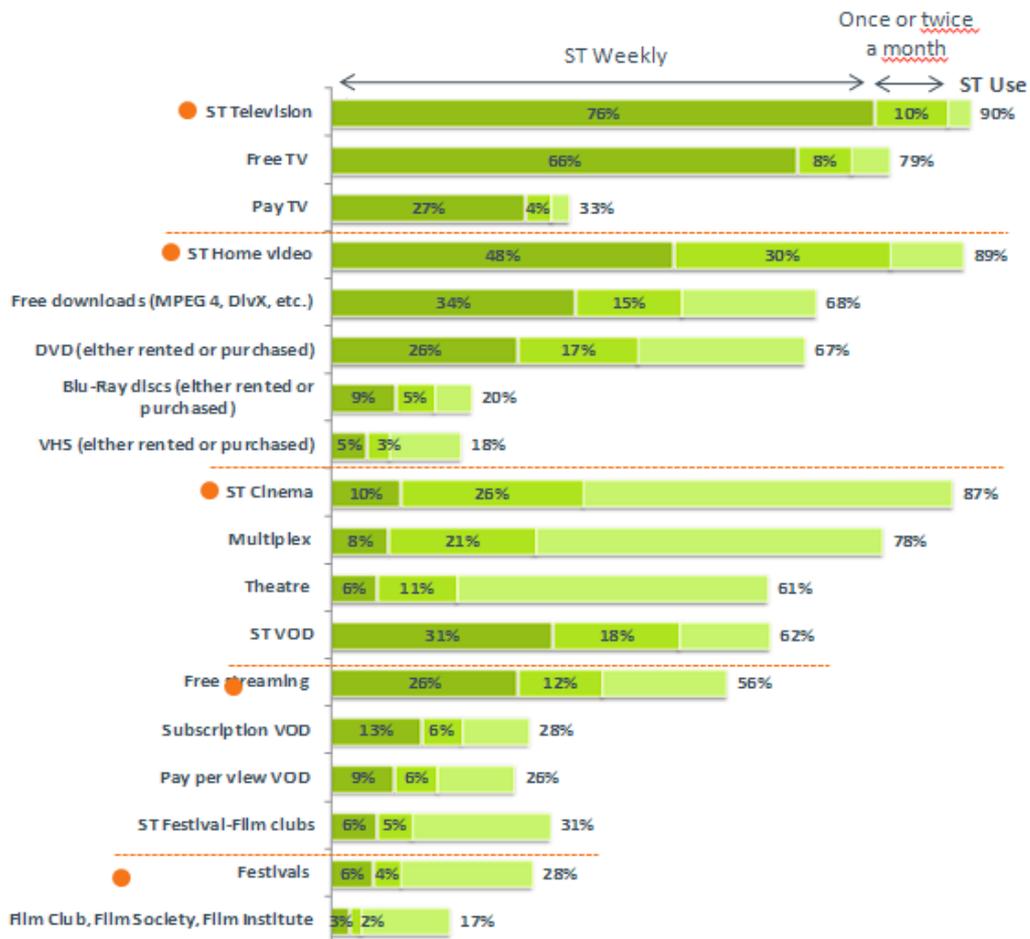


Figure 4: Frequency of use of main film platforms (EU10 Countries)

- **Free TV is the most widely used platform to watch films.** 90% of film viewers watch films on free TV, 41% do so 'at least once a day' and 25% '2-3 times a weeks'. Pay TV is used at similar frequencies but only by the ones who have it (3 times fewer people).
- **Cinemas are generally attended less than once a month** (44% for theatres and 49% for multiplexes). 39% of film viewers never go to theatres and 22% never go to multiplexes).<sup>8</sup>

<sup>7</sup> Still Q125, but options have been summed: At least once a day, 2-3 times a week and once a week are represented summed as ST weekly, next option represents once or twice a month. The last option represented in light green is "less than once a month" and the white space is the sector of viewers who marked "never".

- **DVD, VHS and Blu-Ray are generally used more occasionally** (38% of film viewers watch home video 'monthly or less often').
- **VOD use is rather marginal** (only 13% of film viewers use subscription VOD and 9% of film viewers pay-per-view VOD 'weekly').
- **Festival and film club attendances are based on events and therefore irregular.**

ST Weekly	Total										
ST Television	76%	78%	75%	71%	81%	84%	71%	84%	79%	82%	58%
Free TV	66%	73%	72%	61%	79%	79%	46%	59%	65%	75%	46%
Pay TV	27%	15%	18%	29%	16%	30%	33%	54%	31%	23%	23%
ST Home video	48%	44%	31%	48%	39%	51%	59%	57%	51%	54%	47%
Free downloads (MPEG 4, DivX, etc.)	34%	42%	19%	23%	16%	34%	55%	45%	47%	43%	20%
DVD (either rented or purchased)	26%	12%	15%	38%	32%	32%	13%	33%	15%	33%	39%
Blu-Ray discs (either rented or purchased)	9%	2%	5%	17%	15%	12%	2%	8%	3%	10%	15%
VHS (either rented or purchased)	5%	2%	1%	5%	6%	12%	2%	9%	1%	8%	4%
ST Cinema	10%	4%	6%	9%	6%	20%	5%	18%	4%	16%	9%
Multiplex	8%	4%	5%	8%	6%	18%	3%	12%	3%	14%	8%
Theatre	6%	2%	2%	8%	5%	13%	4%	14%	3%	9%	4%
ST VOD	31%	23%	18%	32%	19%	35%	45%	41%	44%	27%	28%
Free streaming	26%	21%	13%	22%	16%	30%	40%	36%	40%	23%	21%
Subscription VOD	13%	5%	6%	23%	9%	14%	13%	16%	12%	13%	17%
Pay per view VOD	9%	3%	2%	13%	6%	12%	8%	16%	7%	10%	11%
ST Festival-Film clubs	6%	2%	2%	9%	5%	8%	5%	10%	7%	10%	5%
Festivals	6%	2%	1%	9%	5%	8%	5%	9%	6%	9%	5%
Film Club, Film Society, Film Institute	3%	1%	1%	4%	3%	3%	2%	3%	3%	4%	2%

**Figure 5: Frequency of use of main film platforms (EU10 Countries), showing the percentage of viewers that confirmed that they used the platform at least weekly.**

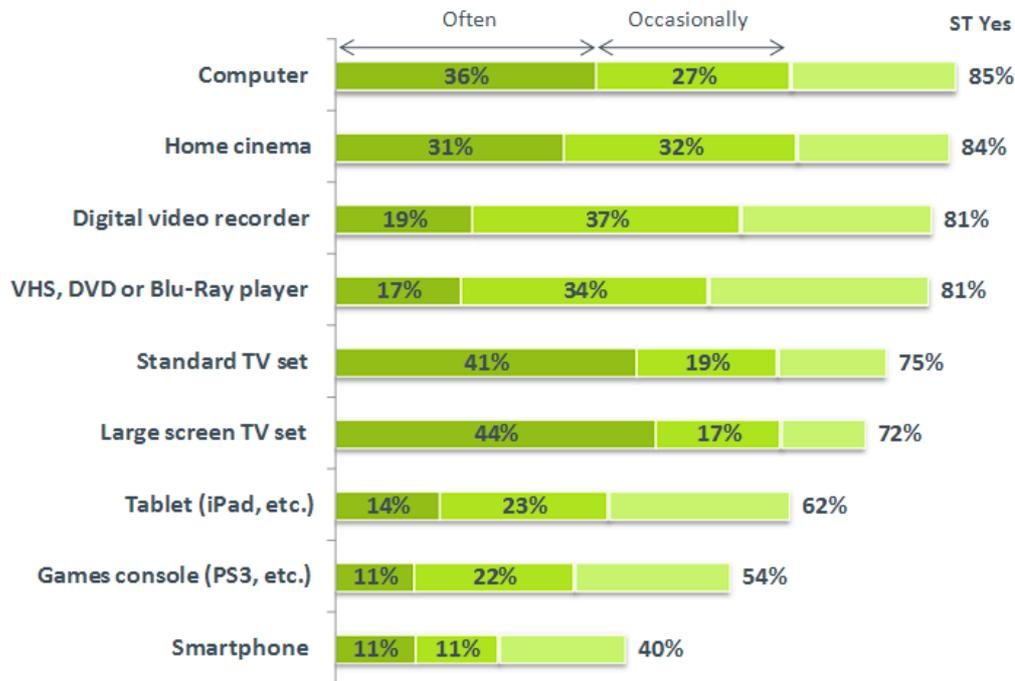
Film consumers were also asked about their film consumption by device (only the respondents owning the device were asked the question):<sup>9</sup>

- **Home video devices are widespread but their use is less frequent** (81% of consumers use a DVR, including 19% 'often' and 37% 'occasionally', and 81% use a VHS, DVD or Blu-Ray player including 17% 'often' and 34% 'occasionally'). **Home cinema systems are also important** but only among those who own one (84% of owners use one to watch films, including 31% 'often' and 32% 'occasionally'). **Film viewing on tablets is still limited** (62% of owners already use one to watch films, including 14% 'often' and 23% 'occasionally'). The use of game consoles is limited (mainly because of a lower percentage of equipment ownership) and also that of smartphones (because of small screen size).
- **The digital natives**, who are said to be heavy 'multi-taskers', **often give up traditional screens and devices to watch film on multipurpose 'companion devices'**: 95% of the 16-25 group use their computer to watch

<sup>8</sup> Many people have access to either theatres or multiplexes. The combined usage of both theatres and multiplexes reaches 87% of film viewers, thus only 13% never attend cinemas whatever the types.

<sup>9</sup> Q127: "How often do you use the following devices/technologies to watch films?" Multiple answer to 9 items incl. "standard TV set (below 80 cm screen)", "large screen TV set", "home cinema (projector and sound system)", etc. (often, occasionally, rarely or never).

films, 63% their game console, 50% their smartphone and 64% their tablet. These are the highest scores among all age groups.



**Figure 6: Frequency of use of main devices to watch films (EU10 Countries). Four options were offered: often, occasionally, rarely and never.**

In summary, cinema-going is a popular occasional event, but most film watching happens at home, mainly on TV. Computers are on the rise (more people actually said they watched films on a computer than on TV), and young people are the group most likely to watch films online or download them. Home devices (like DVD), though widely owned, are not used so often.

### 1.1.5. Free Downloading and Streaming

In the section above audiences were asked about usage of film platforms. **68% of film viewers said they used free downloads (half of them weekly) and 56% free streaming.**<sup>10</sup> This next section reviews this behaviour and its motivations in greater detail.<sup>11</sup>

**Free downloading is more prevalent among males, young adults, respondents living in urban areas and people with a high level of education.** 57% of men stream and download films for free (vs. 52% of women) and they show the strongest interest in US blockbusters (21% vs. 18%) and domestic titles (5% vs. 3%). 72% of the 16-25 group stream and download films for free (vs. 50% of children, 63% of the 26-34s and 43% of the 35-50s). 60% of urban respondents (often equipped with high speed internet) stream and download films for free (vs. 45% of semi-urban and 48% of rural respondents). 61% of postgraduates stream and download films for free (vs. 55% of graduates and 47% of people with basic or primary education).

**Low income and inactivity also favour free downloading and streaming.** 57% of economically inactive people stream and download films for free (vs. 53% of active people). 68% of viewers living with a household income of less than 1,000€/month stream and download films for free (vs. 42% of viewers living with a household income of more than 2,000€/month). Free streaming/downloading is also more frequent among economically inactive people: 37% download 'weekly' (vs. 32% for active people) and 29% of them stream 'weekly' (vs. 24% for active people).

**More than 40% of young adults download films 'weekly' and more than 30% stream films 'weekly':** 46% of the 16-25s and 41% of the 26-34s download films for free weekly (vs. 34% of children and 24% of adults 35-50), 37% of the 16-25s and 30% of the 26-34s stream films for free weekly (vs. 28% of children and 18% of adults 35-50).

**Young adults also watch more US blockbusters for free than other groups:**<sup>12</sup> 28% of the 16-25s and 25% of the 26-34s say they download/stream 'mainly' blockbusters (vs. 17% of children and 11% of adults). **16-25s and children access more domestic hits than other groups** (6% of the 16-25 and 5% of the children download/stream country titles vs. 4% on average).

When asked directly about the reasons for free downloading or streaming,<sup>13</sup> the number of film viewers acknowledging using either decreased from 68% (see above)

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<sup>10</sup> Q125: "Which platform/channel do you use to watch films?" Multiple answer to 13 items incl. "free downloads (MPEG 4, DivX, etc. files stored on PC, local drive, home network or CD-ROMs)" and "free streaming (live film played from a free website, without downloading/storing any file on PC)" (at least once a day, 2-3 times a week, once a week, once or twice a month, less often than once a month or never).

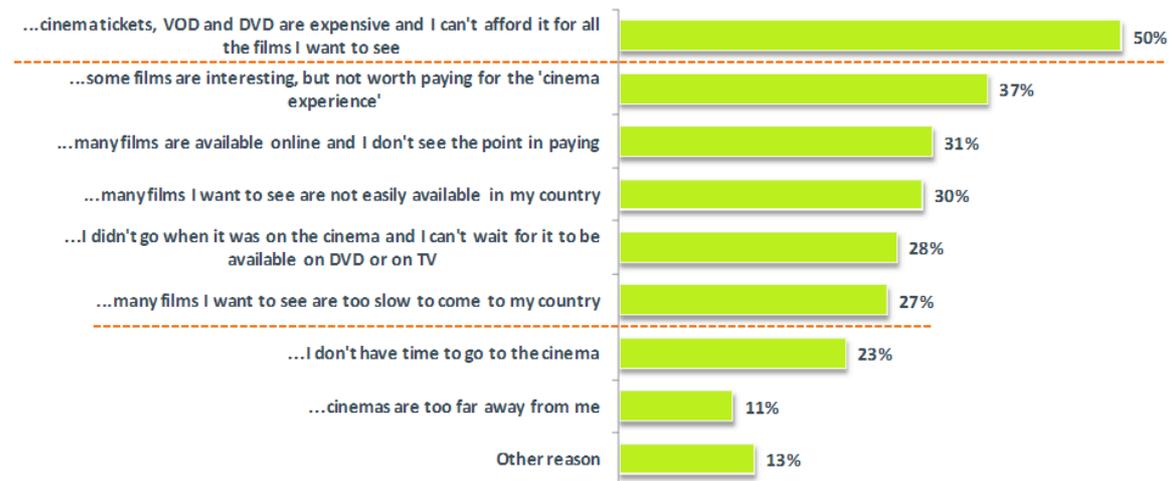
<sup>11</sup> The project did not use the word "piracy" in the Audience Survey in order to maximise responses. The Study does not therefore distinguish "legal" content from content from unauthorised sources. Some rights owners permit free downloads and streaming, some films are freely available on services such as YouTube and Vimeo, and others may come from legal catch-up services.

<sup>12</sup> Q406: "Do you stream/download films online for free?" Yes/no answer to 4 items: "yes mainly US blockbusters", "yes mainly national films", "yes mainly European films" or "yes all kinds of films".

<sup>13</sup> Q408: "Why do you stream/download films online for free? I do it because..." Yes/no answer to 8 items incl. "cinema tickets, VOD and DVD are expensive and I can't afford it for all the films I want to see", "many

to 55%. **The high cost of cinema or legal platforms is a key motivation for free downloading and streaming.** 50% of respondents admit streaming and downloading films online for free because 'cinema tickets, VOD and DVD are expensive and they can't afford them for all the films they want to see' and 37% think 'some films are interesting but not worth paying for the cinema experience'. Other reasons for streaming and downloading films for free include **ease of access** (31% of downloaders consider that 'many films are available online and don't see the point in paying'), **lack of availability** (30% say that 'many films they want to see are not available in their country' and 27% that 'many films they want to see are too slow to come to their country') and **missed opportunities** (28% say that 'they didn't go when the film was on the cinema and they can't wait for it to be available on DVD or on TV' and 23% say they 'don't have time to go to the cinema'). Only a small proportion of respondents (11%) say they stream and download because of the distance to cinemas ('cinemas are too far away from me').

I do it because...



I do it because...	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
...cinema tickets, VOD and DVD are expensive and I can't afford it for all the films I want to see	50%	56%	64%	41%	40%	48%	50%	53%	39%	57%	50%
...some films are interesting, but not worth paying for the 'cinema experience'	37%	40%	52%	41%	39%	31%	46%	30%	24%	37%	42%
...many films are available online and I don't see the point in paying	31%	48%	30%	24%	21%	24%	44%	31%	30%	22%	21%
...many films I want to see are not easily available in my country	30%	36%	21%	29%	32%	30%	23%	36%	35%	32%	23%
...I didn't go when it was on the cinema and I can't wait for it to be available on DVD or on TV	28%	30%	28%	20%	31%	32%	30%	24%	33%	20%	29%
...many films I want to see are too slow to come to my country	27%	38%	20%	36%	28%	22%	25%	26%	34%	18%	20%
...I don't have time to go to the cinema	23%	28%	25%	11%	18%	16%	31%	27%	29%	10%	17%
...cinemas are too far away from me	11%	16%	7%	3%	10%	5%	21%	6%	19%	5%	11%
Other reason	13%	12%	17%	24%	18%	16%	11%	10%	13%	11%	14%

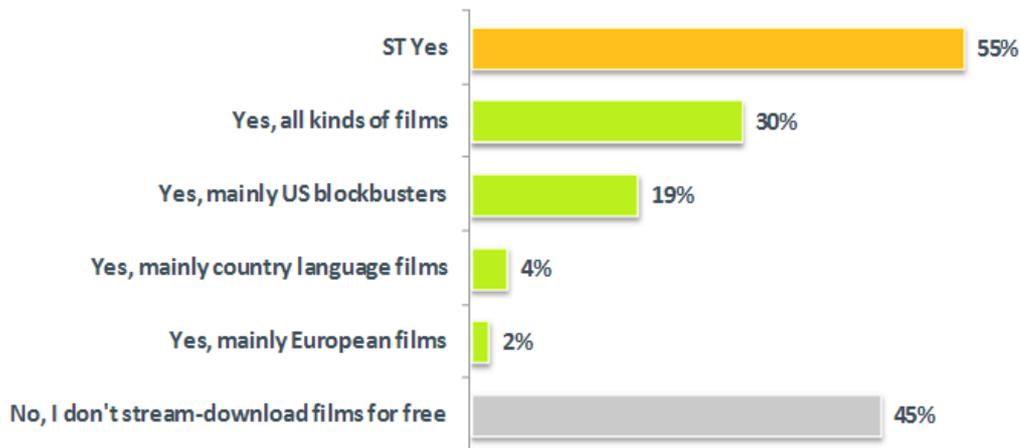
Figure 7: Motivation to stream/download films online for free (EU10 Countries)

**The price of cinema tickets, VOD and DVD is a key motivation** for downloaders in France, Spain and Croatia while **the lack of availability of films on legal platforms** is a key motivation in Croatia, Poland and Romania.

films I want to see are not easily available in my country", "many films I want to see are too slow to come to my country", "many films are available online and I don't see the point in paying", etc.

The selection of films from free sites is affected by general film viewers' preferences and by the level of film awareness, which explains why US blockbusters are far more downloaded/streamed than national productions and European movies (**19% of film viewers say 'they download 'mainly US blockbusters'** vs. 4% for 'mainly country language films and 2% 'mainly European films').<sup>14</sup>

Film language also affects the level of downloading/streaming as films in English speak to a much larger audience than productions in other languages (for which subtitles are potentially necessary). Countries with the highest downloading/streaming rates are Lithuania (83%), Romania (77%), Poland (69%) and Spain (65%), while the UK (32%), Denmark (32%) and Germany (24%) show the lowest rates.



	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
ST Yes	55%	58%	41%	34%	24%	58%	83%	69%	77%	65%	34%
Yes, all kinds of films	30%	26%	25%	12%	11%	37%	53%	39%	47%	34%	16%
Yes, mainly US blockbusters	19%	30%	14%	16%	8%	13%	26%	20%	24%	24%	11%
Yes, mainly country language films	4%	2%	1%	5%	4%	7%	1%	7%	4%	4%	5%
Yes, mainly European films	2%	1%	0%	2%	1%	2%	4%	3%	3%	2%	2%
No, I don't stream-download films for free	45%	42%	59%	66%	76%	42%	17%	31%	23%	35%	66%

**Figure 8: Main film types streamed/downloaded online for free (EU10 Countries)**

When asked spontaneously, those film viewers who do not use free sites<sup>15</sup> say they are either not interested ('not interested', 'I don't care', 'no need'), are aware of potential risks/drawbacks such as copyright infringement, low quality of content and time consumption ('it is illegal', 'no time', 'poor quality') or simply are not familiar with free websites and/or the streaming and downloading process ('I don't know how').

<sup>14</sup> Q406: "Do you stream-download film for free?" Single answer from 5 items: "yes mainly US blockbusters", "yes mainly country language films", "yes mainly European films", "yes all kinds of films" or "no I don't stream-download film for free".

<sup>15</sup> Q407: "Why don't you stream/download films for free?" Open question.

Not interested  
No time  
No need  
Poor quality  
It is illegal  
I don't care  
I don't know how

Figure 9: Spontaneous reasons for not downloading films for free (EU10 Countries)

## 1.2. Film Education

One of the consequences of the European concept of film as an art form is the diversity of initiatives in Film Education. Cinema is a way to extend European culture and to facilitate cultural exchanges and understanding between different European countries. To achieve this, most European countries have developed national, regional or local activities to give people a "film education". In this section, voluntary activities such as "film clubs", "film associations" and "community filmmaking" have also been considered.

**A significant proportion of the respondents are or have been reached by film education programmes at some point, including 5-10% who are currently involved in some form or another.**<sup>16</sup> Schools and universities are the most usual place to watch and study film: 43% of respondents 'watch or have watched films as part of a course of study at school, University or in adult education'.<sup>17</sup> In addition, 25% 'watch or have watched films in an after-school film society, locally or at University'. 15% are or have been involved in community filmmaking. 13% are or have been members of a film association.

Romania has an exceptionally high reach for these programmes (63%), followed by Italy (53%) and Spain (50%) while their lowest reach can be found in Germany (24%), the UK (27%) and Croatia (36%).

**Young adults 16-25 are the most involved in film education programmes, indicating that these initiatives most often happen in high school or during university:** 59% of them watch films as part of their studies (vs. 40% of children and 48% of 26-34s), 31% watch films in an after school society (vs. 23% of children and 27% of older adults), 22% take part in community filmmaking (vs. 14% of children and 17% of 26-34s) and 16% join film associations/societies (vs. 11% of children and 14% of 26-34s).

**A vast majority of those who have experienced film clubs or training programmes recognise their benefits:**<sup>18</sup>

- 86% agree that it 'raised their curiosity for other types of cinema' and took them into watching more diverse films (40% 'strongly' agree).
- 84% agree that it 'raised their interest in cinema' and took them into watching more films (37% 'strongly' agree).

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<sup>16</sup> Q129: "Do you/did you in the past take part in the following activities?" Multiple answer to 4 items: "being member of a film association or film society (international, national or local)", "being involved in community film making", "watching films as part of a course of study (at school, University or in adult education)" and "watching films in an after school film society (local or at your University)" (yes currently, yes in the past or no).

<sup>17</sup> Some proportion of the respondents who answered "Yes" may have been thinking of cases where film is used as a visual aid. Expert Mark Reid: "The subject that most commonly uses AV material in the UK is Geography".

<sup>18</sup> Q129b: "How much do you agree with the following statements regarding film clubs or training programmes? The film clubs or training programmes help/helped me..." Multiple answer to 5 items incl. "raise my interest in cinema (I watch films more often)", "raise my curiosity in other types of cinema (I watch more diverse films)", etc. (strongly agree, somewhat agree, somewhat disagree or strongly disagree).

- 84% agree that it 'improved their film culture' and strengthened their film knowledge (43% 'strongly' agree).
- 83% agree that it 'helped them better understand films' and better assess film technical and artistic values (37% 'strongly' agree).

**Croatia does not recognise those benefits as much** as other countries (68% agree that it helps raise their interest in cinema and 61% that it helps raise their curiosity but 87% agree that it improves their film culture) **as well as Germany to a lesser extent** (76% agree that it helps raise their interest in cinema and 69% that it improves their film culture but 76% agree that it helps raise their curiosity). The **most positive countries are Italy and the UK**.

**Adults 35-50 recognise the benefits of film education more than other groups:** 88% say it helps raise their interest in cinema, 89% it helps raise their curiosity and 91% it improves their film culture.

**Children's interest in film literacy is very strong too.** Those who attend film clubs or training programmes are very positive about them: 85% say they help raise their interest in cinema, 87% say they help raise their curiosity, 83% that they improve their film culture and 86% that they help them understand films better.

**Among children who have not attended film clubs or training programmes, 63% say they would like to take part.**<sup>19</sup> Their main motivation is to watch and discuss films' (57%) and to learn how to make films (44%). This demand is strongest in Romania (79%), Italy (73%), Spain (73%), Poland (73%), Croatia (71%) and Lithuania (71%), and lowest in the UK (45%).

**Parents' interest is even higher than their children's as 86% of parents would like their children to attend such programmes**<sup>20</sup> whether to watch and discuss films (82%), make films (77%) or learn about European film history (69%). Demand is strongest in Croatia (96%), Romania (93%) and Lithuania (93%), and lowest in France (68%) and Germany (70%).

**On average just under half of respondents do not think that film education changed or changes their habits** (45%).<sup>21</sup> This is especially true in Croatia (91%), Italy (66%) and Germany (60%). But in several countries the majority recognise benefits, notably France (72%), Romania (67%), the UK (55%) and Spain (54%).

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<sup>19</sup> Q129c: "Would you like to take part in the following film clubs or training programmes?" Yes/no answer to 2 items: "watch films at school and discuss them with the teachers and students" and "make films at school and acquire technical or artistic skills in filmmaking".

<sup>20</sup> Q129d: "Would you like your children to take part in the following activities?" Yes/no answer to 3 items: "watch films at school and discuss them with teachers and other students", "make films at school and acquire technical or artistic skills in filmmaking" and "learn about European film history and watch European classics at school".

<sup>21</sup> Q129b: "How much do you agree with the following statements regarding film clubs or training programmes? The film clubs or training programmes help/helped me..." Multiple answer to 5 items incl. "I don't think it changes-changed anything about my film culture-habits" (strongly agree, somewhat agree, somewhat disagree or strongly disagree).

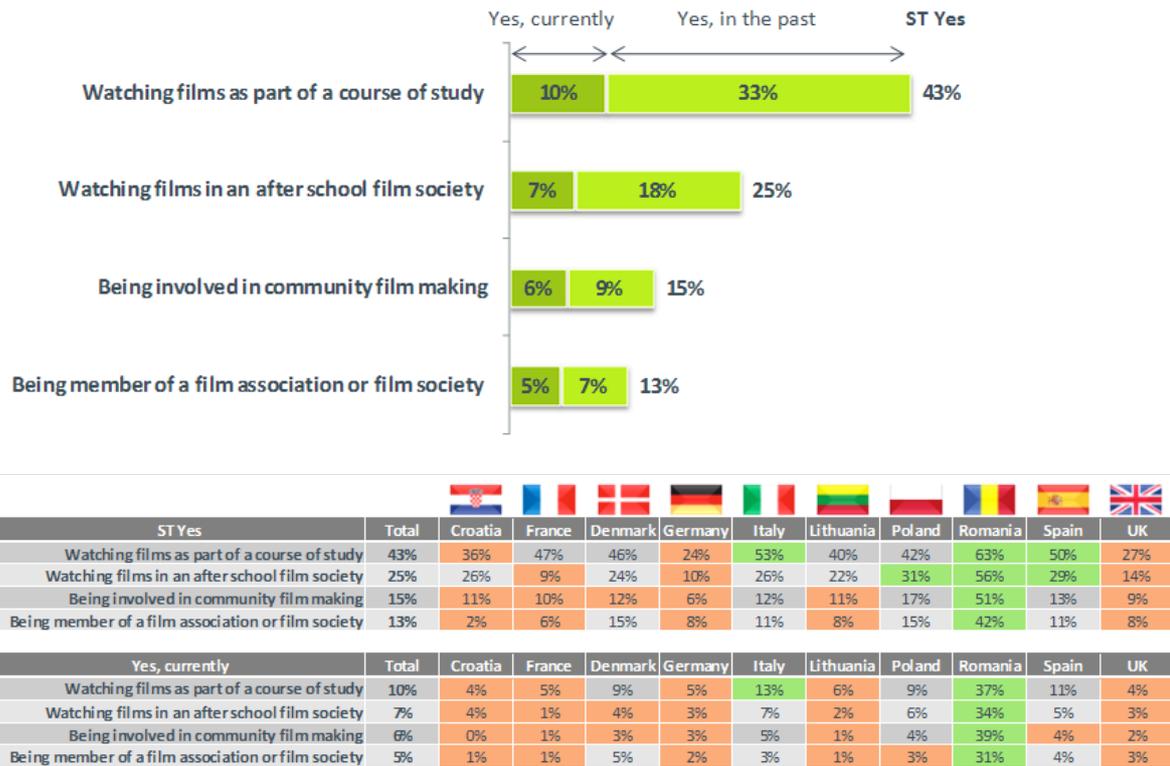


Figure 10: Participation in film training and associations (EU10 Countries)

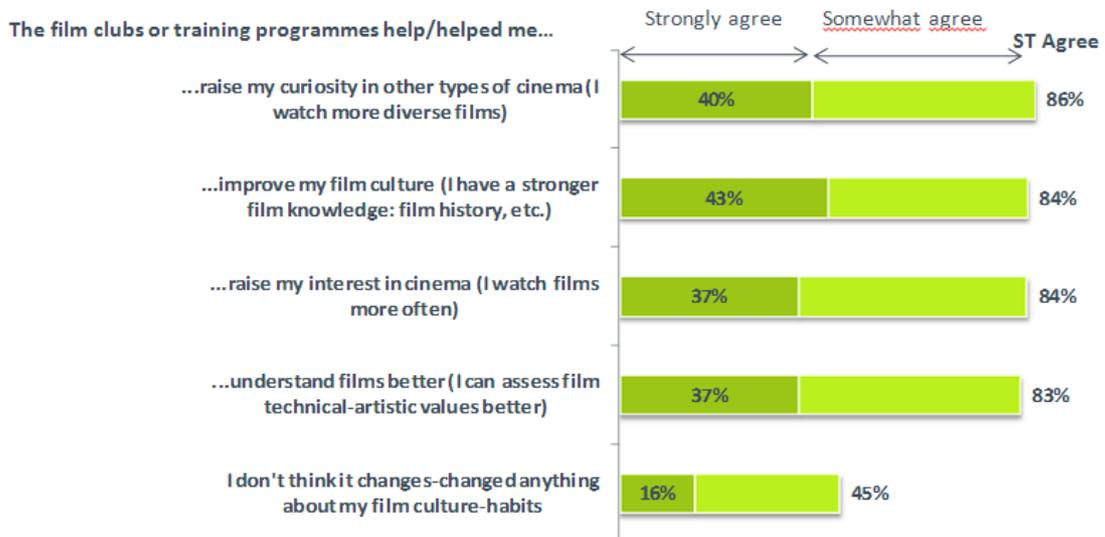


Figure 11: Perceived benefits of film education (EU10 Countries)



### 1.3. Film Online: Research and Social Media

#### 1.3.1. Starting to Research Film

**Only a few film viewers look for potentially interesting films at early stages of production and shooting.**<sup>23</sup> Only 11% of film viewers 'generally find out about potentially interesting films during the production-stage of films'. This figure is highest in the UK (16%) and Spain (15%), and lowest in France (6%) and Germany (7%). 29% of film viewers simply 'do not look actively for information about films'. Thus **the majority look for information about films either 'when the films are released in theatres' (37%) or 'right before deciding to watch a film' (23%).**

**Children and adults 35-50 are the least interested in film information at the early stages of production and shooting** (only 8% of children and 10% of adults seek information that early vs. 15% of 16-25s and 13% of 26-34s) and are less likely to seek out information in general. **Women are also less interested than men in early-stage information** (10% vs. 13%).

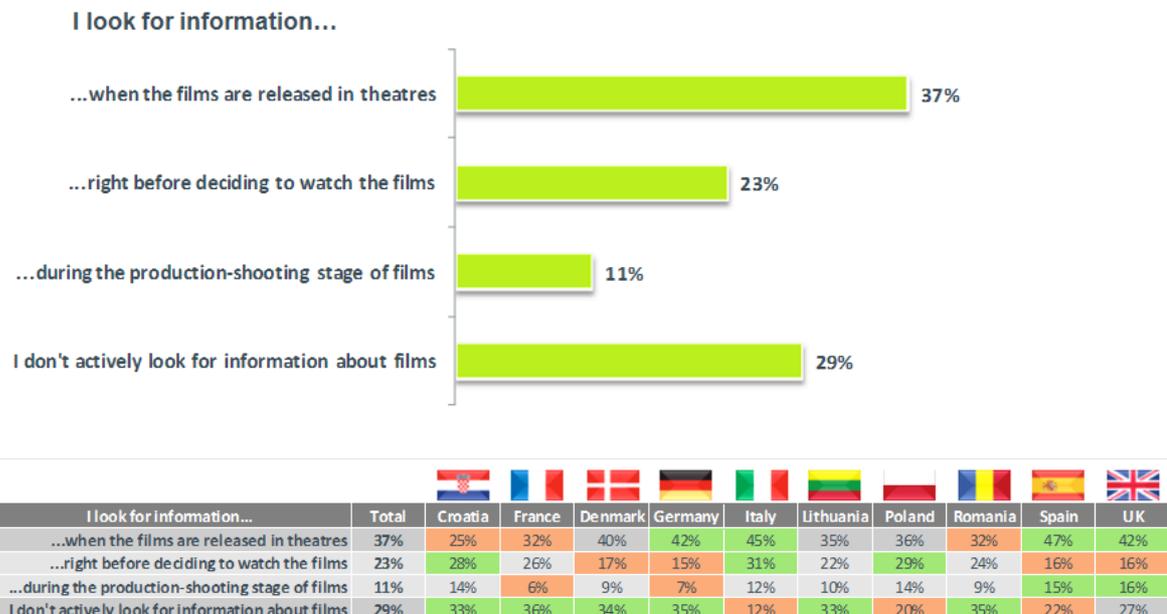
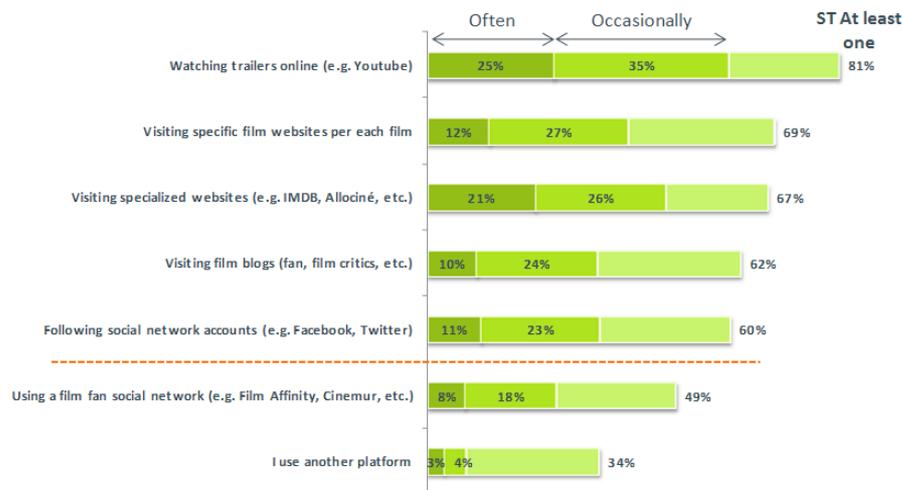


Figure 13: Start of Information Searches about Film (EU10 Countries)

<sup>23</sup> Q301: "When do you generally find out about potentially interesting films?" (single answer from 4 items: "during the production/shooting stage of films", "when the films are released in theatres", "right before deciding to watch the films" or "I don't actively look for information about films")

### 1.3.2. Researching Film

By far **the most widespread way of researching films online is to watch trailers on video sharing platforms** (YouTube, Dailymotion, etc.). Many film viewers also get information about films via **specialised webpages**, both international and country-specific (IMDB, Allociné, Filmweb, etc.) and movie promotion websites (launched to support film releases locally or internationally).<sup>24</sup> Reading film blogs (run by fans, critics or experts) and following film-related social network accounts are important but slightly less frequent while the use of film fan social networks (Film Affinity, Cinemur, etc.) is still under-developed.



<b>ST At least one</b>	<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
Watching trailers online (e.g. Youtube)	81%	81%	70%	69%	73%	87%	85%	90%	92%	86%	80%
Visiting specific film websites per each film	69%	70%	50%	55%	62%	80%	61%	79%	83%	82%	61%
Visiting specialized websites (e.g. IMDB, Allociné, etc.)	67%	66%	73%	55%	48%	79%	63%	69%	77%	72%	69%
Visiting film blogs (fan, film critics, etc.)	62%	58%	39%	51%	50%	76%	68%	70%	78%	73%	54%
Following social network accounts (e.g. Facebook, Twitter)	60%	66%	32%	56%	47%	71%	64%	68%	78%	65%	50%
Using a film fan social network (e.g. Film Affinity, Cinemur, etc.)	49%	44%	24%	41%	37%	64%	48%	62%	65%	66%	39%
I use another platform	34%	29%	17%	39%	29%	37%	42%	38%	37%	42%	29%
<b>Often</b>	<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
Watching trailers online (e.g. Youtube)	25%	24%	20%	18%	21%	31%	26%	28%	37%	25%	20%
Visiting specialized websites (e.g. IMDB, Allociné, etc.)	21%	25%	32%	15%	8%	25%	22%	17%	28%	19%	23%
Visiting specific film websites per each film	12%	10%	6%	8%	8%	20%	11%	17%	21%	11%	10%
Following social network accounts (e.g. Facebook, Twitter)	11%	10%	3%	9%	8%	16%	12%	12%	21%	10%	7%
Visiting film blogs (fan, film critics, etc.)	10%	5%	3%	7%	5%	16%	12%	12%	18%	13%	7%
Using a film fan social network (e.g. Film Affinity, Cinemur, etc.)	8%	4%	2%	6%	3%	12%	7%	10%	13%	13%	4%
I use another platform	3%	2%	2%	6%	3%	4%	3%	3%	3%	4%	5%

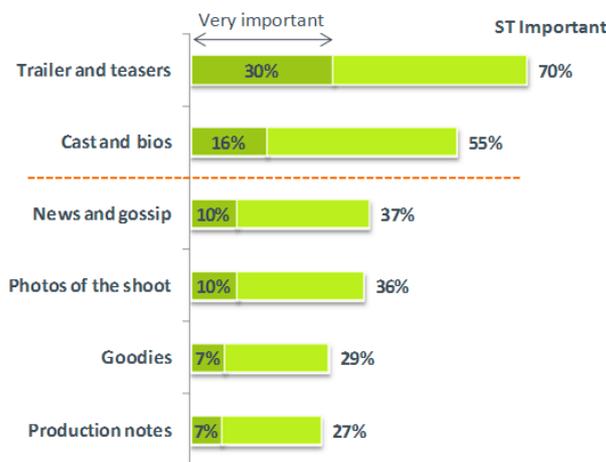
Figure 14: Frequency of use of online sources to research films (EU10 Countries)

<sup>24</sup> Q305: "How often do you use the following online sources to obtain information about films?" Multiple answer to 7 items incl. " Visiting specific film websites per each film", " Visiting specialized websites such as IMDB, Allociné, etc.", " Visiting film blogs", etc. (often, occasionally, rarely or never).



When asked which elements are of interest to them when they seek information about a film that is not yet available, **film viewers show an interest in trailers and teasers,<sup>25</sup> which give them a taste for films before they can see them** (30% find them 'very important' and 40% 'important'). **Cast and bios are also important** for over half of them (16% say they are 'very important' and 39% 'important'). News/gossip and pictures of the shoot are secondary (37% and 36% respectively find them somewhat important) while free souvenir gifts and production notes are merely sought after by cinema fans (29% and 27%, respectively, find them relevant).

**Young adults 16-25 are more interested in film-related material before a film is available** than any other age group. **Women are also more interested than men:** 57% of them are interested in cast and bios (vs. 54% of men), 40% of them are interested in news and gossip (vs. 35% of men) and 38% of them are interested in photos of the shoot (vs. 34% of men).



												
	<b>ST Important</b>	<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
Trailers and teasers	70%	54%	75%	64%	63%	79%	71%	76%	74%	73%	70%	
Cast and bios	55%	46%	45%	49%	44%	65%	56%	70%	69%	61%	46%	
News and gossip	37%	20%	32%	25%	31%	36%	41%	51%	58%	34%	44%	
Photos of the shoot	36%	23%	23%	24%	26%	41%	43%	56%	52%	39%	33%	
Goodies	29%	17%	12%	28%	25%	31%	25%	58%	38%	27%	26%	
Production notes	27%	13%	27%	16%	17%	40%	25%	38%	43%	29%	24%	
	<b>Very important</b>	<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
Trailers and teasers	30%	19%	36%	20%	29%	32%	26%	33%	41%	29%	31%	
Cast and bios	16%	14%	9%	12%	13%	16%	17%	26%	26%	13%	12%	
Photos of the shoot	10%	7%	4%	6%	6%	11%	13%	14%	20%	9%	9%	
News and gossip	10%	5%	7%	7%	8%	11%	9%	15%	18%	7%	10%	
Goodies	7%	4%	4%	8%	5%	7%	7%	14%	8%	6%	8%	
Production notes	7%	4%	3%	4%	6%	8%	6%	8%	14%	6%	6%	

**Figure 16: Areas of interest in films before they are available (EU10)**

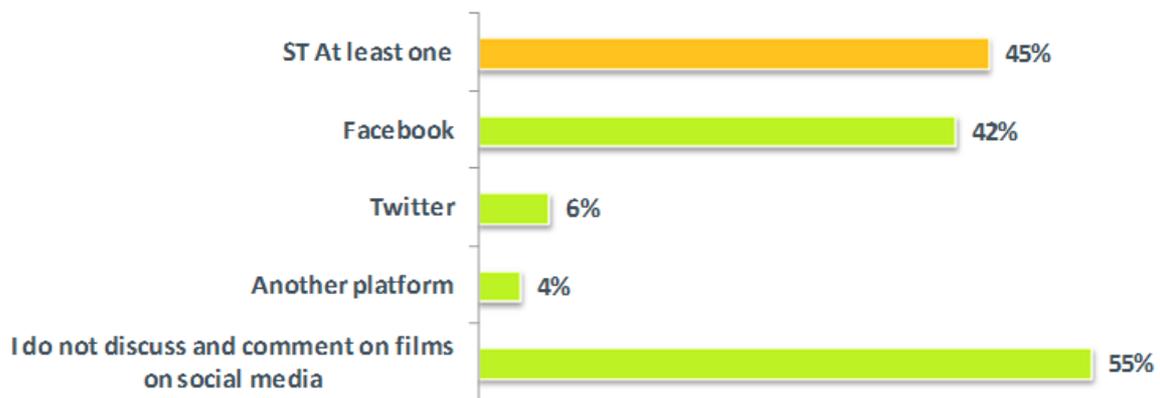
<sup>25</sup> Q308c: "Please explain to what extent you feel personally interested in each of the following elements for a film you're looking forward to watch but which is not available yet" Multiple answer to 6 items: "trailers and teasers", "cast and bios", "news and gossip", "photos of the shoot", "goodies" and "production notes" (very important, quite important, not very important or not important at all).

### 1.3.3. Social Networks Used for Film

**Almost half of the film viewers using social networks discuss and comment on films on social media platforms (45%),** with a strong preference for Facebook (42%).<sup>26</sup> Twitter (6%) and other social networks (4%) play only a marginal role.

**The heaviest Facebook users who comment and discuss films are in Italy (56%), Romania (56%) and Poland (53%),** while Twitter is more developed in the UK (16%) and Spain (13%). France, Lithuania, Denmark and Germany are the lowest Facebook users.

**Children and young adults 16-25 are the two groups using social networks most to discuss and comment on films:** 53% of children and 54% of the 16-25s do so versus 37% of the 35-50s. **Unemployed people also discuss and comment on films on social networks more than employed people (52% including 49% on Facebook vs. 42% including 38% on Facebook).**



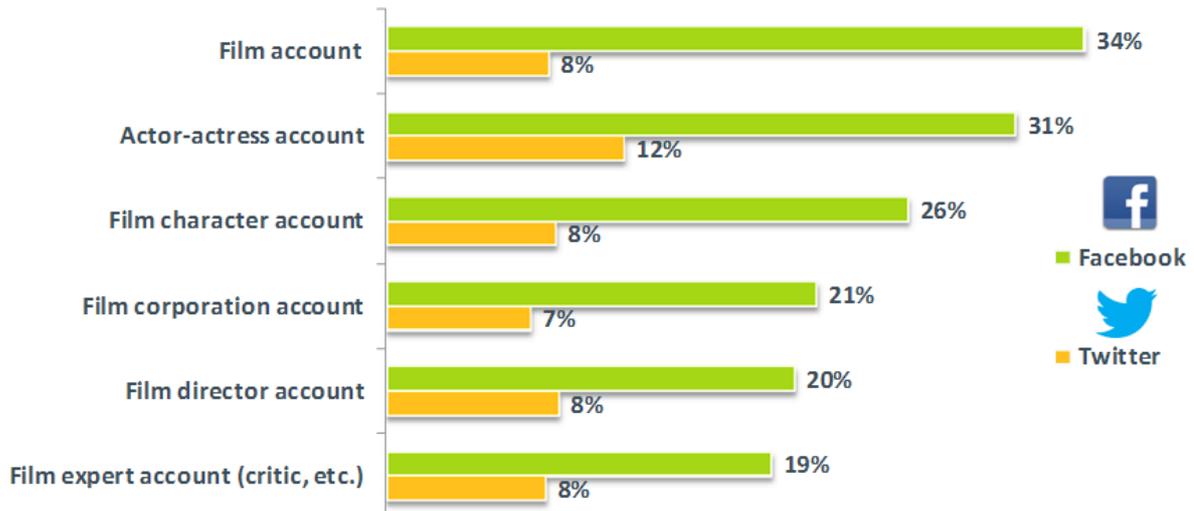
											
	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
ST At least one	45%	48%	30%	39%	39%	56%	36%	53%	56%	45%	48%
Facebook	42%	46%	28%	36%	37%	54%	34%	49%	54%	40%	43%
Twitter	6%	3%	5%	3%	4%	9%	3%	4%	5%	13%	16%
Another platform	4%	3%	1%	4%	4%	4%	3%	9%	3%	4%	3%
I do not discuss and comment on films on social media	55%	52%	70%	61%	61%	44%	64%	47%	44%	55%	52%

**Figure 17: Social networks used to discuss and comment film (EU10 Countries)**

Respondents who said they use social networks to discuss and comment on films were asked which types of accounts they follow:<sup>27</sup>

<sup>26</sup> Q308a: "Which social network do you use to discuss/comment films?" Yes/no answer to 4 items: "facebook", "twitter", "another platform" or "I do not discuss /comment films on social networks".

- **60% of film social network users follow film-related accounts on social networks, with a strong predilection for Facebook:** 48% of social network users follow at least one type of film-related account on Facebook, 24% on Twitter and 20% on other social platforms.
- Countries where film-related Facebook following is the most widespread are Romania (57%), Italy (53%) and Poland (52%) while those with the lowest following rate are France (40%), Spain (42%) and UK (42%). **The most popular Facebook accounts are those devoted to films (34%), actors/actresses (31%) and film characters (26%).** Accounts run by film companies (21%), directors (20%) and experts (19%) are less popular.
- **Young adults 16-25 are the demographic that follows most accounts devoted to films** (43% follow a film account on Facebook vs. 34% on average, 39% an actor/actress account vs. 31% and 32% a film character account vs. 26%) while children are the group following the most other accounts (directors, corporations, experts).
- **Women also follow more accounts devoted to films than men** (35% follow a film profile on Facebook vs. 33% of men, 34% an actor/actress profile vs. 28% and 27% a film character account vs. 24%).



<sup>27</sup> Q308b: Which type of social network accounts do you follow?" Multiple answer to 6 items incl. "film account", "actor account", "character account", "director account", etc.: Facebook, Twitter or other).

											
<b>Facebook</b>	<b>Total</b>										
Film account	34%	38%	28%	32%	34%	36%	34%	37%	41%	29%	27%
Actor-actress account	31%	34%	23%	26%	33%	32%	25%	35%	44%	25%	23%
Film character account	26%	28%	17%	18%	20%	31%	23%	32%	37%	21%	15%
Film corporation account	21%	19%	12%	13%	15%	22%	24%	23%	33%	22%	14%
Film director account	20%	19%	10%	16%	16%	25%	22%	24%	28%	17%	12%
Film expert account (critic, etc.)	19%	17%	10%	13%	16%	20%	19%	20%	31%	19%	13%
<b>Twitter</b>	<b>Total</b>										
Actor-actress account	12%	8%	13%	11%	6%	16%	10%	6%	10%	17%	20%
Film director account	8%	6%	5%	8%	4%	13%	4%	5%	13%	13%	9%
Film character account	8%	7%	7%	8%	5%	11%	7%	6%	11%	12%	7%
Film account	8%	7%	4%	7%	4%	12%	7%	5%	9%	12%	11%
Film expert account (critic, etc.)	8%	5%	4%	6%	5%	10%	8%	4%	10%	13%	10%
Film corporation account	7%	7%	3%	7%	3%	8%	7%	3%	10%	12%	8%

**Figure 18: Social network accounts used to follow film (EU10 Countries)**

**Film-related account following on Twitter is limited to a small section of the audience.** Countries where it is the most widespread are Italy (31%), Romania (30%), Spain (27%) and the UK (26%) while France (16%), Poland (15%) and Germany (14%) have the lowest following rates.

**The most popular film-related accounts on Twitter are those owned by actors/actresses (12%):** they go into far more detail than other types of profiles and give followers a feeling of 'intimacy' with their favourite stars. The countries showing the strongest predilection for this type of profile are the UK (20%), Spain (17%) and Italy (16%).

### 1.3.4. Social Media Activities around Film

**Using social media for film-related activities is widespread, but only a relatively small number of film viewers using social networks use them often.**

<sup>28</sup> The most frequent uses are discussion and opinion sharing.

Key film-related social activities include:

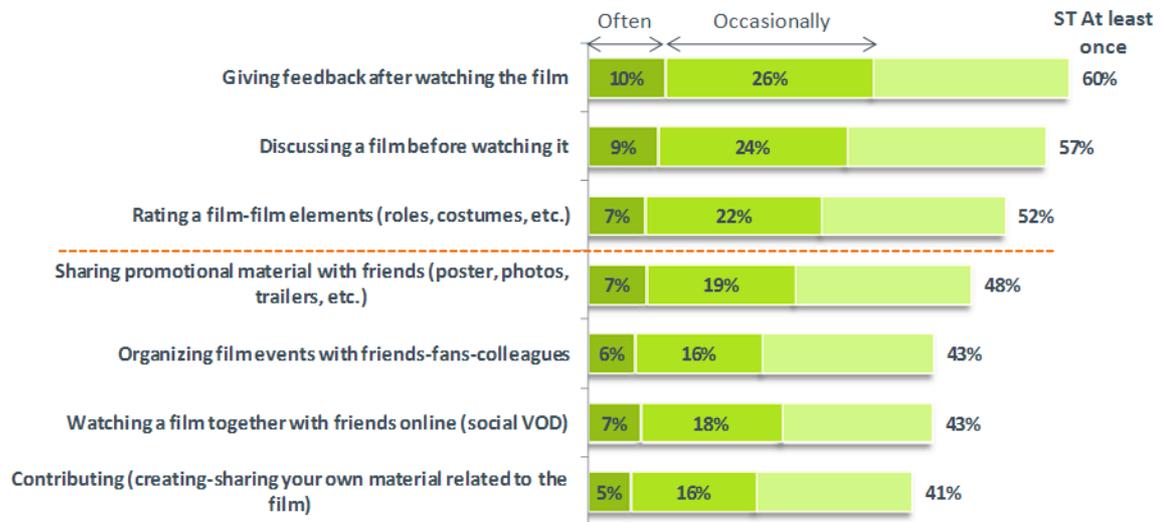
- 'Giving feedback after watching a film' (60% of film viewers using social networks, 10% 'often' and 26% 'occasionally').
- 'Discussing a film before watching it' (57% of film viewers using social networks, 9% 'often', 24% 'occasionally').
- 'Rating a film/film elements' (52% of film viewers using social networks, 7% 'often', 22% 'occasionally').
- 'Sharing promotional material with friends' (48% of film viewers using social networks, 7% 'often', 19% 'occasionally').
- 'Organizing film events with friends, fans and colleagues' (43% of film viewers using social networks, 6% 'often', 16% 'occasionally').
- 'Watching a film together with friends online' (43% of film viewers using social networks, 7% 'often', 18% 'occasionally').
- 'Creating/sharing material related to the film' (41% of film viewers using social networks, 5% 'often', 16% 'occasionally').

**Young adults 16-25 and children are the most 'socially active' age groups:** activities that they do more than the 35-50s include 'discussing and commenting films before watching them' (70% of the 15-25s do it at least sometimes and 63% of the 4-15s vs. 48% of the 35-50s), 'sharing promotional material with friends' (62% of the 15-25s and 54% of the 4-15s vs. 36% of the 35-50s), 'contributing with my own material' (54% of the 15-25s and 46% of the 4-15s vs. 30% of the 35-50s), or 'watching films with friends online' (56% of the 15-25s and 52% of the 4-15s vs. 32% of the 35-50s).

**Men share and create film-related material more frequently than women:** 50% of them share promotional material with friends (vs. 46%) and 43% create/share their own film-related material (38%). They also watch films on social VOD ("Watching a film together with friends online"), and organise film events with friends, fans and colleagues slightly more often than women.

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<sup>28</sup> Q308e: "Please explain how often do you take part in each of the following social network activities" (multiple answer for 7 items incl. "discussing a film before watching it", "sharing promotional material with friends", "contributing with my own material", etc.: often, occasionally, rarely or never)



<b>ST At least once</b>											
	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Giving feedback after watching the film	60%	54%	50%	59%	48%	75%	54%	67%	75%	58%	57%
Discussing a film before watching it	57%	53%	37%	54%	43%	68%	56%	63%	73%	62%	58%
Rating a film-film elements (roles, costumes, etc.)	52%	48%	32%	46%	38%	62%	54%	66%	66%	57%	48%
Sharing promotional material with friends (poster, photos, trailers, etc.)	48%	40%	32%	43%	36%	60%	47%	57%	60%	53%	48%
Organizing film events with friends-fans-colleagues	43%	43%	22%	47%	38%	47%	36%	53%	52%	48%	40%
Watching a film together with friends online (social VOD)	43%	34%	19%	38%	36%	46%	43%	55%	67%	48%	39%
Contributing (creating-sharing your own material related to the film)	41%	36%	24%	41%	34%	52%	31%	46%	51%	49%	37%
<b>Often</b>											
	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Giving feedback after watching the film	10%	6%	9%	7%	7%	19%	6%	12%	12%	7%	10%
Discussing a film before watching it	9%	4%	4%	7%	4%	13%	6%	11%	15%	12%	9%
Sharing promotional material with friends (poster, photos, trailers, etc.)	7%	4%	3%	7%	5%	12%	8%	8%	10%	7%	7%
Rating a film-film elements (roles, costumes, etc.)	7%	4%	2%	5%	5%	12%	8%	11%	7%	8%	8%
Watching a film together with friends online (social VOD)	7%	4%	1%	7%	5%	9%	7%	6%	11%	7%	5%
Organizing film events with friends-fans-colleagues	6%	2%	1%	7%	5%	11%	5%	7%	6%	7%	5%
Contributing (creating-sharing your own material related to the film)	5%	3%	1%	7%	4%	9%	4%	7%	6%	7%	5%

**Figure 19: Main social network activities in relation to film (EU10 Countries)**

**Graduates and postgraduates are slightly more likely to take part in social network activities** than people with a lower education level (basic/primary education).

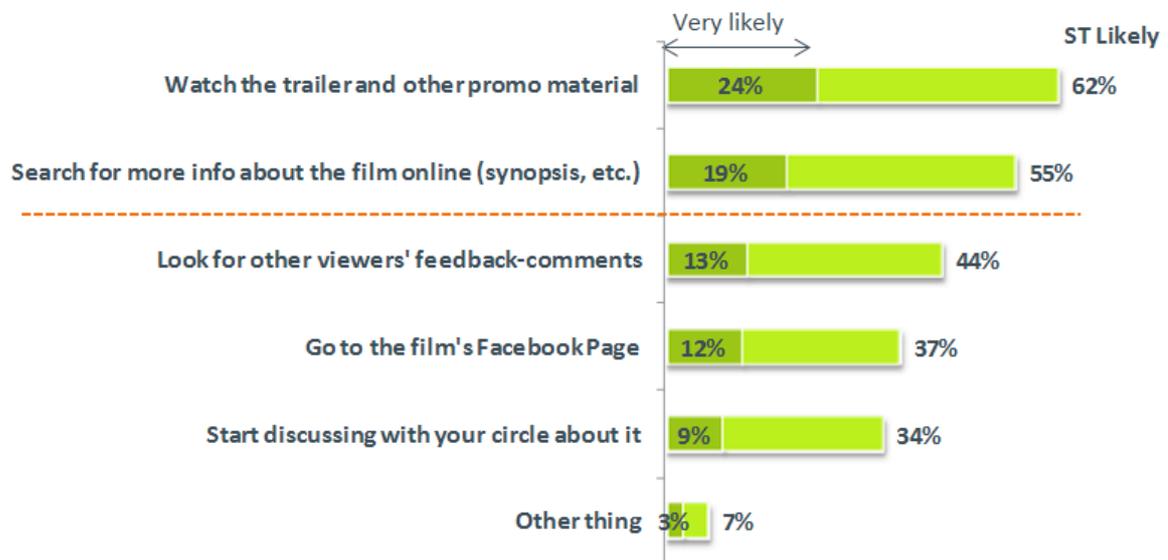
Countries with the highest rate of film-related social media activities are Italy, Romania and Poland, and those with the lowest rate are France, Germany, Croatia and Lithuania.

### 1.3.5. Response to Social Media Recommendations

**Social recommendation is a powerful film attention driver.** A majority of social network users pay more attention to a film when one of their friends 'likes' it on Facebook:<sup>29</sup>

- **62% are likely to watch the trailer or other promo material and 55% to search for more information about the film online** (cast, synopsis, etc.).
- Some of them may also seek opinion, either by looking for other viewers' feedback/comments (44%) or by discussing with their inner circle (34%) or even by taking a look at the film's Facebook page (37%).

Countries where social network users are the most likely to investigate a film after a friend 'likes' it on Facebook are Romania, Italy and Poland. Countries where they are the less likely to do so are France, UK, Denmark and Germany.



<sup>29</sup> Q308d: "When you see that some of your friends 'like' a newly released film on Facebook what do you do?" (multiple answer for 6 items incl. "I go to the film's Facebook page", "I watch the trailer and other promo material", "I search for more information about the film", "I look for other viewers' feedback/comment", etc.: very likely, quite likely, not very likely or not at all likely)

											
<b>ST Likely</b>	<b>Total</b>										
Watch the trailer and other promo material	62%	61%	52%	54%	54%	71%	65%	70%	78%	60%	52%
Search for more info about the film online (synopsis, etc.)	55%	53%	45%	38%	42%	68%	57%	67%	73%	56%	50%
Look for other viewers' feedback-comments	44%	33%	38%	41%	31%	51%	38%	60%	68%	40%	32%
Go to the film's Facebook Page	37%	31%	24%	28%	32%	48%	33%	52%	52%	35%	31%
Start discussing with your circle about it	34%	24%	26%	31%	25%	33%	36%	43%	55%	33%	34%
Other thing	7%	7%	3%	11%	6%	7%	9%	5%	6%	7%	5%
<b>Very likely</b>	<b>Total</b>										
Watch the trailer and other promo material	24%	22%	18%	18%	21%	25%	24%	31%	45%	20%	14%
Search for more info about the film online (synopsis, etc.)	19%	15%	12%	10%	14%	22%	19%	30%	36%	16%	12%
Look for other viewers' feedback-comments	13%	8%	10%	8%	7%	13%	10%	22%	32%	8%	8%
Go to the film's Facebook Page	12%	9%	5%	8%	11%	12%	11%	17%	27%	9%	9%
Start discussing with your circle about it	9%	6%	3%	7%	6%	7%	9%	13%	23%	6%	9%
Other thing	3%	4%	1%	5%	3%	1%	4%	2%	4%	2%	1%

**Figure 20: Social users' response when a friend 'likes' a film on Facebook (EU10 Countries)**

**Friends' 'likes' on Facebook have more impact on women than men:** 40% of them are likely to go to the film's Facebook page (vs. 34% for men), 64% to watch the trailer and other promo material (vs. 60%), 58% to search for more info about the film online (vs. 53%), 46% to look for other viewer's feedbacks/comments (vs. 42%) and 35% to start discussing with their circle (vs. 33%).

**Friends' 'likes' also have a stronger impact on children and young adults 16-25** than other age groups **and on inactive people** than employed people.

## 1.4. Choosing Films and Platforms

### 1.4.1. Choosing a Film in General

**The two most important criteria by far when choosing which film to see are the genre and the story,**<sup>30</sup> which enable audiences to weigh up the film's premise and potential benefits (relaxation, emotion, entertainment, etc.). Behind these come the cast, familiarity with the protagonists and setting, whether the film is a prequel/sequel to another movie, part of a saga, or based on a book viewers have enjoyed.

Key facts about film choice criteria in general are as follows:

- **92% of film viewers think film genre is important for their choice.** For the lowest countries (Croatia and Denmark) it was 89%.
- **88% think story is important.** This is also very consistent across countries. There are slightly fewer film viewers to consider it 'very important' than for 'genre' (48% vs. 53%).
- **72% think actors and cast are important** (only 25% think this is 'very important'). This is highest in Poland (86%) and Italy (84%) and lowest in Croatia (58%) and Denmark (59%).
- **52% think a prequel/sequel is important** (only 13% think this is 'very important'). Most countries are close to 60% significantly above Croatia (38%), Germany (39%) and Denmark (44%).

**Conversely, most film viewers give limited value to various technical/production and administrative criteria in their choices,** such as the film screening experience (HD, 3D, Imax, etc.), its director, its nationality or its ratings (certification for suitable audiences), and **only a few are influenced by film awards** (5% of film viewers think they are 'very important' for their choice and 20% they are 'quite important').

**But these criteria can be important in certain countries.** The director is important in Poland (53% 'very' or 'quite' important) and Italy (51%), the nationality is important in Poland (47%), Romania (41%) and Italy (38%), Awards are important in Poland (40%) and Romania (40%), the film experience (High-definition, 3D, Imax, etc.) is important in Poland (57%), Italy (45%), Romania (42%), Denmark (41%) and Lithuania (39%), the film rating is more important in Poland (54%), Italy (42%), Spain (39%) and Romania (39%), while closeness in time is more important in Italy (54%), Poland (50%), Romania (38%) and Spain (37%).<sup>31</sup>

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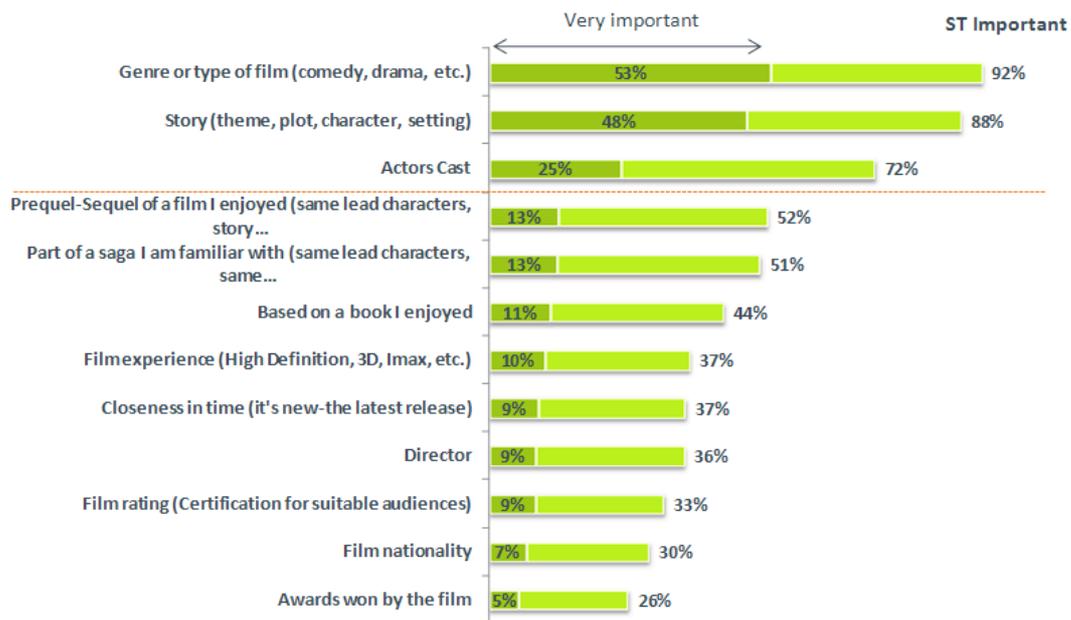
<sup>30</sup> Q206: "How important are the following criteria in your choice of film?" Multiple answer to 12 items incl. "actors cast", "genre or type of film", "story", "director", "nationality", etc. (very important, quite important, not very important or not important at all).

<sup>31</sup> This analysis shows that even when a criterion is relatively less important for film viewers, there are still countries where above 10% consider them as 'very important'. Film screening experience is more important in Poland (18% think it is 'very important'), Italy (13%) and Romania (13%). Film ratings are more important in Poland (15%) and Spain (11%). Film awards are more important in Romania (10%), Poland (8%) and Italy (8%). Film nationality is more important in Romania (12%). Film director is more important in Romania (15%), Italy (14%) and Poland (13%).

**Actors and cast importance grows with audience age:** only 22% of children say this is a 'very important' criterion vs. 23% of the 16-25s, 24% of the 26-34s and 27% of the adults 35-50. **Genre/type and story are more important for women than men:** 94% of women consider genre/type is important, including 55% 'very important' (vs. 91% and 50% for men) and 90% of women consider story is important, including 51% 'very important' (vs. 87% and 46% for men). **Adaptation from books also has a stronger influence on women:** 47% of women consider book adaptation is important, including 13% 'very important' (vs. 41% and 10% for men).

**Director, screening experience (3D, Imax, etc.) and closeness in time (recent release) are more important for men than women:** 40% of them consider director is an important criterion including 10% who say it is 'very important' (vs. 33% and 7% for women), 42% of them consider screening experience is an important criterion including 13% who say 'very important' (vs. 33% and 8% for women) and 38% of them consider closeness in time is an important criteria including 10% who say 'very important' (vs. 35% and 8% for women). **Story (theme, plot, etc.) has slightly less impact on children than adults:** only 85% of them say it is important including 43% 'very important' vs. 89% for adults, including 50% 'very important'.

**Familiarity with the film's setting, lead characters and/or story is far more important for young adults 16-25 than for other age groups:** 47% of them consider adaptation from a book they enjoyed is an important criteria including 14% who say 'very important' (vs. 44% and 11% on average), 61% of them consider screening experience is an important criteria including 20% who say 'very important' (vs. 52% and 13% on average) and 57% of young adults consider closeness in time is an important criteria including 18% 'very important' (vs. 51% and 13% on average). **Closeness in time and awards won by the film also have more influence on them** than on other age groups.



<b>ST Important</b>											
Total	92%	89%	94%	89%	90%	94%	92%	94%	96%	91%	94%
Genre or type of film (comedy, drama, etc.)	92%	89%	94%	89%	90%	94%	92%	94%	96%	91%	94%
Story (theme, plot, character, setting)	88%	86%	94%	82%	85%	92%	82%	91%	88%	89%	93%
Actors Cast	72%	58%	70%	59%	68%	84%	72%	86%	75%	75%	75%
Prequel-Sequel of a film I enjoyed (same lead characters, story continuity)	52%	38%	60%	44%	39%	61%	54%	57%	60%	55%	52%
Part of a saga I am familiar with (same lead characters, same film universes but not necessarily story continuity)	51%	38%	56%	41%	37%	63%	50%	61%	52%	58%	50%
Based on a book I enjoyed	44%	31%	35%	22%	37%	66%	45%	63%	39%	57%	41%
Film experience (High Definition, 3D, Imax, etc.)	37%	26%	21%	41%	32%	45%	39%	57%	42%	36%	33%
Closeness in time (it's new-the latest release)	37%	22%	34%	26%	32%	54%	43%	50%	38%	37%	31%
Director	36%	26%	37%	26%	21%	51%	26%	53%	45%	43%	35%
Film rating (Certification for suitable audiences)	33%	19%	18%	27%	27%	42%	25%	54%	39%	39%	35%
Film nationality	30%	10%	23%	27%	20%	38%	23%	47%	41%	36%	31%
Awards won by the film	26%	12%	12%	21%	19%	31%	25%	40%	40%	33%	25%
<b>Very important</b>											
Total	53%	50%	56%	38%	41%	56%	58%	67%	67%	46%	48%
Genre or type of film (comedy, drama, etc.)	53%	50%	56%	38%	41%	56%	58%	67%	67%	46%	48%
Story (theme, plot, character, setting)	48%	50%	59%	29%	36%	55%	48%	58%	55%	40%	51%
Actors Cast	25%	23%	18%	15%	14%	30%	27%	37%	40%	20%	21%
Prequel-Sequel of a film I enjoyed (same lead characters, story continuity)	13%	8%	13%	11%	8%	16%	15%	15%	20%	13%	10%
Part of a saga I am familiar with (same lead characters, same film universes but not necessarily story continuity)	13%	9%	15%	10%	7%	16%	14%	18%	15%	15%	8%
Based on a book I enjoyed	11%	8%	6%	6%	6%	19%	13%	19%	14%	15%	7%
Film experience (High Definition, 3D, Imax, etc.)	10%	9%	3%	9%	9%	13%	11%	18%	13%	9%	9%
Closeness in time (it's new-the latest release)	9%	8%	4%	6%	6%	14%	13%	12%	11%	10%	6%
Film rating (Certification for suitable audiences)	9%	6%	4%	7%	7%	10%	8%	15%	11%	11%	8%
Director	9%	7%	6%	6%	5%	14%	5%	13%	15%	8%	6%
Film nationality	7%	3%	5%	6%	5%	8%	6%	8%	12%	7%	7%
Awards won by the film	5%	2%	2%	4%	4%	8%	6%	8%	10%	7%	3%

**Figure 21: Important criteria to choose films (EU10 Countries)**

Film decision criteria vary depending on the platform as section 1.4.3 below shows, though positive word of mouth from friends and family and joint decisions are central on every platform (TV, cinema and VOD). Other top criteria include key preview opportunities (like theatre/TV advertising and web trailers), film extracts and interviews available online and reputation ('films I have already heard about'). Social recommendation (through social networks or based on user ratings, reviews and comments online) is also important. Professional film reviews and articles play a more secondary role (between 40 and 50% of viewers regard them as important in choosing the films they watch).

## 1.4.2. Choosing Film Platforms

Film viewers mainly choose to watch films on television because it is cheaper, on DVD because it is more convenient (they can watch whenever they want and select the language) and in cinemas because it is the first window (the films are recent) and it provides the most complete film experience. They also favour services offering the largest choice of films in general.

Key facts about the choice of film viewing platforms (TV, cinema and DVD) are as follows:<sup>32</sup>

- **84% of film viewers like 'watching films at home because it is cheaper'** (46% 'strongly agree' and 38% 'somewhat agree'). This is highest in Romania (90%), Poland (89%) and Lithuania (89%).
- **81% like 'watching DVDs because they can watch the films anytime they want'** (40% 'strongly agree' and 41% 'somewhat agree'). This figure is highest in the UK (90%).
- **74% like 'going to the cinema because of the complete film experience'** (36% 'strongly agree' and 38% 'somewhat agree'). This figure is highest in Denmark (81%), Italy (81%) and Poland (80%).
- **66% like 'going to the cinema because they like watching the latest films'** (27% 'strongly agree' and 39% 'somewhat agree'). This figure is highest in Poland (77%), Italy (72%) and the UK (72%).

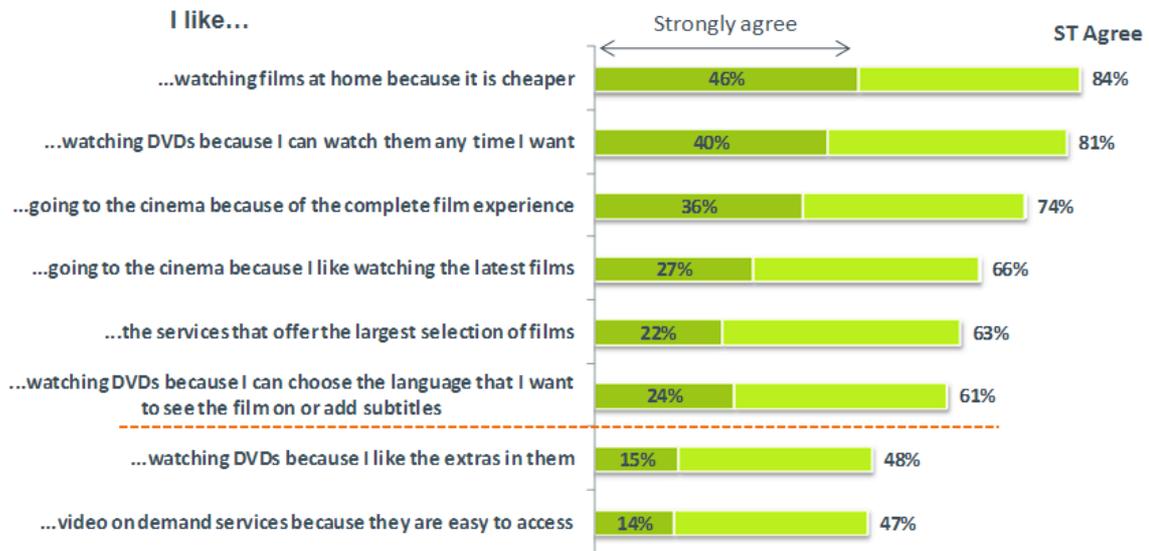
Some other proffered assertions found agreement among a significant number of film viewers, such as: 'the services that offer the largest selection of films' (63% and up to 77% in Poland), 'watching DVDs because I can choose the language that I want to see the film in or add subtitles' (61% and up to 72% in Poland), 'watching DVDs because I like the extras in them' (48% and up to 65% in Croatia) and 'video on demand services because they are easy to access' (47% and up to 57% in Poland and the UK).

Men and women are quite alike although **women favour 'watching film at home because it is cheaper'** more than men (49% 'strongly agree' vs. 42%) while men favour only one criteria more than women: 'watching film on VOD services because they are easy to access' (15% 'strongly agree' vs. 13%).

**Young adults 16-34 are more sensitive to easy access to VOD services** (52% agree vs. 41% of the 35-50s), **to the latest film you can see in cinemas** (77% vs. 71%) and **the services offering the widest choice** (67% vs. 58%). Adults 35-50 favour only one assertion more than the 16-34s: watching DVDs because they can watch them anytime they want (41% 'strongly agree' vs. 38%).

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<sup>32</sup> Q306: "When choosing a platform on which to watch films, how much do you agree with the following statements? I like..." Multiple answer to 8 items incl. " watching films at home because it is cheaper", " video on demand services because they are easy to access", " going to the cinema because I like watching the latest films", etc. (strongly agree, somewhat agree, somewhat disagree or strongly disagree).



I like...	ST Agree	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
...watching films at home because it is cheaper	84%	84%	83%	79%	78%	79%	85%	89%	89%	90%	81%	83%
...watching DVDs because I can watch them any time I want	81%	81%	78%	80%	84%	81%	80%	81%	82%	79%	80%	90%
...going to the cinema because of the complete film experience	74%	74%	72%	72%	81%	72%	81%	65%	80%	67%	77%	77%
...going to the cinema because I like watching the latest films	66%	66%	62%	52%	66%	62%	72%	66%	77%	68%	66%	72%
...the services that offer the largest selection of films	63%	63%	68%	50%	59%	46%	72%	66%	72%	76%	61%	60%
...watching DVDs because I can choose the language that I want to see the film on or add subtitles	61%	61%	55%	57%	66%	53%	58%	69%	72%	68%	60%	50%
...watching DVDs because I like the extras in them	48%	48%	35%	41%	46%	45%	57%	39%	63%	52%	48%	53%
...video on demand services because they are easy to access	47%	47%	45%	37%	49%	30%	54%	46%	57%	47%	47%	57%

I like...	Strongly agree	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
...watching films at home because it is cheaper	46%	46%	49%	44%	46%	40%	40%	56%	42%	52%	43%	42%
...watching DVDs because I can watch them any time I want	40%	40%	42%	38%	52%	45%	27%	48%	39%	37%	30%	46%
...going to the cinema because of the complete film experience	36%	36%	41%	34%	45%	30%	42%	28%	41%	30%	34%	36%
...going to the cinema because I like watching the latest films	27%	27%	23%	19%	29%	23%	31%	27%	33%	31%	26%	31%
...watching DVDs because I can choose the language that I want to see the film on or add subtitles	24%	24%	22%	26%	30%	20%	17%	30%	30%	29%	21%	17%
...the services that offer the largest selection of films	22%	22%	28%	15%	22%	10%	22%	29%	27%	31%	17%	19%
...watching DVDs because I like the extras in them	15%	15%	10%	12%	15%	13%	15%	13%	21%	17%	15%	17%
...video on demand services because they are easy to access	14%	14%	16%	8%	20%	9%	14%	13%	15%	14%	12%	17%

**Figure 22: Motivation to use key platforms to watch films (EU10 Countries)**

The following three sections review film decision criteria on three key platforms: cinema, television and VOD. Film decision criteria vary depending on the platform, though positive word of mouth from friends and family and joint decisions are central on every platform. Other top criteria include key preview opportunities (like theatre/TV advertising and web trailers), film extracts and interviews available online and reputation ('films I have already heard about'). Social recommendation (through social networks or based on user ratings, reviews and comments online) is also important.

### 1.4.3. Choosing a Film in the Cinema

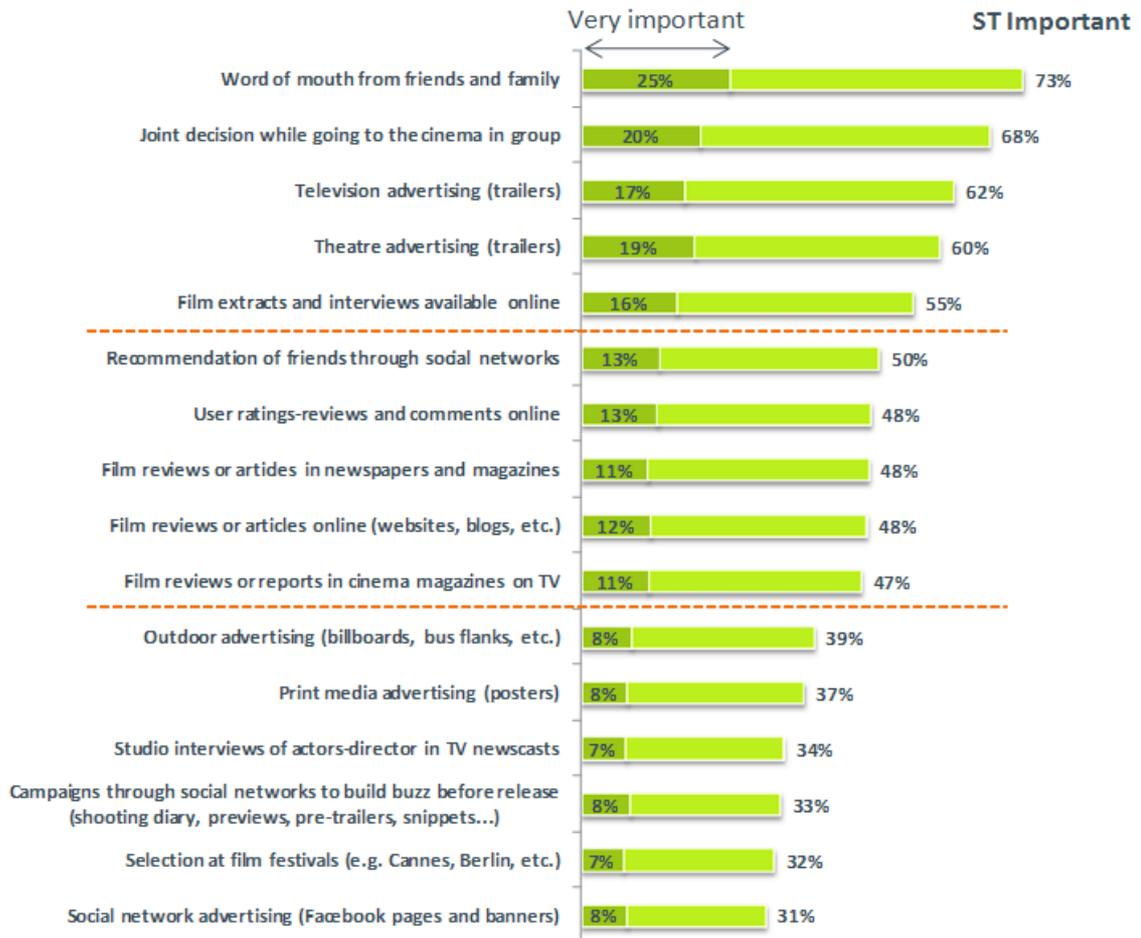
When going to the cinema the most important criteria are **'word of mouth from friends and family'**<sup>33</sup> (73% of viewers think it is 'very' or 'quite important'), **'joint decision when going to the cinema in a group'** (68%), **'theatre advertising (trailers)'** (60%), 'film extracts and interviews available online' (55%) and 'recommendations of friends through social networks' (50%).

Key facts about film choice in cinemas are as follows:

- **Women give more importance to 'word of mouth'** (75% find it important vs. 72% of men), **'joint decision'** (71% vs. 65%), 'print article and reviews' (50% vs. 46%), 'advertising' especially in cinemas (63% vs. 57%) and 'recommendations by friends through social networks' (52% vs. 47%). **Men give more importance to 'film reviews and articles online'** (51% vs. 44% of women) and **'user ratings and comments'** (50% vs. 46%).
- **Young adults 16-25 give more attention to most criteria including 'word-of-mouth'** (76% find it important vs. 71% of the 35-50s), **'user ratings and comments online'** (57% vs. 41%), **'social recommendations from friends'** (57% vs. 43%), **'film reviews and articles online'** (55% vs. 43%), **'advertising' especially outdoor** (46% vs. 34%) and **'social media'** (39% vs. 24%). Adults 35-50 are the most impervious to almost all external factors, including word-of-mouth, advertising, recommendations and reviews or articles.
- **Cinemagoers with higher income give more importance to classical resources** such as articles, reviews and advertising, while **those with lower income favour new resources** such as online resources, social media and user ratings.
- **Cinemagoers living in urban areas give more importance to social media, especially recommendations from friends** (52% vs. 44%), **film reviews in newspapers** (50% vs. 42% of those living in rural areas) or **online** (49% vs. 44%), and less importance to one criterion: television advertising (62% vs. 65%).

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<sup>33</sup> Q302: "How important for you are these criteria when choosing to watch a film in the cinema?" Multiple answer to 16 items incl. "word of mouth from friends and family", "film reviews or articles in newspapers and magazines", "studio interviews or actors/directors in TV newscasts", "user ratings/reviews and comments online", etc. (very important, quite important, not very important or not important at all).



<b>ST Important</b>											
Word of mouth from friends and family	73%	64%	75%	70%	69%	71%	77%	82%	76%	73%	76%
Joint decision while going to the cinema in group	68%	59%	66%	70%	63%	80%	66%	73%	70%	66%	65%
Television advertising (trailers)	62%	36%	55%	62%	62%	73%	52%	70%	80%	65%	64%
Theatre advertising (trailers)	60%	15%	70%	62%	67%	69%	41%	64%	73%	65%	69%
Film extracts and interviews available online	55%	46%	58%	44%	43%	62%	58%	69%	73%	55%	46%
Recommendation of friends through social networks	50%	43%	31%	48%	37%	51%	54%	65%	65%	54%	47%
User ratings-reviews and comments online	48%	32%	41%	29%	41%	57%	59%	68%	60%	44%	51%
Film reviews or articles in newspapers and magazines	48%	24%	49%	35%	43%	54%	41%	67%	57%	53%	55%
Film reviews or articles online (websites, blogs, etc.)	48%	30%	39%	33%	37%	59%	45%	69%	56%	50%	56%
Film reviews or reports in cinema magazines on TV	47%	24%	44%	31%	39%	54%	43%	63%	64%	55%	49%
Outdoor advertising (billboards, bus flanks, etc.)	39%	22%	39%	29%	34%	49%	35%	53%	52%	35%	41%
Print media advertising (posters)	37%	22%	34%	27%	34%	48%	27%	48%	60%	34%	39%
Studio interviews of actors-director in TV newscasts	34%	14%	29%	20%	25%	47%	27%	49%	51%	44%	32%
Campaigns through social networks to build buzz before release (shooting diary, previews, pre-trailers, snippets...)	33%	23%	20%	23%	24%	41%	31%	49%	56%	38%	28%
Selection at film festivals (e.g. Cannes, Berlin, etc.)	32%	16%	24%	23%	20%	47%	27%	46%	50%	36%	31%
Social network advertising (Facebook pages and banners)	31%	22%	16%	25%	23%	41%	27%	45%	55%	32%	24%
<b>Very important</b>											
Word of mouth from friends and family	25%	20%	23%	19%	22%	19%	27%	40%	28%	21%	27%
Joint decision while going to the cinema in group	20%	15%	20%	18%	18%	24%	16%	29%	20%	16%	20%
Television advertising (trailers)	19%	2%	24%	18%	24%	20%	10%	22%	27%	21%	23%
Theatre advertising (trailers)	17%	7%	11%	16%	19%	20%	10%	22%	30%	20%	17%
Film extracts and interviews available online	16%	14%	16%	11%	12%	15%	17%	23%	26%	16%	11%
Recommendation of friends through social networks	13%	11%	6%	9%	11%	12%	15%	21%	26%	12%	11%
User ratings-reviews and comments online	13%	12%	9%	7%	8%	13%	15%	25%	19%	9%	11%
Film reviews or articles in newspapers and magazines	12%	5%	8%	5%	7%	13%	8%	23%	18%	12%	14%
Film reviews or articles online (websites, blogs, etc.)	11%	4%	7%	8%	9%	13%	9%	19%	22%	12%	10%
Film reviews or reports in cinema magazines on TV	11%	5%	9%	8%	10%	9%	6%	21%	17%	13%	14%
Outdoor advertising (billboards, bus flanks, etc.)	8%	3%	5%	7%	6%	12%	5%	11%	14%	10%	11%
Print media advertising (posters)	8%	6%	3%	7%	5%	11%	6%	12%	18%	8%	7%
Studio interviews of actors-director in TV newscasts	8%	4%	5%	5%	7%	11%	4%	10%	16%	9%	8%
Campaigns through social networks to build buzz before release (shooting diary, previews, pre-trailers, snippets...)	8%	4%	3%	5%	5%	9%	7%	12%	17%	7%	7%
Selection at film festivals (e.g. Cannes, Berlin, etc.)	7%	3%	3%	4%	5%	11%	4%	14%	16%	9%	6%
Social network advertising (Facebook pages and banners)	7%	3%	3%	5%	4%	10%	5%	12%	15%	7%	7%

**Figure 23: Important criteria to choose films in cinemas (EU10 Countries)**

**Film viewers think cinemas are fit for all film genres.** When asked which types of films they would continue to see in cinema if all films were available on any platform, they mention a whole variety of genres.<sup>34</sup> **'Comedy'** and **'action'/'blockbusters'** come top, which confirms the power of cinema for collective recreation, big-screen entertainment and thrills. They are followed by 'science-fiction', 'horror', 'adventure', 'fantasy', 'thriller' and 'animation', genres featuring **strong visual settings and/or narrative dynamics**. 'Drama', 'romance', 'history' and 'documentaries', most of which are key European genres, are the least cited by respondents.

<sup>34</sup> Q502: "If all films were easily available on a video on demand service on your computer or TV, which kind of films would you continue to prefer watching in cinemas?" Open question.



**Figure 24: Genres to see in cinema if all films were on any platform (EU10 Countries)**

The main reason given by film viewers for missing notable films in the cinema is 'lack of time'<sup>35</sup> (hence the appeal of TV, DVD and VOD, less constraining in terms of schedule, accessibility, etc.). The price of film tickets ('no money', 'too expensive') is only mentioned marginally.



**Figure 25: Spontaneous reasons for missing notable films in cinema (EU10)**

<sup>35</sup> Q501: "Among the films you would have liked to see in the cinema recently but could not, can you explain why you missed them?" Open question.

#### 1.4.4. Choosing a Film on TV

This section reviews the importance of criteria, from a given list of 9, in choosing films to see on television. These were put to those study respondents who watch films on TV.

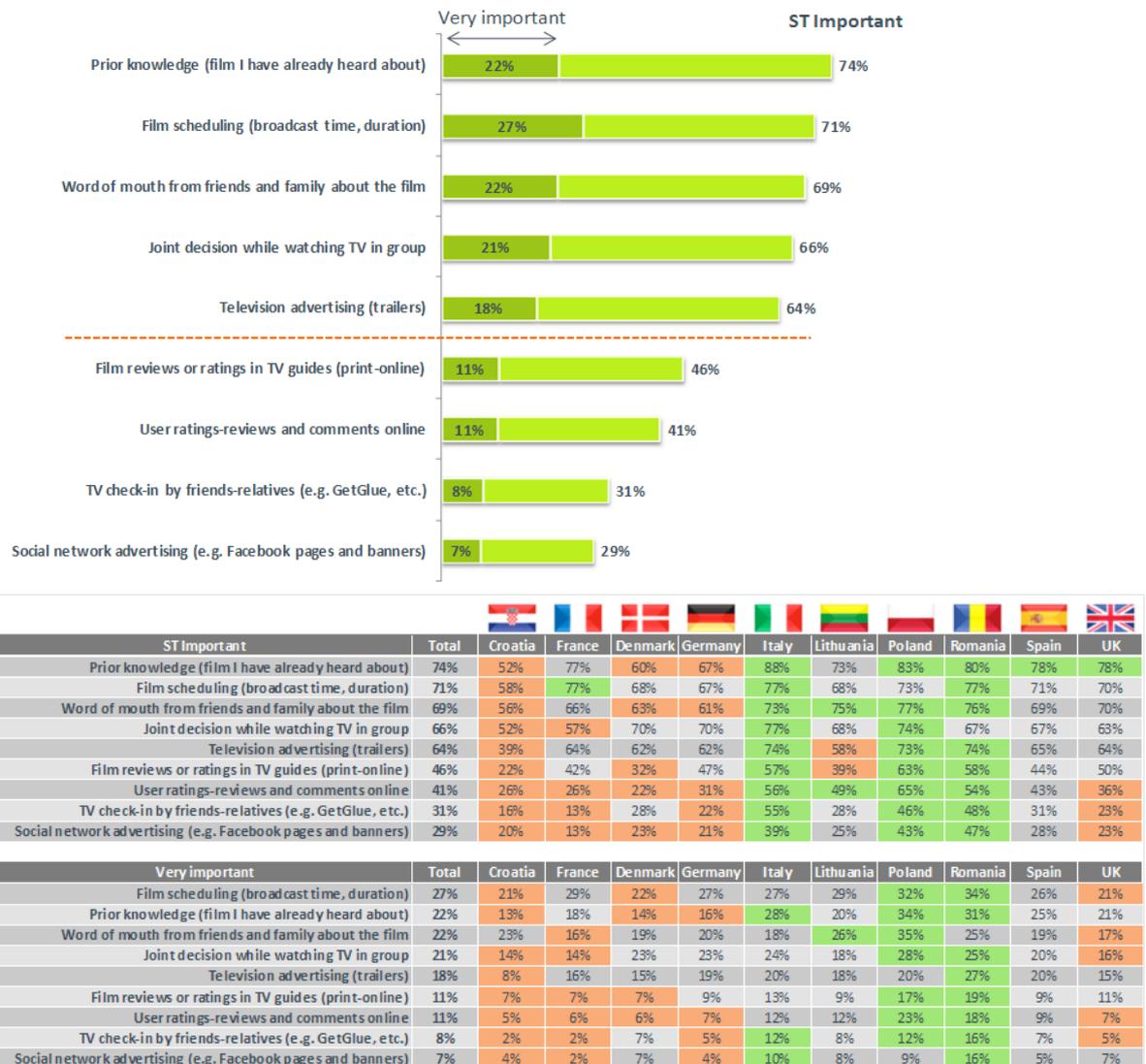
When watching film on TV the most important criteria are **'prior knowledge'**<sup>36</sup> (a film I have already heard about)' (74%), **'word of mouth from friends and family'** (71%), **'film scheduling** (broadcast time and duration)' (69%), **'joint decision** with the group they are watching television with' (66%) and **'television advertising** (trailers)' (64%).

Key facts about film choice on television are as follows:

- **Women give more importance to 'word of mouth'** (71% find it important vs. 67% of men), **'joint decision'** (69% vs. 63%), **'film scheduling'** (74% vs. 68%) and **'television advertising'** (67% vs. 61%). **Men give more importance to 'user ratings and comments online'** (42% vs. 40%).
- **Young adults 16-25 give more attention to most criteria including 'joint decision while watching TV in group'** (73% vs. 58% of the 35-50s), **'word-of-mouth'** (73% vs. 64%), **'user ratings and comments online'** (50% vs. 35%), **advertising especially television** (69% vs. 59%) **and social media** (38% vs. 21%). Adults 35-50 give relatively more importance to 2 criteria: 'film scheduling' (72% vs. 68% of the 16-25s) and 'film reviews or ratings in TV guides' (45% vs. 48%).
- **Film viewers on TV with higher earnings attach more importance to 'film scheduling'** (75% of the film viewers on TV with revenue above 2,000€/month think it is important vs. 68% of those with a revenue below 1,000€/month), **while those with lower revenue favour new resources** such as social media advertising (35% vs. 26%) and user ratings (47% vs. 37%).
- **Film viewers on TV living in urban area give more importance to most criteria notably 'prior knowledge'** (76% of the urban film viewers on TV think it is important vs. 44% of those living in rural areas), 'film scheduling' (72% vs. 68%) or **'word-of-mouth'** (71% vs. 65%), and relatively less importance to only to 2 criteria: 'joint decision while watching TV in group' (66% vs. 65%) and 'television advertising' (64% vs. 63%).

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<sup>36</sup> Q303: "How important for you are these criteria when choosing to watch a film on television?" Multiple answer to 9 items incl. "word of mouth from friends and family", "film rescheduling", "joint decision while watching TV in group", etc. (very important, quite important, not very important or not important at all).



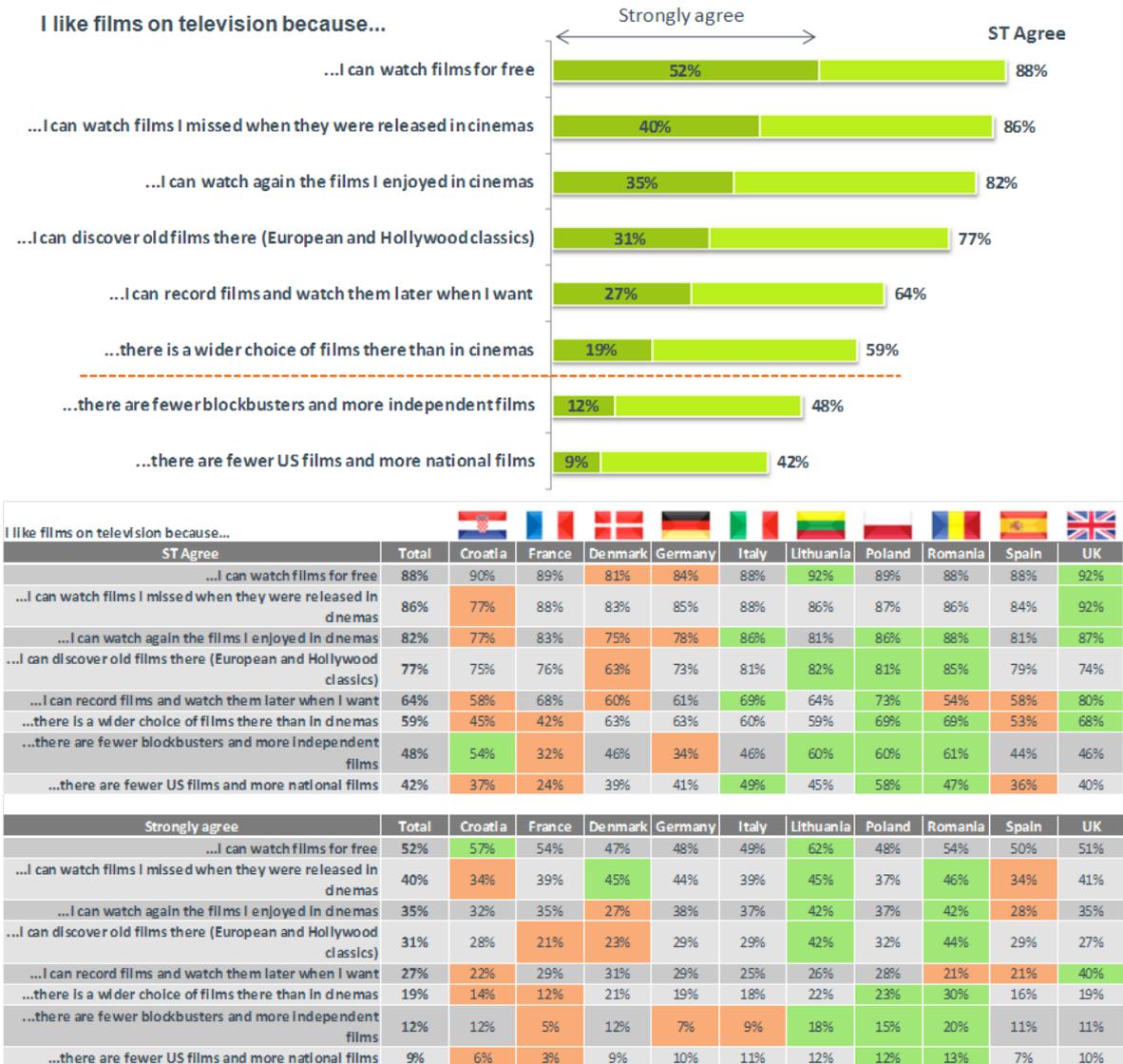
**Figure 26: Important criteria in choosing films on TV (EU10 Countries)**

Additional questions were asked to film viewers on TV (free and pay). The most important reasons for choosing to **watch a film on television** are as follows:

- Film viewers on free TV like film on television because they 'can watch films for free'**<sup>37</sup> (88% agree and 52% 'strongly' agree), 'can watch films they have missed when they were released in cinemas' (86% agree and 40% 'strongly' agree), 'can watch again films they have enjoyed in cinemas' (82% agree and 35% 'strongly' agree), and because they 'can discover old films there (European and Hollywood classics)' (77% agree and 31% 'strongly' agree).

<sup>37</sup> Q307: "Do you agree with the following statements regarding films on television? I like films on television because..." Multiple answer to 8 items incl. "I can watch films for free", "I can watch films I missed when they were released in cinemas", "I can watch again the films I enjoyed in cinemas", etc. (strongly agree, somewhat agree, somewhat disagree or strongly disagree).

- Film viewers on pay TV like film on pay TV because 'films are very recent'<sup>38</sup> (73% agree and 25% 'strongly' agree) and because they offer specialist genres which are generally not shown on mainstream television' (71% agree and 24% 'strongly' agree).**



**Figure 27: Motivation to watch films on TV (EU10 Countries)**

<sup>38</sup> Q307b: "Do you agree with the following statements regarding films on Pay TV? I like films on Pay TV because..." Multiple answer to 2 item: "they are very recent" and "they offer specialist genres which are generally not shown on mainstream television" (strongly agree, somewhat agree, somewhat disagree or strongly disagree).

#### 1.4.5. Choosing a Film via VOD

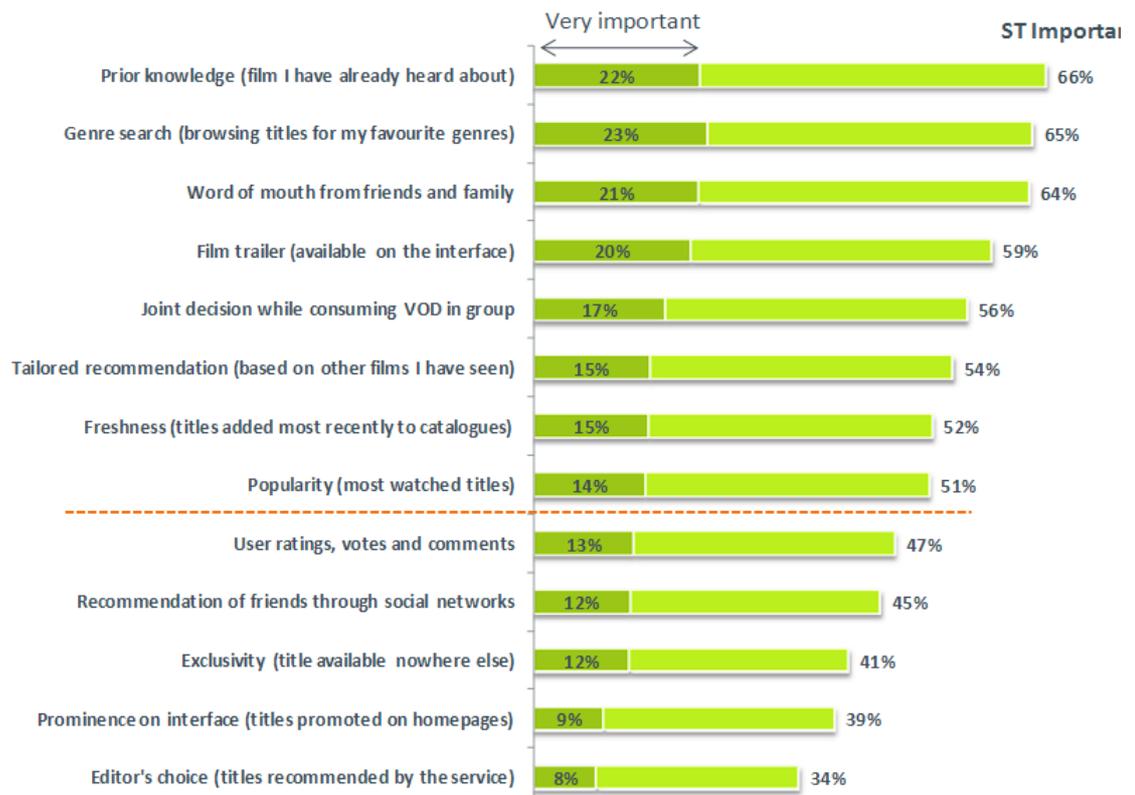
When watching films via VOD the most important criteria are 'prior knowledge (films I have already heard about)' (66%),<sup>39</sup> 'genre search (browsing titles from their favourite genres)' (65%), 'word of mouth from friends and family' (64%), 'film trailers (available on service interface)' (59%), 'joint decision with the group they are viewing VOD with' (56%), 'tailored recommendation (based on other films they have seen)' (54%), 'freshness (titles added most recently in the catalogues)' (52%) and 'popularity (most watched titles)' (51%).

Key facts about film choice via VOD are as follows:

- **Women give more importance to 'prior knowledge'** (68% find it important vs. 64% of men) and **'film trailers on the interface'** (62% vs. 57%). **Men give more importance** to 'prominence on the interface' (40% vs. 37%) and **'editor's choice'** (titles recommended by the service)' (37% vs. 31%).
- **Young adults 16-25 give significantly more attention to most criteria especially 'word-of-mouth'** (69% find it important vs. 59% of the 35-50), **'joint decision while watching VOD in group'** (62% vs. 48%), **'film trailer available on the interface'** (64% vs. 53%), **'recommendation of friends through social networks'** (53% vs. 37%) and **'popularity (most watched films)'** (57% vs. 45%). Adults 35-50 give their closest answers to the 16-25s on 3 criteria: 'prior knowledge' (64% vs. 69% of the 16-25s), 'genre search' (62% vs. 66%) and 'editor's choice' (32% vs. 38%).
- **Film VOD users with lower earnings attach more importance to criteria relating to digital services** like 'recommendations from friends through social networks' (49% of the film VOD users with earnings below 1,000€/month think it is important vs. 43% of those with earnings above 2,000€/month), while those with higher earnings favour classical criteria such as editor's choice, joint decision or the fact that it was a recent release.
- **Film VOD users living in urban areas attach more importance to criteria** such as 'recommendations from friends through social networks' (47% of the urban film VOD users think it is important vs. 36% of those in rural areas) and relatively less importance to only one criterion: 'film trailers available on the interface' (61% vs. 59%).

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<sup>39</sup> Q304: "How important for you are these criteria when choosing to watch a film in video on demand?" Multiple answer to 13 items incl. "word of mouth from friends and family", "joint decision while viewing VOD in group", "film trailers available on the user interface", "genre search", etc. (very important, quite important, not very important or not important at all).



<b>ST Important</b>											
Prior knowledge (film I have already heard about)	66%	47%	70%	56%	59%	74%	59%	72%	73%	74%	77%
Genre search (browsing titles for my favourite genres)	65%	51%	58%	56%	55%	70%	62%	69%	81%	66%	70%
Word of mouth from friends and family	64%	57%	60%	59%	57%	61%	66%	68%	69%	68%	71%
Film trailer (available on the interface)	59%	41%	60%	52%	53%	72%	53%	63%	70%	65%	60%
Joint decision while consuming VOD in group	56%	42%	46%	60%	58%	64%	45%	63%	62%	64%	55%
Tailored recommendation (based on other films I have seen)	54%	39%	38%	42%	44%	58%	65%	65%	66%	63%	50%
Freshness (titles added most recently to catalogues)	52%	36%	48%	46%	49%	66%	48%	58%	53%	55%	55%
Popularity (most watched titles)	51%	43%	41%	39%	36%	54%	52%	62%	68%	57%	46%
User ratings, votes and comments	47%	31%	32%	34%	43%	54%	48%	64%	55%	47%	49%
Recommendation of friends through social networks	45%	38%	21%	40%	38%	46%	44%	57%	56%	53%	44%
Exclusivity (title available nowhere else)	41%	31%	25%	31%	38%	54%	37%	55%	51%	47%	30%
Prominence on interface (titles promoted on homepages)	39%	26%	30%	31%	31%	47%	32%	52%	51%	40%	40%
Editor's choice (titles recommended by the service)	34%	18%	24%	26%	37%	42%	25%	48%	43%	39%	38%
<b>Very important</b>											
Genre search (browsing titles for my favourite genres)	23%	12%	19%	19%	18%	24%	21%	25%	41%	18%	23%
Prior knowledge (film I have already heard about)	22%	12%	21%	16%	20%	24%	19%	26%	27%	23%	25%
Word of mouth from friends and family	21%	21%	16%	16%	18%	17%	22%	30%	27%	17%	26%
Film trailer (available on the interface)	20%	14%	18%	19%	16%	25%	15%	22%	33%	19%	18%
Joint decision while consuming VOD in group	17%	14%	13%	22%	21%	17%	12%	19%	23%	16%	14%
Tailored recommendation (based on other films I have seen)	15%	9%	6%	9%	9%	16%	23%	19%	23%	17%	13%
Freshness (titles added most recently to catalogues)	15%	11%	13%	13%	11%	19%	15%	19%	17%	13%	16%
Popularity (most watched titles)	14%	10%	7%	13%	8%	13%	16%	21%	24%	15%	12%
User ratings, votes and comments	13%	8%	7%	10%	11%	13%	14%	20%	16%	12%	14%
Recommendation of friends through social networks	12%	10%	5%	12%	9%	11%	15%	15%	20%	12%	10%
Exclusivity (title available nowhere else)	12%	10%	6%	10%	8%	14%	13%	17%	18%	14%	11%
Prominence on interface (titles promoted on homepages)	9%	4%	5%	10%	9%	12%	7%	10%	15%	8%	10%
Editor's choice (titles recommended by the service)	8%	2%	5%	9%	7%	9%	7%	10%	12%	8%	10%

Figure 28: Important criteria in choosing films on VOD (EU10 Countries)

### 1.4.6. A Film's Lifetime Audience

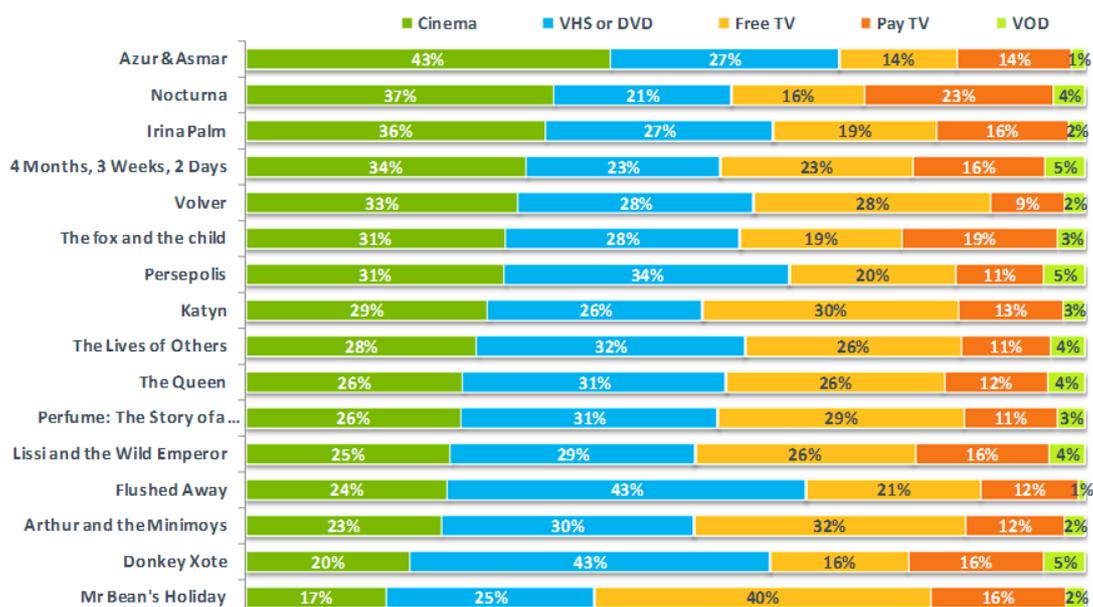
The life cycle of a film is long and it is viewed on many platforms. The following figure shows, using a sample of films, all of them European and over 5 years old, the contribution to lifetime viewing from each major conventional platform<sup>40</sup>. Each platform is important: each has different characteristics.

**Cinema accounts for 29% of film viewing on average, with a higher share for non-mainstream productions** including original animated features such as *Azur & Asmar* (43%) and *Nocturna* (37%) and small art house titles such as *Irina Palm* (36%), *4 months, 3 weeks, 2 days* (34%) or *Volver* (33%).

**DVD typically accounts for 30% of film viewing on average with a higher score for animated movies** such as *Donkey Xote* (43%), *Flushed Away* (43%) or *Persepolis* (34%).

**Free TV typically accounts for 24% of film viewing on average and is more significant for big mainstream productions** such as *Mr Bean* (40%), *Arthur and the Minimoys* (32%) or *Perfume* (29%).

**Pay TV only accounts for 15% of film viewing on average with significant variations by films and countries. VOD is still marginal** (only 3% of film viewing on average).



**Figure 29: Viewing by platform for 5 year-old European films (EU10 countries)**

<sup>40</sup> Q205: Which of the following films have you heard of, seen or liked? When choosing "I saw it and I liked it" or "I saw it but didn't like it", question was "On which platform?": "Cinema/payTV/freeTV/VHS or DVD/VOD"

## 2. Reaching the Audience

### 2.1. Attitudes towards Marketing

In this section film viewers were asked for their views on marketing in general and, in particular, on innovative marketing approaches such as day-and-date or crowd-ticketing, along with other initiatives in promotion and distribution which they thought might support European film. They were also asked to name marketing campaigns which had an impact.

#### 2.1.1. Examples of Impactful Marketing Campaigns

When asked about 'impactful recent films marketing campaigns',<sup>41</sup> film viewers spontaneously cite *The Hobbit*, *Skyfall*, *Avatar*, *The Croods*, *Batman*, *Prometheus*, *Twilight*, *Les Misérables*, *Iron Man 3*, *The Avengers*, *Oblivion*, etc. But campaigns for big budget European films with similar characteristics (star cast, special effects and shooting in English) also manage to draw attention (*The Impossible* and *Cloud Atlas*). *The Priest's Children* (Croatia) does well as a local European title mentioned by respondents.<sup>42</sup>



Figure 30: Perceived most impactful film marketing campaigns (EU10 Countries)

<sup>41</sup> Q503a: "Can you name one/several film marketing or promotion campaigns which made a strong impression on you recently?" Open question.

<sup>42</sup> At the time of writing (04.11.13) *The Priest's Children* had earned more than \$750,000 in gross receipts since its release. It had been sold in Spain, Sweden, Denmark, Poland, the US, Iceland, Norway, Brazil, Poland and South Korea. It has also been selected for showing at many festivals. Source: wide, Paris.

### 2.1.2. Composition of a good marketing campaign

Several factors appear to influence the impact of film marketing campaigns, making them more attractive or memorable to film viewers. When asked about the reasons for liking the film campaigns with the most impact, the most prominent answers were:<sup>43</sup>

- **Giving a flavour of the film dynamics** ('special effects', 'action', 'spectacular').
- **Adopting a distinctive tone/style** ('cool', 'funny', 'originality', 'interesting').
- **Arousing expectations** ('momentum', 'exciting', 'intriguing', 'suspense', 'well done').
- **Highlighting the film's visual qualities** ('nice', 'beautiful scenes', 'colours').
- **Emphasising key components** ('story', 'music').



Figure 31: Reasons for liking the most impactful film marketing campaigns (EU10)

<sup>43</sup> Q503b: "Why did you like them?" Open question.

## 2.2. Innovations in Marketing

### 2.2.1. New Methods to Finance and Watch Films

This section reviews the level of interest in innovative marketing approaches such as day-and-date ('being able to watch films on Video on Demand services from the day they are released in cinemas'), ultra VOD ('being able to watch films on Video on Demand services before they are released in cinemas') and premium film screenings ('having the opportunity to watch films in cinema associated with a broader experience').<sup>44</sup>

**Film viewers only show limited interest in new ways to watch or finance film.** Only two types of initiatives seem to get some **real support: VOD, whether day-and-date** ('being able to watch films on Video on Demand services from the day they are released in cinemas') **or ultra VOD** ('being able to watch films on Video on Demand services before they are released in cinemas') **and premium film screenings** ('having the opportunity to watch films in cinema associated with a broader experience').

Key facts about interest in innovative marketing approaches are as follows:

- **50% of film viewers are interested in day-and-date VOD**, including 18% 'very interested'.
- **49% are interested in premium film screenings** (screenings associated with special guests, cocktails, parties, etc.), including 17% 'very interested'.
- **46% are interested in ultra VOD**, including 16% 'very interested'.
- **40% are interested in crowd-ticketing** ('being able to reserve tickets for films they would like to see in cinemas and wait until enough tickets have been reserved to be able to play the film'), including 12% 'very interested'.
- **33% are interested in secret screenings** ('having the opportunity to go to the cinema without knowing in advance which film will be shown to them'), including 9% 'very interested'.
- **30% are interested in crowd-funding** ('being able to participate in the financing of films by spending a few euros on a film project they would like to support before it starts shooting'), including 7% very interested.

**Film viewers living in urban areas are the most interested in new marketing initiatives and people from rural areas the least interested. Women are more supportive of day-and-date VOD, ultra VOD and premium screenings than**

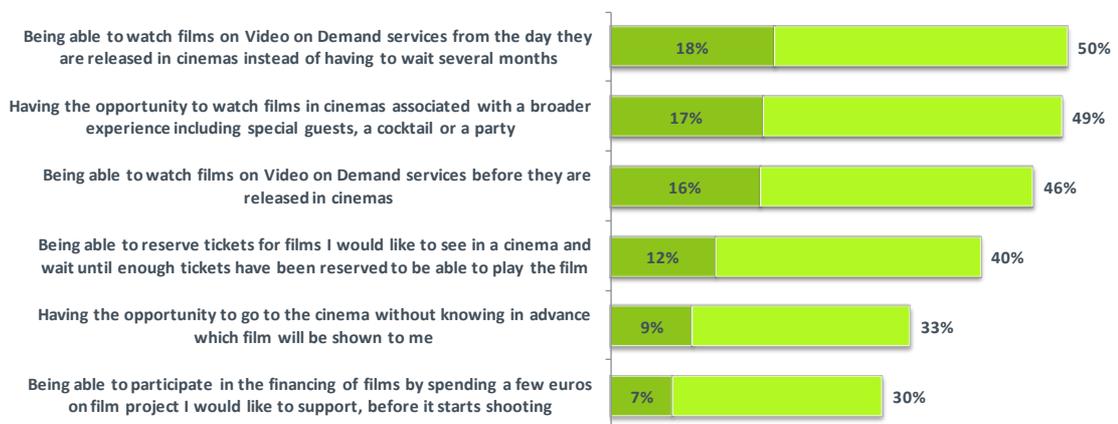
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<sup>44</sup> Q405: "Are you interested in...?" (multiple answer to 6 items incl. " Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months", " Being able to watch films on Video on Demand services before they are released in cinemas", " Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting", etc.: very interested, rather interested, not very interested or not at all interested).

**men:** 51% are interested in day-and-date VOD (vs. 49% of men), 48% in ultra VOD (vs. 45%), 52% in premium film screenings (vs. 46%). **Men show a stronger interest in crowd-funding** (32% vs. 27% for women).

**Film viewers with the lowest level of education are the least interested in new ways to watch or finance films** while graduates are the most interested in ultra VOD, premium and secret screenings and post-graduates in day-and-date VOD, crowd-funding and crowd-ticketing. **Film viewers with a high income level (>2001€ per month) are also less interested** than other groups.

**All new initiatives get some strong support in Romania and Poland. Croatia, Spain, Italy and the UK also show some strong interest for VOD** (24% of viewers say they are 'very interested' in day and date VOD and 20% in ultra VOD in the UK).



<b>ST Interested</b>											
Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months	50%	55%	35%	43%	36%	53%	47%	59%	66%	53%	52%
Having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party	49%	43%	46%	43%	41%	56%	50%	53%	63%	55%	43%
Being able to watch films on Video on Demand services before they are released in cinemas	46%	51%	30%	39%	32%	50%	46%	55%	62%	50%	47%
Being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film	40%	39%	29%	30%	40%	41%	38%	53%	54%	43%	38%
Having the opportunity to go to the cinema without knowing in advance which film will be shown to me	33%	33%	21%	25%	30%	36%	32%	38%	44%	37%	31%
Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting	30%	24%	27%	26%	24%	34%	26%	34%	41%	32%	28%
<b>Very interested</b>											
Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months	18%	16%	12%	20%	14%	17%	15%	18%	29%	15%	24%
Having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party	17%	13%	15%	14%	12%	20%	15%	20%	26%	17%	16%
Being able to watch films on Video on Demand services before they are released in cinemas	16%	15%	10%	17%	12%	16%	15%	20%	24%	16%	20%
Being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film	12%	13%	7%	8%	11%	11%	10%	14%	18%	11%	12%
Having the opportunity to go to the cinema without knowing in advance which film will be shown to me	9%	9%	5%	6%	7%	11%	8%	9%	16%	11%	7%
Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting	7%	6%	4%	6%	4%	8%	6%	7%	13%	8%	7%

**Figure 32: Interest in new screening/financing/marketing opportunities (EU10)**

## 2.2.2. New Initiatives to Support European Film

**Film viewers show only limited interest in potential film marketing initiatives supporting European cinema.** The two propositions which receive strongest support are:<sup>45</sup>

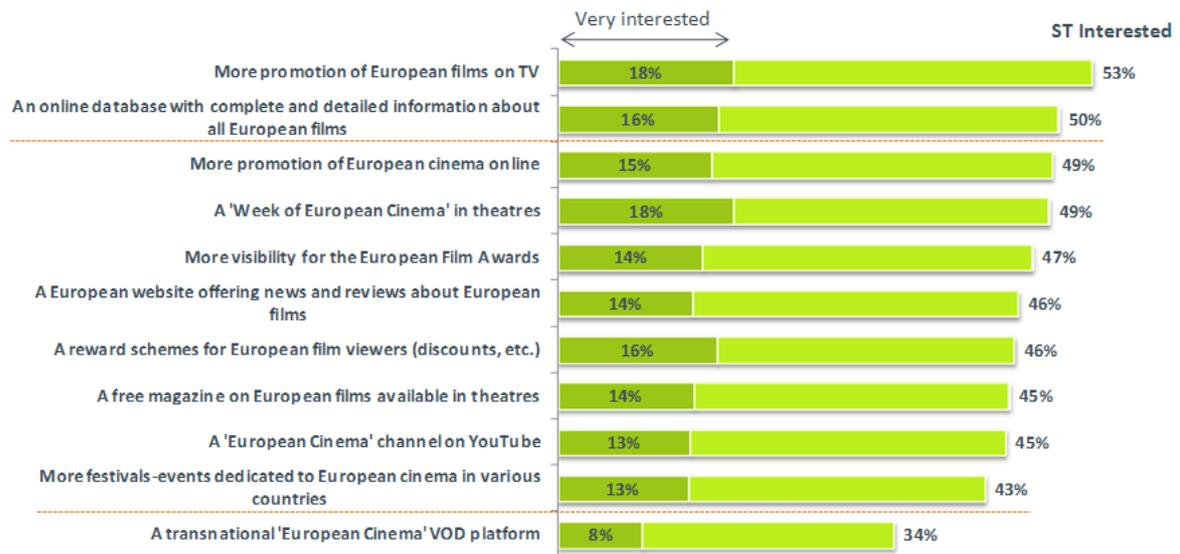
- 'More promotion of European films on TV' (18% of film viewers are 'very interested', 36% 'interested').
- 'An online database with complete and detailed information about European films (16% 'very interested', 34% 'interested').

**The remainder of the options received a weaker response, with less than 50% of people interested:**

- More promotion of European cinema online (15% of film viewers are 'very interested', 34% 'interested').
- A week of European cinema in theatres (18% 'very interested', 31% 'interested').
- More visibility for the European Film Awards ceremony (14% 'very interested', 33% 'interested').
- A European website offering news and reviews about European films (14% 'very interested', 32% 'interested').
- A reward scheme for European film viewers (discount, etc.) (16% 'very interested', 30% 'interested').
- A free magazine on European films available in theatres (14% 'very interested', 31% 'interested').
- A European cinema channel on YouTube (13% 'very interested', 32% 'interested').
- More festival events dedicated to European cinema in various countries (13% 'very interested', 30% 'interested').
- A transnational European cinema VOD platform (8% 'very interested' and 34% 'interested').

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<sup>45</sup> Q404: "To what extent you would personally like to see each of the following initiatives at European level?" Multiple answer to 11 items incl. "a Week of European Cinema in theatres", "a transnational 'European Cinema' VOD platform", "a European Cinema channel on YouTube", "a free magazine on European films available in theatres", etc. (very interested, rather interested, not very interested or not at all interested).



**Figure 33: Interest in potential film marketing initiatives at European level (EU10 Countries)**

**Young adults 16-25 are the most supportive of potential film marketing initiatives at European level:** 57% would be interested in 'a 'Week of European Cinema' (vs. 49% on average), 39% in 'a transnational European Cinema VOD platform' (vs. 34%), 52% in 'a European Cinema channel on YouTube' (vs. 45%), 51% in 'a free magazine on European films available in theatres' (vs. 45%), 50% in 'a European website offering news and reviews on European films' (vs. 46%), 54% in 'more promotion of European cinema online' (vs. 49%), 55% in 'more promotion of European films on TV' (vs. 53%), 53% in 'more visibility for the European Film Awards' (vs. 47%), 48% in 'more festival-events dedicated to European cinema in various countries' (vs. 43%) and 51% in a specific 'reward scheme for European film viewers' (vs. 46%). **Young adults 26-34 most favour 'an online database with complete and detailed information about all European films'** (55% somewhat interested vs. 50% on average).

**Women are also more supportive than men of options geared toward visibility and accessibility of European films:** 51% would be interested in 'a Week of European Cinema in theatres' (vs. 47% of men), 52% in 'more promotion of European cinema online' (vs. 47%), 56% in 'more promotion of European films on TV' (vs. 50%), 49% in 'more visibility for the European Film Awards' (vs. 46%), 44% in 'more festival-events dedicated to European cinema in various countries' (vs. 41%) and 47% in a specific 'reward scheme for European film viewers' (44%).

**The higher the level of education, the higher the support for potential film marketing initiatives at European level:** 55% of postgraduates would be interested in 'a Week of European Cinema in theatres' (vs. 50% for graduates and 42% for those with only basic/primary education), 37% in 'a transnational European Cinema VOD platform' (vs. 35% and 28%), 48% in 'a European Cinema channel on YouTube' (vs. 44% and 42%), 49% in 'a free magazine on European films available in theatres' (vs. 46 and 40%), 50% in 'a European website offering news and reviews on European films' (vs. 46% and 42%), 55% in 'an online database with complete and detailed information about all European films' (vs. 51% and 43%), 55% in 'more promotion of European cinema online' (vs. 49% and 43%), 57% in 'more promotion of

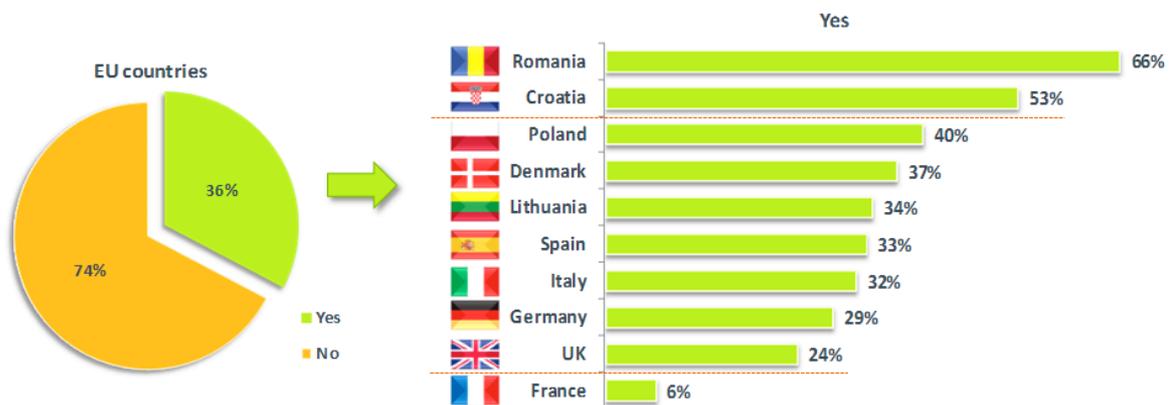
European films on TV' (vs. 54% and 49%), 52% in 'more visibility for the European Film Awards' (vs. 47% and 43%), 48% in 'more festival-events dedicated to European cinema in various countries' (vs. 43% and 36%) and 50% in a 'reward scheme for European film viewers' (vs. 45% and 41%). **Film viewers with the highest income level are, on the contrary, the least interested in initiatives at European level.**

### 2.2.3. The European Film Awards

As part of the questionnaire we asked respondents about their awareness of the European Film Awards.<sup>46</sup>

**The EFA have only a limited voice in Europe, probably due to 'cannibalization' by other film events.** Only 36% of film viewers have ever heard about this event, which recognizes excellence in European cinematic achievements.

Countries with the highest awareness of EFAs are Romania (66%), Croatia (53%), Poland (40%) and Denmark (37%). Awareness is very low in France (6%), presumably because of the existence of two major film-related events (the Cannes festival and the Césars award ceremony) and limited in the UK (24%), Germany (29%) and Italy (32%), which also have key festivals and/or national award ceremonies (Goya and BAFTA ceremonies in Spain and the UK, Berlin, Venice and Rome festivals in Germany and Italy).



**Figure 34: Assisted awareness of the 'European film awards' (EU10 Countries)**

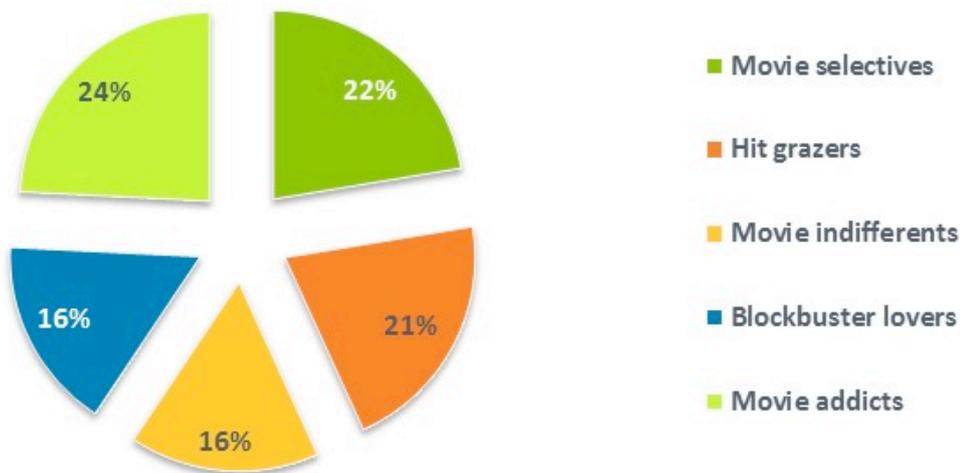
<sup>46</sup> Q403: "Have you ever heard of the European Film Awards?" Yes/no. This correspond to "assisted awareness" in marketing terminology (as opposed to assisted awareness", "top-of-mind" would correspond to the names cited spontaneously by respondents If they were asked to name some film awards that they can remember from the top of their minds).

### 3. Film Audience Profiles

In this Part, the Study uses a statistical method called “behavioural segmentation” designed to help us “see” that audience more clearly.<sup>47</sup>

Using this method it was possible to divide the audience into five groups of film viewers, fairly similar in size, ranging from 16% to 24% of the respondents to the Study’s Film Audience Survey.

For ease of identification, the Profiles are given names. The “Movie addicts”, the “Movie selectives” and the “Blockbuster lovers” are heavier film consumers and comprise 62% of those questioned in the Survey. The two other groups, the “Hit grazers” and the “Movie indifferent”, watch fewer films.



**Figure 35: Share of the 5 film viewer segments (EU10 Countries)**

The proportions of each group in each of the country samples vary considerably. Movie addicts are over 35% of respondents in Poland, Romania and Lithuania but below 15% in Croatia and France, while the average across the whole sample was 24%. Movie selectives are close to 30% in the UK, Croatia and Spain: the average was 22%. Blockbuster lovers are only 9% in Germany (average 16%), while Hit grazers are close to 30% in Germany and Croatia and down to 14% in Italy. Movie indifferent are above 20% in Germany, Denmark and France and below 10% in Romania.

<sup>47</sup> In behavioural segmentation, viewers are divided into groups 'according to their knowledge of, attitude towards, use of or response to a product'. It is based on the behaviour and opinions of the viewer. In this study around 100 criteria have been taken into account to group respondents according to the similarities in their answers. Groups are mixes of all demographics showing a relative homogeneity in their answers to behaviour and opinion issues. A systematic distance analysis leads to the clustering of individual respondents into groups which are homogeneous internally, and differentiated from one another. The objective of such segmentations is to build more 'human' viewer portraits and to analyse general viewer attitudes and psychologies.

Typology	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Movie selectives	22%	29%	22%	19%	21%	16%	26%	22%	15%	25%	30%
Hit grazers	21%	25%	21%	22%	28%	14%	24%	16%	24%	15%	19%
Movie indifferent	16%	17%	20%	22%	22%	18%	12%	11%	8%	15%	17%
Blockbuster lovers	16%	21%	22%	16%	9%	17%	16%	13%	16%	18%	15%
Movie addicts	24%	9%	14%	21%	20%	36%	22%	38%	36%	26%	19%

Figure 36: Distribution of audience profiles in survey countries (EU10 Countries)

### 3.1. Profiles: Overview

The five European film consumer profiles can be summarised as follows:

- **Hyper-connected movie addicts** (24% of European film consumers) are the heaviest consumers of media and films, and thus a primary target audience for European films. They are more often 'digital natives', young men aged 16-25 living in urban areas close to local cinemas, highly engaged in media and culture and well-equipped with a variety of media devices and services. They watch all sorts of films. Thus they are the core audiences for films outside the categories of National films and US blockbusters which mainstream audiences otherwise favour. They are 'film fans', actively looking for information about the most recent films available, with expert opinions, advising their friends and relatives about the best films to see, and, by commenting and discussing them on social media, creating an early buzz. They are 'natural' consumers of European films because they are interested in every kind of film. They find European cinema less 'difficult' than other film consumers because they have a deeper and more eclectic film culture. They consume and like all kinds of European films from commercial to art-house, and they also watch films from outside the western world. They are less bothered by the lack of availability and promotion of European films because they actively look for information and are therefore very aware of cinema news. They are the group interested in the most innovative marketing techniques such as day-and-date or ultra-VOD, but less in centralised databases of information and content because they have already found and accessed film data.
- **Rushed independent movie selectives** (22% of European film consumers) are the second largest group in terms of film consumption, especially European films. They are more often active adults with few or no children, women 26-50 earning average incomes but with a fairly high level of education, working in intellectual professions such as academia and teaching. They live in urban areas like the movie addicts, and thus have easy access to theatres and multiplexes but they lack time, and, to some extent, money, to attend the cinema too often. They watch carefully selected films, on the more 'sophisticated' side rather than US blockbusters which they see as too stereotypical, or big-hit National comedies that they see as too commercial and sometimes lacking the intellectual sophistication that they are after. They define

themselves as cinema lovers and film fans and are the core audience for a more diverse cinema, for art-house films, for example, whether originating from Europe or further afield. They engage in many cultural activities but are not the "media freaks" that the movie addicts tend to be. They lack time so they inform themselves from fewer sources, preferably serious sources such as film databases -- rather than social networks or word-of-mouth which they do not really trust. When choosing what to see, they go straight to the core of the film, which is the story. It has to be different, special and intelligent and they trust their own judgement rather than others. They do not mind missing the latest films because they know they will have the opportunity to catch-up later if the film is really worth it, especially on DVD.

- **Mainstream blockbuster lovers** (16% of European film consumers) are the third largest group in terms of film consumption but, unlike movie addicts and movie selectives, they mainly watch US blockbusters and only a few European films. Their socio-demographic profile and media equipment is very close to average. They live in less urban areas and thus have more limited access to cinemas especially theatres. They are more often middle-management workers with limited incomes and a more mainstream cultural appetite in general -- although their level of education is above average. Price matters to them so they are careful about going to the cinema and favour TV, which they see as a cheaper way of watching films. They define themselves as cinema fans and lovers at levels comparable to movie addicts and movie selectives. Thus their smaller appetite for European films is not due to any weaker relationship with film, but rather to their dislike of most European productions (except for the most commercial), which they think are of a lower standard than US productions, being too dark and too oriented towards social issues. They like action and adventure, which European films often lack. National comedy is what brings them to National cinema, along with the most commercial European films, the ones with a big story rather than an intimate setting. They do not actively research films because they keep informed through mostly traditional advertising, which US films use heavily.. They clearly recognise that European films are less stereotypical than US films, but they continue to prefer US films.
- **Occasional hit grazers** (21% of European film consumers) are lighter film consumers and lighter consumers of media and culture in general: they watch television, read books, listen to music and surf the internet quite a lot including social networks, but are less interested in newspapers and in cinema, which is expensive and not always available near their homes. They are more often younger, semi-urban or rural women going to school or in the middle of their studies. They define themselves as interested in cinema though not as much as the first three groups, and watch a diversity of films though significantly fewer. They watch more US films, like all Europeans in general, but show an interest in European and foreign films whose overall quality they clearly value. They have more problems with National cinema, which is not really made for them, but are attracted mostly to national comedies rather than drama. They like family entertainment and animation, as well as teen comedies. They do not closely follow cinema news and feel that European films are neither well promoted nor easily available to

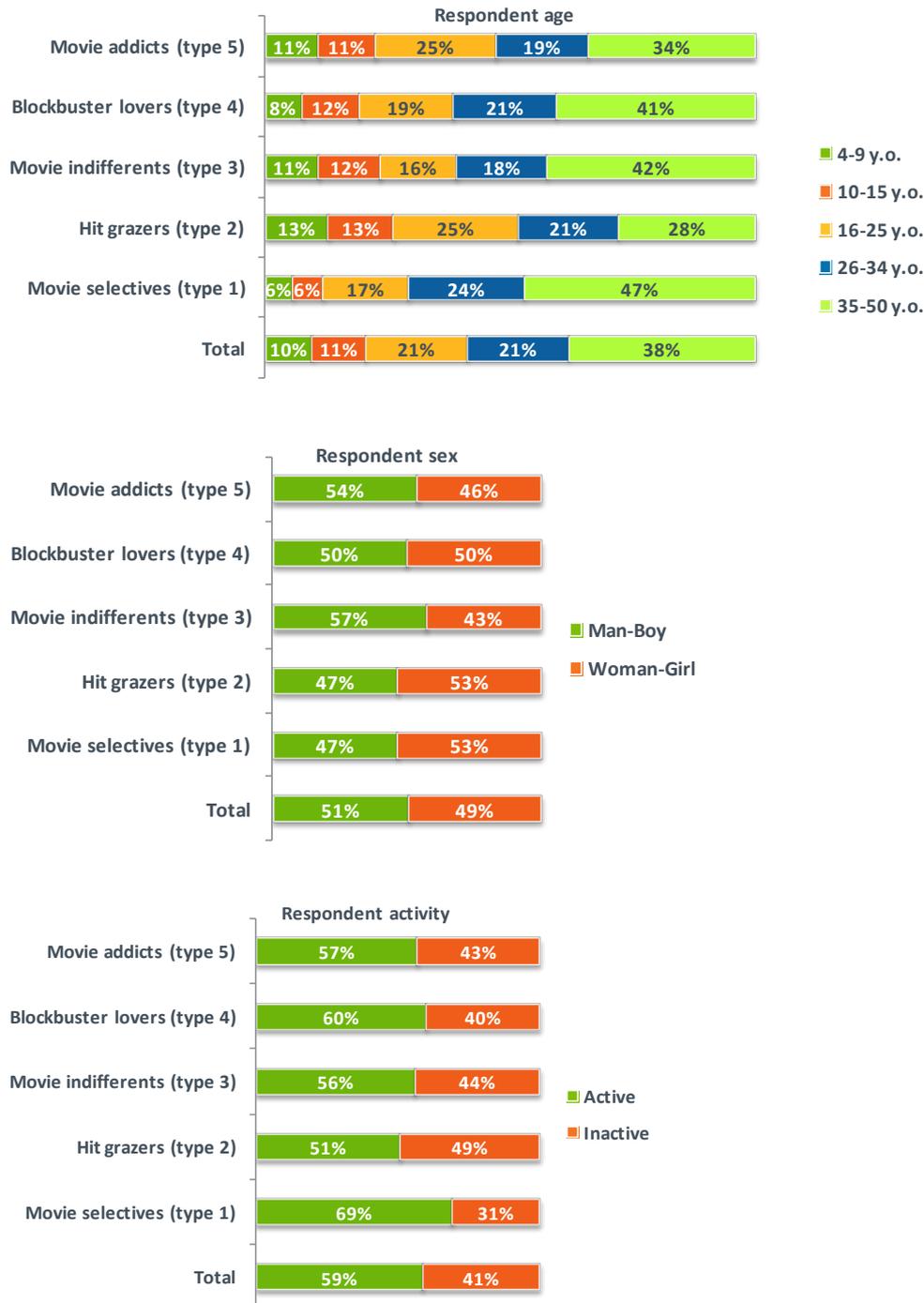
them. They are not heavy free downloaders although they watch quite a lot of films from their laptops: when they use free sites, they do so because it is easier than getting films from legitimate services which need to be paid for. They are potentially interested in European films because they are young and open to foreign cultures, but European cinema needs to be better promoted to them, and more easily accessible. To sum up they are not very engaged film consumers, they do not actively look for information and will not comment and discuss films online, although they are responsive when their friends recommend films to them.

- **Movie indifferent** (16% of European film consumers) are the lightest film consumers by far and, in general, remote from most cultural activities other than TV and video games. They are more often either young or older men, less educated, poorer, living in the most rural and semi-urban areas and the least equipped with media devices and services, especially the most expensive ones such as smart TVs, home video, high-speed internet or pay TV. Only a few define themselves as cinema fans, and one in five of them say they do not like cinema and do not think this will change. They are little interested in film apart from action and comedy, and mostly US blockbusters. A majority of them simply never see other film genres. They watch film mostly on TV, that is, free TV. The cost of access to other film platforms is an issue for them, and in addition, their indifference to cinema explains their overall lack of interest in film. They do not really know how they choose films, do not discuss films either on social media, which they are the lightest users of anyway. They are not even using "pirate" platforms to watch films. In fact this group tends to feel excluded and negative about a lot of things in general and film in particular. One other key aspect of their indifference is that they have by far the lowest level of knowledge of film education programmes, and are the only group to clearly deny their benefits.

**The first three groups are the heart of film audiences.** Movie addicts are the heaviest consumers. They watch everything they can, with the most diverse film diet. They like everything from US blockbusters to difficult art-house European or world films. They are important because they speak up, especially on social media. They are the young digital natives. Movie selectives are older, and they are interested in more sophisticated and intellectual forms of culture. They are the target audience for art-house films from Europe and tend to despise US blockbusters, as too commercial and stereotypical for them. They lack both time and money so they are very selective. They do not really trust buzz--so promotion must be sophisticated and based on the genuine values of films. They would be interested in databases of film information to make their lives easier, as well as in premium theatre experiences. Blockbuster lovers are also heavy film consumers but they clearly prefer US films, full of action and adventure, with straightforward stories and positive values. They would watch European productions if there were more action movies with clear plots, and less dark drama. Promotion will be essential to attract them because they do not actively look for information and wait for the promotion to come to them.

**The other 2 groups are more difficult to reach.** Hit grazers like certain films but they are young so they must not be too cultural. Comedy is important for them, as well as family entertainment in general, with a touch of romance. Movie indifferenters are the most difficult to reach. They have the lowest level of education and lowest

interest in film. European art-house productions are very far from their daily concerns. Figure 37 below summarises basic data on the demographic composition of the profile groups<sup>48</sup>.



**Figure 37: Audience profiles: demographic composition (EU10 Countries)**

<sup>48</sup> A detailed analysis of the composition of each profile can be found in Annex 4 (section 10).

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## 3.2. Hyper-connected movie addicts (type 5)

### 3.2.1. General identity

**Movie addicts comprise 24% of respondents, the largest group from the survey.** They represent 9% of film viewers in Croatia, 14% in France, 19% in the UK, 20% in Germany, 21% in Denmark, 22% in Lithuania, 26% in Spain, up to 36% in Italy and Romania, and 38% in Poland.

**Movie addicts are more often young urban digital natives** and 16-25 year olds (25% of this group vs. 21% of all respondents from the 10 countries from the survey) with fewer 35-50s (34% vs. 38% on average across the sample). They consist of a small majority of **men** (54% vs. 51%) with **average education and incomes, living in medium or large family home environments** (often with their parents and brothers/sisters).

**They have grown up with technology and are usually multi-equipped at home with up-to-date film screening devices** (smart television, Blu-Ray player, DVR, computer, tablet), although some of them still access the internet via low-speed connections or still use VHS. They are **heavy media consumers** with a strong appetite for news (radio, newspapers and magazines) and leisure activities (music, books, TV series and entertainment, video games) which they perform every day. They are the **heaviest gamers** (80% play video games vs. 74% on average, and 43% do so daily vs. 32% on average) and **heaviest social networkers** (70% use social networks vs. 61% on average, and 50% do so for at least one hour per day vs. 41% on average). They are **heavy pay TV subscribers** (45% vs. 36% on average).

**They are by far the heaviest consumers of films with 67% of them reporting that they watch films at least once a day** (vs. 55% on average) and with 21% saying they spend more than 2 hours film watching every day (vs. 14% on average). They **watch movies on every platform and device including smartphones and game consoles.** They attend theatres and multiplexes on a weekly basis (respectively 18% and 19% vs. 6% and 8% on average) and go to the cinema with friends (82% vs. 75% on average), with partners (74% vs. 68%), with family (77% vs. 68%) or alone (44% vs. 33%). They are likely to subscribe to specific cinema services (discount card, unlimited card, and video rental membership). They are **heavy VOD users/subscribers** with 44% watching films through pay-per-view or subscription VOD (vs. 26% and 28% respectively on average) and more than 20% saying they use one of these services weekly.

Watching Films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	100%	100%	100%	100%	100%	100%
Daily	55%	50%	51%	49%	56%	67%
Less often	45%	50%	49%	51%	44%	33%
Listening to music	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	98%	99%	98%	94%	97%	98%
Daily	65%	68%	63%	55%	63%	73%
Less often	32%	31%	36%	39%	34%	25%
Surfing the internet (excluding social networks)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	97%	99%	97%	96%	97%	98%
Daily	84%	86%	83%	78%	86%	87%
Less often	13%	12%	14%	17%	11%	11%
Watching non-fiction TV (news, game shows, entertainment)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	95%	94%	94%	94%	95%	98%
Daily	58%	56%	54%	54%	57%	65%
Less often	37%	38%	39%	40%	38%	33%
Watching TV series	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	94%	94%	93%	94%	94%	95%
Daily	57%	55%	55%	51%	59%	65%
Less often	36%	39%	38%	42%	35%	30%

**Figure 38: Audience profiles: media usage (EU10 Countries)**

**Movie addicts have the strongest level of involvement in film literacy programmes** as 24% are/have been members of a film association or society (vs. 13% on average), 26% are/have been involved in community film-making initiatives (vs. 16%), 50% watch/watched film as part of a course of study (vs. 44%) including 17% 'currently' (vs. 11%), and 37% watch/watched films in after-school film societies (vs. 25%). They **unanimously recognize the positive impact of such programmes both on their film culture and viewing** (more than 90% think it helps/helped raise the scale and diversity of their film diet and improve their film technical/artistic knowledge). They are **the only group to think that literacy programmes did not change their film culture and habits** though (65% of movie addicts think it did not change their culture and habits, while, among other groups, around 70% think it did), showing that their interest in film is really part of their personality make-up and not just a consequence of being more exposed to media.<sup>49</sup> They are also the most **regular attenders of film festivals** (46% vs. 28% on average).

<sup>49</sup> This does not imply that film literacy programmes did not change their viewing habits – only that they do not think they did!

### 3.2.1. Film preferences

**Movie addicts have wide-ranging tastes and can be interested in any film genre or theme. Their film diet is eclectic and ranges from must-see Hollywood blockbusters to indie and niche movies** (82% say they watch 'independent movies typically made with smaller budgets' vs. 65% on average, and 83% says they watch 'genre movies made for specific fan audiences such as horror and experimental' vs. 68% on average). Whatever the film genre proposed to them, 80-100% of the respondents in this group say they watch some films in each genre

	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
<b>Blockbuster films</b> with star cast, big budget, visual effects						
ST At least one	93%	95%	91%	89%	95%	96%
Many	38%	33%	35%	32%	52%	39%
<b>Films with famous cast members</b> but made without big budget or visual effects						
ST At least one	87%	91%	85%	81%	83%	94%
Many	18%	17%	14%	12%	15%	27%
<b>Animated (cartoon) films</b>						
ST At least one	84%	84%	83%	75%	83%	89%
Many	19%	15%	23%	12%	20%	23%
<b>Documentary films</b>						
ST At least one	77%	81%	74%	66%	72%	87%
Many	13%	14%	12%	6%	14%	18%
<b>Genre films</b> attractive only for very specific fan audiences (horror, experimental, etc.)						
ST At least one	68%	69%	62%	55%	62%	83%
Many	14%	11%	13%	8%	12%	20%
<b>Foreign language films</b> excluding US films						
ST At least one	68%	78%	66%	48%	57%	81%
Many	11%	13%	11%	3%	8%	15%
<b>Independent or 'indie' films</b> typically made with smaller budgets						
ST At least one	65%	75%	59%	45%	52%	82%
Many	5%	7%	5%	1%	2%	9%

**Figure 39: Audience profiles: most viewed film types (EU10 Countries)**

**Recent US titles they have seen and liked the most** include *Madagascar 3* (62% saw it and liked it vs. 58% on average), *Ice Age Continental Drift* (54% vs. 48%), *Brave* (46% vs. 40%), *The Hobbit an Unexpected Journey* (40% vs. 34%) and *Skyfall* (42% vs. 38%).

**Recent European titles** they have seen and liked the most include *Intouchables* (38% saw it and liked it vs. 36% on average), *Astérix and Obélix God Save Britannia* (37% vs. 26%), *Taken 2* (28% vs. 22%), *StreetDance 2* (27% vs. 17%), *Pinocchio*

(24% vs. 15%), *Sammi 2* (23% vs. 18%), *Tad the Lost Explorer* (21% vs. 12%), *Niko 2* (21% vs. 14%), *The Impossible* (20% vs. 14%), *The Woman in Black* (17% vs. 13%), *The Artist* (17% vs. 14%) and *Father of Four at Sea* (16% vs. 9%). National titles include *Houba! On the Trail of the Marsupilami*, *Would I Lie to You 3*, *The Sweeney* or *Dredd*.

**European titles from 5 years ago** they have seen and liked the most include *Mr Bean's Holiday* (40% saw it and liked it vs. 35%), *Flushed Away* (37% vs. 37%), *Arthur and the Minimoys* (28% saw vs. 24%), *Perfume* (27% vs. 26%) or *The Queen* (20% vs. 17%).

When asked which titles they most recently enjoyed, they **spontaneously mention a diversity of recent films** such as *Oz the Great and Powerful* (3% vs. 2% on average), *Welcome to the North* (3% vs. 2%), *Benvenuti al Sud* (3% vs. 2%), the *American Reunion* saga (3% vs. 2%) *Beyond the Hills* (3% vs. 1%), *Anna Karenina* (2% vs. 1%), or *The Croods* (2% vs. 1%), *Il principe abusivo* (2% vs. 1%), *In the House* (2% vs. 1%), *Benvenuto Presidente!* (2% vs. 1%), and also cite European and US classics such as *Titanic* (4% vs. 2%), *Life is Beautiful* (3% vs. 2%) or *Schindler's List* (1% vs. 0%).



**Figure 40: Movies cited spontaneously by type 5 respondents**

Thus **movie addicts watch a lot of films**, keeping up with latest releases and going to cinemas ahead of mainstream audiences to 'try' them. But they are not particularly fond of US films and in the end watch relatively the same number of US films as the other groups. **What characterises the film addicts most is the diversity of their appetite for European cinema** (23% say they watch 'many' European films vs. 14% on average, and 49% say they watch 'some' vs. 41% on average). This appetite for a more diverse cinema goes beyond Europe as film addicts are also the heaviest consumers of films from 'other origins' such as India, America or China (80% say they watch such films vs. 66% on average, 10% say they watch 'many' vs. 5% on average, and 29% say they watch 'some' vs. 19% on average). National cinema is of course part of their film diet, more than other groups but with a narrower difference (29% say they watch 'many' vs. 20% on average). 'Novelty' and 'discovery' are among their main motivations to watch films: they like to be "first to know, first to watch, first to

comment” and to spread the word among their circle. From the survey film list proposed to all respondents, film addicts differentiate themselves by their having seen more difficult or special films such as *Camille Rewinds*, *Rust and Bone*, *Holy Motors*, *Salmon Fishing in The Yemen* or *Dredd*. They like most of the films they watch because they like all types of cinema.

US films (typically Hollywood)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	98%	100%	98%	96%	99%	99%
Many	58%	57%	54%	49%	74%	56%
Country language films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	91%	93%	90%	88%	87%	95%
Many	20%	23%	15%	16%	16%	29%
European films (from another European country)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	90%	96%	90%	79%	86%	95%
Many	14%	17%	14%	5%	7%	23%
Any other origin (South American, Indian, Chinese...)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	66%	75%	65%	46%	54%	80%
Many	5%	5%	4%	2%	2%	10%

**Figure 41: Audience profiles: most viewed film origins (EU10 Countries)**

Recent European films: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
The Intouchables	36%	41%	34%	31%	33%	38%
Astérix and Obélix: God Save Britannia	28%	34%	25%	19%	27%	37%
Taken 2	22%	18%	18%	20%	25%	28%
Sammy 2: Escape from Paradise	18%	22%	20%	8%	16%	23%
StreetDance 2	17%	19%	12%	10%	17%	27%
Pinocchio	15%	19%	12%	8%	11%	24%
Niko 2: Little Brother, Big Trouble	14%	18%	11%	8%	11%	21%
The Impossible	14%	11%	11%	10%	16%	20%
The Artist	14%	19%	11%	5%	13%	17%
The Woman in Black	13%	12%	10%	8%	15%	17%
Tad, the Lost Explorer	12%	11%	9%	7%	10%	21%
The Best Exotic Marigold Hotel	10%	13%	8%	7%	8%	12%
Koko and The Ghosts	10%	14%	8%	5%	7%	13%
Father of Four: at Sea	9%	4%	8%	8%	7%	16%
The great bear	9%	9%	7%	5%	7%	15%
Pirates! A Band of Misfits	9%	7%	8%	5%	6%	15%
HOUBA! On the Trail of the Marsupilami	8%	4%	7%	7%	12%	11%
Love	8%	11%	6%	2%	6%	13%
A Royal Affair	8%	7%	6%	3%	8%	13%
The Famous 5	7%	3%	5%	3%	3%	15%
Hanni &Nanni 2	6%	3%	3%	4%	4%	13%
Nativity 2: Danger in the Manger!	5%	3%	2%	2%	3%	13%
Barbara	4%	2%	2%	1%	1%	9%

**Figure 42: Audience profiles: most liked recent European films (EU10 Countries)**

European films from 5 years ago: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
Flushed Away	37%	41%	38%	30%	37%	37%
Mr Bean's Holiday	35%	32%	37%	27%	38%	40%
Perfume: The Story of a Murderer	26%	35%	21%	16%	25%	27%
Arthur and the Minimoys	24%	21%	25%	19%	23%	28%
The Queen	17%	24%	13%	10%	15%	20%
Volver	15%	24%	10%	7%	11%	17%
The Lives of Others	12%	19%	9%	6%	8%	16%
Katyn	10%	11%	7%	4%	10%	17%
The fox and the child	10%	9%	8%	4%	7%	17%
Donkey Xote	9%	10%	7%	6%	5%	16%
Lissi and the Wild Emperor	9%	7%	8%	4%	4%	17%
4 Months, 3 Weeks, 2 Days	8%	6%	7%	3%	7%	14%
Azur & Asmar	7%	5%	4%	5%	4%	14%
Persepolis	6%	11%	5%	2%	4%	8%
Nocturna	4%	3%	1%	2%	2%	10%
Irina Palm	3%	4%	1%	1%	2%	6%

**Figure 43: Audience profiles: most liked older European films (EU10 Countries)**

Recent US films: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
Madagascar 3: Europe's Most Wanted	58%	60%	61%	44%	59%	62%
Ice Age: Continental Drift	46%	38%	48%	39%	48%	54%
Brave	40%	39%	38%	33%	43%	46%
Skyfall	38%	41%	30%	34%	41%	42%
The Hobbit: An Unexpected Journey	34%	35%	30%	23%	38%	40%
The Avengers	30%	29%	23%	26%	38%	33%
The Twilight Saga: Breaking Dawn Pt 2	26%	18%	26%	21%	29%	33%
Prometheus	24%	22%	21%	19%	27%	31%
The Adventures of Tintin	23%	21%	22%	21%	22%	29%
Wreck-it Ralph	22%	18%	24%	15%	20%	30%
We bought a zoo	12%	13%	8%	8%	9%	20%

**Figure 44: Audience profiles: most liked recent US films (EU10 Countries)**

### 3.2.2. Film choice

**Movie addicts select films to watch based on a wider range of criteria than others and on expert criteria.** Genre and story are important to them but not as much as for other groups because these criteria are too broad for them. More important are cast, nationality, director, awards or screening experience (3D, Imax). Especially important to them is 'closeness in time' (contemporaneity): (22% say it is very important vs. 9% on average, and 50% say it is 'important' vs. 27% on average). They are **very well informed** (they had the highest level of awareness of films from the survey film list, whatever the category: National, European, US and Children's) and **love to watch films in cinemas**, which feature the most recent titles and offer the best film experience. They also favour platform/services with the largest possible choices.

**Language is not an issue for them and they watch films both dubbed and subtitled in their native tongue, like other groups, but they also enjoy foreign films with subtitles in another language that they speak** (typically English). However they still think there are not enough films 'dubbed to their native language and this prevents them from watching more of them' (51% agree vs. 33% on average) because it would make viewing easier and because of their strong appetite for all kinds of film. They are the group that would watch more films if they were in an original language but subtitled, even subtitled in a language other than their mother tongue if they can speak that language (49% think there are not enough such films vs. 34% on average).

...in their original language with subtitles in my own language	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	78%	87%	77%	59%	74%	85%
Many	33%	37%	34%	22%	37%	34%
...dubbed to my native language	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	74%	72%	74%	68%	71%	83%
Many	40%	40%	41%	38%	43%	38%
...in their original language with subtitles in another language that I speak	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	54%	57%	48%	39%	44%	72%
Many	13%	14%	11%	6%	10%	22%

Figure 45: Audience profiles: most viewed film languages (EU10 Countries)

**They are 'film hunters', interested in digging up a lot of information about films, both before and after release.** 17% find out about potentially interesting movies during the production/shooting stage (vs. 11% on average) and 47% when the films are released (vs. 37% on average). They **use every possible source to get their information** (film websites, specialized film databases like IMDB or Allociné, film blogs, social network accounts, film fans networks, etc.) and **use every piece of information/recommendation when choosing which film to watch** (trailers, articles and reviews, interviews with actors and directors, TV magazines, online promotional material, user ratings and comments, social recommendations, festival selection, etc.). They are **heavy social network users** with 62% using Facebook to discuss and comment on films and 12% using Twitter (twice the average). They **often follow film-related accounts** and are **prone to share**

**promotional material** with friends, to create material related to film and to organise film-related events. They are also the **heaviest free downloaders** (67% report streaming and downloading films for free vs. 56% on average) with a greater interest in domestic titles (11% of streaming/downloading vs. 4% on average) and even European titles (4% vs. 2% on average).

Watching trailers online (e.g. Youtube)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	81%	84%	79%	63%	83%	92%
Often	25%	24%	24%	11%	31%	32%
Visiting specific film websites per each film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	69%	68%	61%	51%	67%	89%
Often	12%	10%	8%	5%	12%	23%
Visiting specialized websites (e.g. IMDB, Allociné, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	67%	71%	58%	47%	67%	85%
Often	21%	27%	18%	10%	24%	25%
Visiting film blogs (fan, film critics, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	62%	61%	53%	41%	60%	86%
Often	10%	7%	7%	3%	9%	20%
Following social network accounts (e.g. Facebook, Twitter)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	60%	54%	54%	43%	57%	84%
Often	11%	6%	9%	5%	8%	23%
Using a film fan social network (e.g. Film Affinity, Cinemur, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	49%	42%	39%	33%	42%	80%
Often	8%	4%	5%	2%	7%	17%
I use another platform	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	34%	34%	32%	27%	32%	42%
Often	3%	3%	3%	2%	5%	4%

**Figure 46: Audience profiles: most used film online sources (EU10 Countries)**

### 3.2.3. Opinion on European film

**Movie addicts acknowledge the qualities and specific values of European films**, agreeing that they are original and thought -provoking, slow-paced and intimate, that they feature diverse and complex characters, that they have visual and

artistic qualities, etc. What differentiates this group most from other groups is the fact that they feel 'European film plots are clear and easy to follow' (other groups tend to disagree with that, suggesting that only the film addicts have the ability and film culture to easily confront the complexities of European films) and that European films are 'well promoted' and 'sufficiently available on screens' in their area (all other groups strongly disagree with that, indicating that the film addicts are the only ones with the capacity to be really well informed about the ways to access European films).

More promotion of European films on TV	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	54%	69%	51%	19%	50%	69%
Very interested	18%	28%	15%	4%	16%	22%
An online database with complete and detailed information about all European films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	51%	66%	46%	14%	47%	68%
Very interested	16%	28%	12%	2%	13%	21%
A 'Week of European Cinema' in theatres	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	65%	45%	14%	40%	70%
Very interested	18%	27%	13%	3%	14%	26%
More promotion of European cinema online	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	64%	44%	15%	47%	68%
Very interested	16%	23%	13%	3%	13%	22%
More visibility for the European Film Awards	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	48%	62%	42%	16%	42%	66%
Very interested	15%	23%	11%	2%	13%	20%
A European website offering news and reviews about European films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	47%	59%	43%	13%	40%	66%
Very interested	14%	21%	10%	2%	12%	19%
A free magazine on European films available in theatres	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	46%	57%	41%	13%	38%	67%
Very interested	14%	19%	11%	2%	11%	21%
A reward schemes for European film viewers (discounts, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	46%	56%	43%	12%	41%	65%
Very interested	16%	25%	13%	4%	13%	22%

A 'European Cinema' channel on YouTube	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	45%	54%	40%	15%	40%	66%
Very interested	13%	19%	12%	2%	8%	20%
More festivals-events dedicated to European cinema in various countries	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	43%	56%	38%	12%	34%	64%
Very interested	13%	21%	10%	3%	10%	19%
A transnational 'European Cinema' VOD platform	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	34%	37%	28%	8%	26%	59%
Very interested	9%	11%	6%	1%	4%	16%

**Figure 47: Audience profiles: interest in European film initiatives (EU10 Countries)**

They are **interested in every new screening and marketing experiment and would support any initiative at European level to support European film**. The proposals that differentiate them the most from other groups are 'a transnational European cinema VOD platform' (59% would be interested vs. 34% on average), 'a European cinema channel on YouTube (66% vs. 54%), 'more festivals and events dedicated to European cinema' (64% vs. 43%) and 'a reward scheme for European film viewers' (65% vs. 46%).

Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	51%	51%	48%	29%	53%	66%
Very interested	18%	19%	16%	10%	25%	20%
Having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	53%	46%	25%	49%	67%
Very interested	17%	20%	15%	6%	17%	23%
Being able to watch films on Video on Demand services before they are released in cinemas	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	47%	42%	44%	27%	50%	65%
Very interested	17%	15%	14%	10%	20%	22%
Being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	41%	44%	37%	18%	32%	63%
Very interested	12%	12%	11%	3%	10%	19%
Having the opportunity to go to the cinema without knowing in advance which film will be shown to me	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	33%	32%	30%	13%	24%	57%
Very interested	9%	8%	8%	2%	7%	17%
Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	30%	31%	23%	11%	21%	55%
Very interested	7%	6%	4%	2%	4%	16%

**Figure 48: Audience profiles interest in film marketing innovations (EU10 Countries)**

**Movie addicts define themselves as film fans** who love cinema (39% choose that proposition vs. 30% on average, the highest from the 5 groups). They watch films for all sorts of reasons but particularly **to experience intense feelings and emotions** (40% do so 'often' vs. 32% on average), to discover and learn about people and cultures (33% vs. 23%), and to spend some enjoyable time with family and friends (45% vs. 41%). Entertainment and fun is of course part of their experience but not as much as for other groups (57% say they 'often' watch films for that reason vs. 61% on average).

#### **3.2.4. Ideas on How to Reach the Movie addicts**

Strengthen traditional VOD for big European titles and develop day-and-date/ultra VOD for smaller art-house productions (if possible at pan-European level) to favour quick, easy and legal access to all films, increase the depth of online libraries and deter them from piracy.

Develop creative, rich and 'conversational' social media promo strategies to catch their attention, feed their insatiable appetite for news and data and give them some material they can 'play' with and share with the world.

Offer Reward schemes.

### 3.3. Rushed independent movie selectives (type 1)

#### 3.3.1. General identity

**Movie selectives represent 22% of the film viewers at European level.** They represent 15% of film viewers in Romania, 16% in Italy, 19% in Denmark, 21% in Germany, 22% in France and Poland, 25% in Spain, 26% in Lithuania, 29% in Croatia and 30% in the UK.

**They are more often active women in their 30s-40s** (53% are women vs. 49% on average, 24% are adults 26-34 vs. 21%, 47% are adults 35-50 vs. 38%) **with the highest level of education** (42% are post graduate vs. 34%) **and earning medium salaries** (29% live in a household with a net income of 1,000-2,000 euros per month). **They are as urban as the movie addicts** (66%) and often **live alone or in a small family environment** (often with their partner or spouse and no children). They are the most professionally active group (79% vs. 76%) and the most present in **intellectual professions** such as teaching, academic and scientific professions (23% vs. 17% on average).

**They generally own standard or basic media equipment** (TV, DVD player home cinema) **as opposed to the most recent devices** (Smart TV, Blu-ray player, home cinema and game consoles) with the exception of laptop computers with which they are the most equipped (85% vs. 82% on average): they value 'efficiency' rather than 'luxury'. They are lighter pay TV subscribers (33% vs. 36% on average) but the highest subscribers to high-speed internet (85% vs. 82% on average). **Some of them subscribe to video-on-demand channels** (21% vs. 19% on average) and they are the **heaviest subscribers to non-mainstream pay channels**, that is, other than fiction, sports or children's channels (28% vs. 21% on average). They surf daily on the web but their surfing is often **time constrained** (33% surf '1-2 hours a day' and 24% spend 'less than one hour a day' on social networks). **They are literate people, who love reading** (52% spend time reading books 'daily' vs. 43% on average, and 40% newspapers or magazines 'daily') and who are play video games the least (only 25% play video games on a daily basis and 29% never play).

**Movie selectives are the second largest viewers of films after the movie addicts and close to the level of mainstream blockbuster likers, with 63% of them reporting that they watch more than 6 films per month** (vs. 55% on average). They **go to the cinema because they live in urban environments but only 'monthly or less often'** (85% vs. 6% 'weekly') as they lack the time and do not feel the same urge as Movie addicts for the latest releases: instead they **keep up with film on VOD** (65% use that platform, the second heaviest user after the movie addicts) **and DVD** (85% vs. 82% on average). They go to the cinema preferably with friends (78% vs. 75%) or with their partner (70% vs. 68%) but also alone (39% vs. 33% on average). They also often watch films alone at home (45% do so 'often' vs. 41% on average). Some of them have cinema discount cards (17% vs. 14% on average).

**Movie selectives have a slightly above average relationship with film literacy programmes, mostly at university and in the past** (40% watched film as part of a course of study in the past vs. 33% on average and 23% watched films in after-school film societies in the past vs. 18%). They **strongly recognise the positive impact of such programmes especially on their film culture** (52% 'strongly agree' that it improved their film culture and gave them a stronger film knowledge vs. 43% on

average) **and habits** (40% 'strongly disagree' that it did not change their film culture and habits vs. 27% on average). **Movie selectives with children are the most enthusiastic about the opportunity for their children to take part in film literacy programmes** (95% would like their children to take part vs. 87% on average). **They attend festivals or film clubs/institutes occasionally** (27% attend festivals and 16% film clubs/institutes 'monthly or less often').

### 3.3.2. Film preferences

**Movie selectives have wide-ranging tastes and enjoy any film genre/theme, but they show a preference for drama** (31% watch some 'often' vs. 21% on average), **documentaries** (28% watch some 'often' vs. 23% on average) **and less appetite for comedy** (40% watch some 'often' vs. 44% on average), **action** (37% watch some 'often' vs. 40% on average) **or animation** (21% watch some 'often' vs. 24% on average). They are among the most interested in 'intellectual' genres with harder content such as crime, science and nature, history, biography or current affairs.

They are nearly as interested in '**indie**' movies (75% watch at least a few vs. 65% on average) and **foreign films other than US** (78% vs. 68%) as the movie addicts, but not so much interested in the **blockbusters with big budgets and special effects** (only 33% watch 'many' vs. 38% on average). They are the largest **viewers of country language films** (23% 'many', 39% 'some'), **European films** (17% 'many', 46% 'some') and **foreign films other than European and US** (75% at least 'few') after the movie addicts.

Comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	98%	98%	99%	95%	99%	98%
Often	44%	40%	46%	34%	47%	49%
Adventure	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	96%	97%	95%	90%	96%	98%
Often	34%	33%	31%	27%	40%	39%
Action	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	95%	96%	92%	91%	96%	98%
Often	40%	37%	34%	35%	48%	46%
Animation	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	92%	95%	93%	84%	92%	95%
Often	24%	21%	27%	17%	26%	29%
Documentary	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	92%	96%	91%	84%	91%	95%
Often	23%	28%	22%	13%	25%	26%

Drama	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	91%	96%	87%	85%	88%	94%
Often	21%	31%	17%	10%	19%	25%
Thriller	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	88%	93%	82%	82%	88%	92%
Often	29%	31%	26%	21%	34%	33%
Crime	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	88%	93%	85%	81%	89%	91%
Often	25%	28%	20%	16%	27%	29%
Fantasy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	89%	82%	78%	88%	90%
Often	25%	24%	25%	19%	30%	26%
Romance	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	89%	83%	79%	85%	91%
Often	21%	18%	22%	16%	21%	25%
History	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	92%	82%	77%	85%	91%
Often	16%	20%	12%	8%	17%	21%
Current affairs	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	85%	91%	80%	75%	80%	92%
Often	15%	17%	12%	9%	13%	22%
Social comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	84%	88%	81%	71%	84%	90%
Often	13%	14%	12%	7%	12%	17%
Sci-fi	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	83%	86%	78%	73%	85%	88%
Often	26%	29%	23%	22%	33%	24%
Science and nature	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	83%	87%	80%	72%	79%	90%
Often	15%	15%	14%	9%	13%	20%

Biography	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	81%	90%	74%	70%	79%	89%
Often	9%	10%	5%	3%	8%	15%
War	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	79%	86%	73%	68%	78%	87%
Often	15%	14%	11%	11%	16%	20%
Parody	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	79%	83%	74%	68%	77%	88%
Often	10%	9%	10%	6%	9%	16%
Black comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	77%	84%	71%	64%	74%	85%
Often	11%	15%	8%	5%	10%	15%
Teen comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	76%	69%	75%	69%	77%	88%
Often	14%	7%	17%	9%	14%	21%

**Figure 49: Audience profiles: most watched film genres (3/3) (EU10 Countries)**

**Recent US titles they have seen and liked the most** include *Madagascar 3* (60% saw it and liked it vs. 58% on average), *Ice Age Continental Drift* (38% vs. 48%), *Brave* (39% vs. 40%), *Skyfall* (41% vs. 38%) and *The Hobbit an Unexpected Journey* (35% vs. 34%) .

**Recent European titles** they have seen and liked the most include *Intouchables* (41% saw it and liked it vs. 36% on average), *Astérix and Obélix God Save Britannia* (34% vs. 26%), *Sammi 2* (22% vs. 18%), *The Artist* (19% vs. 14%), *Pinocchio* (19% vs. 15%), *StreetDance 2* (19% vs. 17%), *Taken 2* (18% vs. 22%), *Koko and the Ghosts* (14% vs. 10%) or *The Best Exotic Marigold Hotel* (14% vs. 12%).

**National titles are numerous and include** *The Parade*, *Suicide Room*, *Tadas Blinda*, *This Life*, *Sonja and the Bull*, *Welcome to the North*, *To Rome with Love*, *Carmina or Blow Up*, *You Are God*, *Blancanieves*, *All You Need is Love*, *Tad the Lost Explorer*, *Türkisch für Anfänger*, *Woman in Love*, *In Darkness*, *Plokosie*, *Of Snails and Men*, *Houba! On the Trail of the Marsupilami*, *My Father's Bike*, *Magnificent Presence*, *Camille Rewinds* or *Salmon Fishing in The Yemen*.

**European titles from 5 years ago** that they have seen and liked the most include *Flushed Away* (41% saw it and liked it vs. 37%), *Perfume* (35% vs. 26%), *Mr Bean's Holiday* (32% vs. 35%), *Volver* (24% vs. 15%), *The Queen* (24% vs. 17%), *Arthur and the Minimoys* (21% saw vs. 24%) or *The Lives of Others* (19% vs. 12%).

When asked which films they most enjoyed recently, they **spontaneously mention a great diversity of titles** including *Intouchables* (14% vs. 10% on average), *Skyfall* (12% vs. 8%), *Django Unchained* (12% vs. 7%), *The Hobbit* (9% vs. 7%), *Argo* (8%

vs. 4%), *The Priest's Children* (7% vs. 4%), *Love* (6% vs. 4%), *Les Misérables* (5% vs. 3%), *Sonja and the Bull* (5% vs. 3%), *The King's Speech* (5% vs. 3%), *Life of Pi* (5% vs. 3%), *Lincoln* (4% vs. 2%), *The Hunt* (4% vs. 2%), *The Millennium saga* (4% vs. 2%), *Silver Linings Playbook* (3% vs. 2%), *Inception* (3% vs. 2%), *The Parade* (2% vs. 1%), *Cloud Atlas* (2% vs. 1%), *The Artist* (2% vs. 1%), *I'm So Excited* (3% vs. 1%), *Blancanieves* (2% vs. 1%), *Traffic Department* (2% vs. 1%), *The Pianist* (2% vs. 1%) and *Zero Dark Thirty* (2% vs. 1%).



**Figure 50: Movies cited spontaneously by type 1 respondents**

### 3.3.3. Film choice

**They select movies to watch based on criteria built around their culture and experience: story is the key** (58% of them say it is 'very important, the highest out of the 5 groups while 38% say it is 'quite important') **followed by genre/type and cast** like movie addicts and indeed most respondents. They also use some expert criteria, particularly the **director** (10% find it 'very important', 35% 'quite important'). Most other criteria are seen as not important especially technical experience (only 20% say that is important, the lowest out of the 5 groups) and proximity to release date (only 14% say it is important, the lowest out of the 5 groups): they prefer to trust their own judgement in choosing a film and they do not need to be the first to see it since they can catch-up later if the film is really of interest to them.

They are **very well informed and fully aware of recent and slightly older releases and focus on a limited number of films, close to their interests, to watch in the cinema**: some of them find out about potentially interesting films during their production and shooting stage (15% vs. 11% on average) but they mostly follow film releases in theatres (35%) or do their research right before watching (25%). They obviously like to go to the cinema to enjoy film experience at its best, but also watch films at home on **DVD, which is very convenient** (48% 'strongly agree' and 39% 'somewhat agree' with the statement that they can 'watch them any time they want') and feature language/subtitle options (28% 'strongly agree' and 35% 'somewhat agree'). **They also like television because it enables them to catch-up with films they missed in the cinema, to discover old classics from Europe and Hollywood** and to watch again films they enjoyed in the cinema.

**Movie selectives watch fewer dubbed foreign titles than movie addicts: they are more likely to watch films in their original version with subtitles in their native language** (87% of them watch these types of movies, including 37% 'many', 30% 'some' and 20% 'few'). Most of them also enjoy some productions with subtitles in another language they can speak (57% do so including 14% 'many', 19% 'some' and 24% 'few'). **They deplore the lack of foreign films available in their original language with subtitles**, either in their native language (50%) or in another language they speak (34%) and they do not really think the lack of films being dubbed into their native languages is a barrier to their watching them (only 24% think so, the lowest from the 5 groups): Movie selectives are open to foreign cultures and they speak foreign languages.

**Movie selectives are very keen to use trailers (84%) and specialized databases (71%)** to research information and make up their mind about which film to see. They also sporadically visit, film websites and film blogs but do not really closely follow social networks and film fan networks. **They utilize multiple criteria to choose which films to watch in a cinema, with emphasis on expert sources** (film reviews and articles in print and online, topical television magazines) **but are not very attentive to advertising** (whatever the media) **nor recommendations via social networks because they trust their own judgment more than anything else**. Selection at film festivals (Cannes, Berlin, etc.) can also sway their choices.

Giving feedback after watching the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	60%	58%	54%	39%	57%	81%
Often	10%	7%	6%	2%	8%	19%
Occasionally	26%	26%	22%	13%	24%	38%
Discussing a film before watching it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	57%	52%	51%	37%	53%	82%
Often	9%	5%	7%	3%	8%	17%
Occasionally	24%	20%	20%	11%	18%	41%
Rating a film-film elements (roles, costumes, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	52%	46%	43%	31%	47%	80%
Often	7%	5%	5%	2%	6%	15%
Occasionally	22%	20%	17%	8%	19%	39%
Sharing promotional material with friends (poster, photos, trailers, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	48%	40%	41%	28%	42%	76%
Often	7%	3%	5%	2%	7%	16%
Occasionally	19%	13%	15%	7%	13%	37%
Watching a film together with friends online (social VOD)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	43%	31%	35%	28%	36%	74%
Often	7%	2%	6%	1%	5%	15%
Occasionally	18%	11%	14%	9%	10%	36%
Organizing film events with friends-fans-colleagues	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	43%	35%	35%	28%	35%	72%
Often	6%	3%	3%	1%	3%	15%
Occasionally	16%	11%	12%	7%	9%	33%
Contributing (creating-sharing your own material related to the film)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	41%	29%	32%	26%	32%	71%
Often	5%	2%	3%	0%	5%	13%
Occasionally	16%	10%	10%	8%	8%	36%

**Figure 51: Audience profiles of social media activities around film (EU10 Countries)**

**They are moderate social network users with a strong preference for Facebook** (37% discuss and comment on films there, 6% on Twitter). They follow some film-related accounts, mainly focused on movie actors/actresses or directors, but **they are not very interested in film-related material before release** except trailers, teasers and cast/bios information, which help them assess the promise of a film. They are not very responsive to friends' likes on Facebook, nor very keen to take part in any social activity before or after watching films (except giving some feedback). **They stream and download films for free at an average rate (54%) and do so for all kinds of films** (37% vs. 30% on average) rather than just US blockbusters (12% vs. only 19% on average). Key reasons to justify piracy include the cost of watching films (cinema tickets, DVD and VOD are too expensive for 55% vs. 50% on average) especially for films of mid-range interest that they are keen to explore but do not want to pay for (47% say some interesting films are not worth paying for the cinema experience vs. 37% on average), and they cite the lack of availability of films in their area (39% vs. 30%).

### 3.3.4. Opinion on European film

**Movie selectives are strong supporters of European cinema in general, which is, according to them, less stereotypical and as good as US cinema:** 96% think European films feature diverse and complex characters (46% 'strongly agree' vs. 27% on average), 94% think that they are original and thought-provoking (42% 'strongly agree' vs. 23% on average), 91% that they have visual and artistic qualities (31% 'strongly agree' vs. 18% on average), 88% that they are less stereotypical than US films (48% 'strongly agree' vs. 28% on average) and 88% that they are as good as them on average (41% 'strongly agree' vs. 19% on average). Only 35% consider they are too focused on social topics and 53% that they are slow paced and intimate. **They like the quality, the diversity, the originality and the 'relatable' aspect of European movies** (they feature 'good stories', feel 'close to them', 'reflect our culture and society') and deeply deplore their lack of promotion (86%) and availability (82%) in their area.

**They are rather sceptical about ultra-VOD and cautious about day-and-date VOD but are interested in premium screenings with special guests, cocktails or parties** (20% 'very interested', 34% 'rather interested'). Some of them would also enjoy being involved in crowd-funding (6% 'very interested', 25% 'rather interested') and crowd-ticketing schemes (12% 'very interested', 31% 'rather interested'). **They strongly support any initiative geared towards European films** with a preference for an online database with complete and detailed information about all European films (66%), a Week of European Cinema in theatres (65%), and more promotion of European cinema online (64%) and on TV (69%).

**Movie selectives define themselves as film fans** who love cinema (33% support this vs. 30% on average, close to the level of movie addicts). They watch films for all sorts of reasons but particularly **to entertain themselves and have fun** (68% do so 'often' vs. 61% on average), **to discover and learn about people and cultures** (30% vs. 23%), to experience strong feelings and emotions (36% vs. 32%). Spending some enjoyable time with family and friends is of course part of their experience but at average levels compared to the other groups.

	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
They feature diverse and complex characters						
ST Agree	77%	96%	82%	17%	79%	93%
Strongly agree	27%	46%	22%	1%	26%	30%
They are original and thought provoking						
ST Agree	73%	94%	80%	12%	69%	90%
Strongly agree	23%	42%	21%	0%	19%	25%
They are less stereotypical than US films						
ST Agree	72%	88%	76%	22%	82%	82%
Strongly agree	28%	48%	26%	2%	37%	23%
They have visual and artistic qualities						
ST Agree	68%	91%	79%	10%	49%	88%
Strongly agree	18%	31%	17%	-	8%	23%
They are, on average, as good as US films						
ST Agree	62%	88%	70%	18%	28%	84%
Strongly agree	19%	41%	18%	2%	2%	21%
They deal with dark characters and issues						
ST Agree	61%	66%	64%	3%	73%	82%
Strongly agree	15%	17%	15%	0%	20%	20%
They feel close to my world-my reality						
ST Agree	58%	74%	64%	7%	36%	86%
Strongly agree	14%	22%	13%	1%	6%	23%
They are slow-paced and intimate						
ST Agree	58%	53%	55%	10%	87%	80%
Strongly agree	14%	12%	8%	0%	32%	19%
They are too focused on social topics						
ST Agree	55%	35%	53%	13%	90%	78%
Strongly agree	28%	48%	26%	2%	37%	23%
They feature clear plots, easy to follow						
ST Agree	53%	55%	62%	18%	29%	85%
Strongly agree	10%	8%	9%	1%	4%	23%
They are sufficiently available on screens in my area						
ST Agree	37%	18%	47%	9%	13%	80%
Strongly agree	7%	2%	8%	1%	1%	18%
They are well promoted in my area						
ST Agree	33%	14%	40%	6%	9%	78%
Strongly agree	7%	1%	7%	0%	1%	19%

**Figure 52: Audience profiles opinions on European film (EU10 Countries)**

### 3.3.5. Ideas on How to Reach the Movie selectives

Preserve the identity and diversity of European cinema: continue to support quirky films with dark characters, social relevance, slow -paced and intimate stories, etc.

Develop online databases with complete and detailed information about European films and trailers to help them save time and make expert choices.

Develop availability of European movies on catch-up windows (VOD, DVD) and in original versions with subtitles.

Don't overdo indie films with too much promo: if the films are good, they will hear about them anyway...

Offer them and their children film literacy programmes.

### 3.4. Mainstream blockbuster lovers (type 4)

#### 3.4.1. General identity

**Blockbuster lovers represent 16% of film viewers at European level.** They represent 9% of film viewers in Germany, 15% in the UK, 16% in Denmark, Lithuania, Romania and Poland, 17% in Italy, 18% in Spain, 21% in Croatia and 22% in France.

**They are very close to the average socio-demographic profile of the sample, evenly distributed in terms of gender and age group** (slightly fewer 4-9 and 16-25 year olds, slightly more 35-50s) and **average employment status** (more often employed in middle-management positions) with **slightly lower-than-average salaries**<sup>50</sup> (29% earn between 1,000-2,000 euros net per month vs. 26% on average) **though with a fairly good level of education** (40% are graduate vs. 36% on average, and 32% are post graduate vs. 34% on average), living in **average urban/rural surroundings** and in a **small or medium-sized family environment** (typically 2-4 people in the household).

**They enjoy standard media equipment** (TV sets, home video devices, game consoles, tablets) with a slightly higher proportion of laptop computers. **They are TV viewers with both a higher access to triple-play free TV** (39% vs. 34% on average) **and pay TV** (40% vs. 36%). Their pay TV subscriptions are clearly **oriented towards fiction** (65% of pay TV subscribers have movie and TV series channels vs. 59% on average). They spend near-average time on key media activities, slightly more than other groups on TV series, video games and Internet surfing, slightly less on reading newspapers and books. They have near-average numbers of cinemas located near their homes, more multiplexes (71% vs. 68% on average) than theatres (61% vs. 65%).

**Blockbuster lovers are the third largest viewers of films, with 68% of them reporting watching 1-10 films per month. Blockbuster lovers watch fewer films in cinemas** (especially theatres which 54% attend vs. 61% on average, while their attendance of multiplexes is less frequent with 76% going monthly or less often vs. 70% on average) and **more from free downloads** (73% vs. 68% on average). They are lighter VOD users (only 24% watch films through pay-per-view vs. 26%, and 22% through subscription VOD vs. 28%). They go to the cinema both in groups and alone, but less often than others with their partners. They watch films alone at home more often than other groups. They own a large TV screen. Some of them subscribe to specific cinema services such as a cinema discount card (15%) or video rental chain membership (10%), slightly above the average but not as much as the Movie addicts and Movie selectives.

**They are not particularly involved in film literacy programmes although they have or have had access to them** (46% watch/watched film as part of a course of study). They are less often members of film associations or societies or involved in community filmmaking, and seldom attend film festivals. They nevertheless believe that film literacy programmes **affected their habits mainly by raising their curiosity in other types of cinema** (48% 'strongly agree' that it helps people to watch more diverse films vs. 40% on average) and gives them a better **understanding of film** (49% 'strongly agree' vs. 37% on average).

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<sup>50</sup> See Annex 2 (section 8) for information about economic differences among European countries

### 3.4.2. Film preferences

**Blockbuster lovers enjoy all film genres with a relative preference for comedy** (47% watch some 'often' vs. 44% on average), **action** (46% watch some 'often' vs. 40% on average), **adventure** (40% watch some 'often' vs. 34% on average) and **sci-fi** (33% watch some 'often' vs. 26% on average). They go for **films with a strong visual setting and narrative**.

They are the **biggest fans of US films** (74% watch 'many' of them as opposed to other groups being around 50-55%) and the **biggest fans of blockbusters with star casts, big budgets and visual effects** (52% watch 'many' vs. typically 30-35% for other groups). Conversely, blockbuster lovers watch **fewer country language films** (50% watch 'few' or 'none' vs. 41% on average), few European films (59% watch 'few' or 'none' vs. 45% on average) and **hardly any films from other origins** (41% watch 'few' and 46% 'none'). They are **not interested in indie films** (34% watch 'few' and 48% 'none').

**Recent US titles they have seen and liked the most** include *Madagascar 3* (59% saw it and liked it vs. 58% on average), *Ice Age: Continental Drift* (48% vs. 40% on average), *Brave* (43% vs. 40%), *Skyfall* (41% vs. 38%), *The Hobbit: an Unexpected Journey* (38% vs. 33%) or *The Avengers* (29% vs. 30%).

**Recent European titles** they have seen and liked the most include *Intouchables* (33% saw it and liked it vs. 36% on average), *Astérix and Obélix God Save Britannia* (27% vs. 26%), *Taken 2* (25% vs. 22%), *StreetDance 2* (16% vs. 17%), *Sammi 2* (16% vs. 18%) or *The Impossible* (16% vs. 14%). National titles include *Suicide Room*, *Tadas Blinda*, *The Parade*, *Beyond the Hills*, *This Life*, *All You Need is Love*, *You Are God*, *Welcome to the North*, *Plokosie*, *Koko and the Ghosts*, *Woman in Love*, *To Rome with Love*, *Tad the Lost Explorer*, *I Want You*, *Grupo 7* or *Houba! On the Trail of the Marsupilami*.

**European titles from 5 years ago** that they have seen and liked the most include *Mr Bean's Holiday* (38% saw it and liked it vs. 35%), *Flushed Away* (37% vs. 37%), *Perfume* (25% vs. 26%) or *Arthur and the Minimoys* (23% vs. 24%).

When asked which films they most enjoyed recently, they **mention spontaneously** titles such as *The Hobbit* (10% vs. 7% on average), *The Impossible* (5% vs. 3%), *The Twilight Saga* (4% vs. 3%), *The Dark Knight Rises* (4% vs. 2%), the *Millennium* saga (4% vs. 2%), the *Expendables* saga (3% vs. 2%) and *Mama* (3% vs. 1%).



Genre or type of film (comedy, drama, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	92%	90%	98%	83%	98%	92%
Very important	53%	44%	65%	40%	70%	47%
Story (theme, plot, character, setting)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	88%	95%	88%	77%	89%	89%
Very important	48%	58%	51%	36%	50%	44%
Actors Cast	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	72%	81%	29%	70%	85%	94%
Very important	25%	26%	3%	20%	30%	42%
Prequel-Sequel of a film I enjoyed (same lead characters, story continuity)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	52%	39%	44%	41%	60%	72%
Very important	13%	5%	11%	7%	18%	21%
Part of a saga I am familiar with (same lead characters, same film universe but not necessarily story continuity)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	51%	40%	38%	39%	61%	72%
Very important	13%	6%	9%	7%	20%	20%
Based on a book I enjoyed	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	44%	39%	28%	27%	49%	69%
Very important	11%	9%	5%	4%	14%	22%
Film experience (High Definition, 3D, lmax, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	37%	20%	23%	27%	38%	72%
Very important	10%	4%	5%	7%	10%	24%
Closeness in time (it's new-the latest release)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	37%	14%	24%	33%	36%	72%
Very important	9%	2%	5%	6%	9%	22%
Director	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	36%	45%	6%	23%	25%	71%
Very important	9%	10%	0%	4%	4%	21%
Film rating (Certification for suitable audiences)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	33%	10%	28%	28%	22%	68%
Very important	9%	1%	8%	5%	5%	22%
Film nationality	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	30%	14%	10%	26%	27%	65%
Very important	7%	2%	2%	5%	5%	18%
Awards won by the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	26%	16%	7%	15%	18%	63%
Very important	5%	2%	0%	2%	3%	17%

**Figure 54: Audience profiles: criteria to choose film (EU10 Countries)**

**Blockbuster lovers feel comfortable with films dubbed and subtitled in their own languages but less with films subtitled in another language they speak**

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(only 44% watch, at least occasionally, films in this category vs. 54% on average) and they do not particularly wish to see more foreign language films available in different language formats.

**They are moderate social network users with a strong preference for Facebook** (40% discuss and comment on films there vs. only 5% on Twitter, slightly lower than average findings). They follow certain film-related accounts **mainly focused on movies, actors/actresses and film characters and are interested in some film-related material before release** (mainly trailers, teasers and cast information, and to a lesser extent news and gossip and photos of the shoot). When one of their friends likes a film on Facebook, they generally watch the trailer and other promotion material, search for more information about the film (synopsis) or look for other viewers' comments. Otherwise, they are **not very keen on taking part in any social activity before or after watching films** (except for giving their feedback).

**They stream and download films for free at an average rate (56%) except US films, for which they are the heaviest free downloaders** (28% do so, that is more than the movie addicts at 23% and around twice as much as the other 3 groups). The main reason to justify piracy is the cost of watching films (cinema tickets, DVD and VOD are too expensive for 60% vs. 50% on average, the highest level across the 5 groups) especially for films of mid-range interest that they are interested to explore but do not want to pay for (43% say some interesting films are not worth paying for to get the cinema experience vs. 37% on average). One more specific reason for this group to download films for free is pragmatism (38% say many films are available online so they do not see the point in paying vs. 31% on average).

#### 3.4.4. Opinions on European film

**Blockbuster lovers are rather negative about European cinema in general. Only 69% agree that European films are original and thought-provoking**, which is significantly lower than the Movie addicts (90%) and the Movie selectives (94%). **51% disagree that they have visual and artistic values** (88% of Movie addicts and 91% of Movie selectives agree that they do). **In the end 72% disagree that European films are as good as US films** (84% of Movie addicts and 88% of Movie selectives agree). They do not even think that European films are closer to their reality and world (64% disagree when 86% of Movie addicts and 74% of Movie selectives agree). They think European films are **too focused on social topics** (90% agree and 37% 'strongly' agree, which is way above any other group), **do not feature clear plots**, or are **easy to follow** (67% agree), **are slow-paced and intimate and deal with dark characters and issues** (Movie addicts and Movie selectives also agree with that view, but do not see it as a negative point). A positive sign though is that they think European films are less stereotypical than US films (37% 'strongly' agree with that, the second largest proportion after the Movie selectives) but this is not enough for them to like European cinema.

Consequently, they are **rather indifferent to potential initiatives at European level to support European cinema** (apart from an online database with complete and detailed information about all European films, in which 47% would be interested). They are among the most interested in day-and-date VOD, ultra-VOD and premium screenings, which would enable them to keep up with US films more quickly.

**Blockbuster lovers also define themselves as film fans** who love cinema (31% choose that proposition vs. 30% on average, close to the level of Movie selectives and movie addicts). They watch films primarily **for entertainment and to have fun** (72% do so 'often' vs. 61% on average, the highest level across the 5 groups) and to spend some enjoyable time with family and friends (45% do so 'often' vs. 41% on average, the highest level across the 5 groups). They also seek to experience strong feelings and emotions (34% 'often' and 35% 'occasionally', close to average findings) but **rarely to discover and learn about people and cultures** (33% 'rarely' vs. 27% on average, and 13% 'never' vs. 10% on average).

#### 3.4.5. Ideas on How to Reach the Blockbuster Lovers

Support under-represented genres (action, adventure, science fiction) and bring a touch of Hollywood to European movies: improve simplicity and clarity in genres, themes and stories; improve pace; exploit/create more original settings, etc.

Provide enough financial backing to give the film an impact before release: glamour casting, big-event releases, dissemination of news/gossip and photos of the shoot via Facebook.

Make European films more visible: stronger promotion, with emphasis on traditional advertising; original campaigns to cause a stir and get people talking.

Give them the opportunity to broaden their horizons via film literacy programmes.

### 3.5. Occasional hit grazers (type 2)

#### 3.5.1. General identity

**The hit grazers represent 21% of film viewers at European level.** They represent 14% of film viewers in Italy, 15% in Spain, 16% in Poland, 19% in the UK, 21% in France, 22% in Denmark, 24% in Lithuania and Romania, 25% in Croatia and 28% in Germany.

**They are more often young girls, most of them in the middle of their studies, and women with a basic, or relatively low level of education:** 53% are women, 26% are aged 4-15 (vs. 21% on average), and 25% are 16-25 years old (vs. 21% on average), 31% have basic education and did not pursue further studies. **They live in semi-urban areas** (24% vs. 22% on average) **and rural areas** (18% vs. 16% on average) in medium or large family environments (typically with parents and one or two brothers/sisters) with fairly comfortable resources, though the younger part of this group are still financially dependent on their parents.

**They have a lower-than-average level of media equipment, especially of the most expensive devices** (24% own a Smart TV vs. 28% on average, 26% own a tablet vs. 30%, 18% own a Blu-Ray player vs. 23%) **but they own a laptop, a smartphone and a game console.** They are **lighter pay TV subscribers** (33% vs. 36%) but often have access to high-speed internet (81% vs. 82%). **They are less interested in media activities than other groups,** though they read some books and watch TV, listen to music and surf the internet and use social networks in fairly similar proportions.

**The hit grazers are light film consumers** (45% say they watch 1-5 films per month on average). **They often live at some distance from the nearest cinema** so they do not watch films there frequently and usually not alone (only 21% of them go 'often' unaccompanied vs. 33%). **They mainly use free and pay TV and to some extent DVD to watch films at home,** both alone and with their family/friends. They regularly watch movies on their computers (38% 'often'). They usually do not subscribe to any cinema service.

**They have a slightly lower level of involvement in school-related film literacy programmes** (42% watch/watched film as part of a course of study vs. 44%). Most of them still acknowledge the positive impact of these programmes on their interest in film although they are less likely to think it helped them better understand film (30% 'strongly agree' vs. 37% on average) and do not think it changed their film culture and habits (72% disagree that it changed it vs. 55% on average). They rarely attend film clubs or festivals.

#### 3.5.2. Film preferences

**The hit grazers enjoy all genres except drama though they generally watch less often. They have a clear preference for comedy** (46% watch some 'often' vs. 44% on average) **and animation** (27% watch some 'often' vs. 24% on average). They like adventure and romance movies and are the most interested in teen comedies apart from the movie addicts (17% watch some 'often' vs. 14% on average). They watch **fewer films made in their native language** (only 15% watch

some 'often' vs. 20% on average) **and US films** (only 54% watch some 'often' vs. 58% on average) than other groups and have a **near-average viewing of European films**. The type of film (blockbuster, indie, niche movie) does not seem to matter to them though they confirm their relatively strong interest for foreign films other than US (66% watch at least a few vs. 68% on average).



**Figure 55: Movies cited spontaneously for type 2 respondents**

**Recent US titles they have seen and liked the most** include *Madagascar 3* (61% saw it and liked it vs. 58% on average), *Ice Age Continental Drift* (48% vs. 48%), *Brave* (40% vs. 40%), *The Hobbit an Unexpected Journey* (30% vs. 34%), *Skyfall* (30% vs. 38%) and *The Twilight Saga Part 2* (26% vs. 26%).

**Recent European titles** they have seen and liked the most include *Intouchables* (34% saw it and liked it vs. 36% on average), *Astérix and Obélix God Save Britannia* (25% vs. 26%), *Taken 2* (18% vs. 22%) or *Sammi 2* (20% vs. 18%). National titles include *Suicide Room*, *The Parade*, *Tadas Blinda*, *Welcome to the North*, *Fortress of Sleeping Butterflies*, *This is Life*, *All You need is Love*, *To Rome with Love*, *You Are God*, *Dredd*, *Tad the Lost Explorer*, *Türkisch für Anfänger*, *I Want You*, *My Father's Bike*, *Rust and Bones*, *Of Snails and Men*, *Woman in Love*, *Sonja and the Bull*, *Group 7* or *Carmina or Blow Up*.

**European titles from 5 years ago** that they have seen and liked the most include *Flushed Away* (38% saw it and liked it vs. 37%), *Mr Bean's Holiday* (37% vs. 35%), *Arthur and the Minimoys* (25% saw vs. 24%) or *Perfume* (21% vs. 26%).

When asked which titles they most enjoyed recently, they **spontaneously mention** films such as the *Harry Potter* saga (4% vs. 3% on average), the *Kokowääh* saga (4% vs. 2%), *How the War Started on My Island* (3% vs. 2%), *Uncle Marin, the Billionaire* (2% vs. 1%), the *Valentinas Vienas* saga (2% vs. 1%), *The Croods* (2% vs. 1%), *Wreck it Ralph* (2% vs. 1%), *The Godfather* saga (2% vs. 1%) and *Twilight: Breaking Dawn – Part 2* (2% vs. 1%)

### 3.5.3. Film choice

**The hit grazers decide on which movie to watch based on two decisive criteria: genre/type** (65% say it is 'very important' vs. 53% on average) **and story** (51% 'very important' vs. 48% on average). Familiarity (prequel/sequel or part of a saga) plays a less minor role than other criteria such as director or awards, which are seen as not important and even 'not important at all' by a majority in this group. They **prefer to watch films on television** (mainly because it is free, because they can watch films they missed when they were released in the cinema and because they can watch again films they enjoyed in the cinema) **and on DVD** (because they can watch them anytime they want) but they **also like cinema** because it offers the latest films (but again they have more limited access to cinemas and are younger, thus not yet financially independent).

**They feel comfortable with films dubbed and subtitled in their own languages** but less with films subtitled in another language they speak (52% never watch any vs. 46% on average). They feel little concern about the language options available for foreign films.

**They do not look actively for information about films** (only 6% get informed during the production and shooting stage of films vs. 11% on average, and 35% say they do not actively look for information vs. 29% on average) **and if they do, they mainly use trailers and traditional advertising** in cinemas and on TV. They also occasionally visit, film websites, databases and blogs and are **fairly responsive to social networks**, but prefer it when the news comes from a friend rather than from a corporate campaign. When choosing a film, **they are mainly alert to word-of-mouth from friends and family, and joint group decision**, like all other groups. Joint decision and scheduling are the most important for television. Word-of-mouth and film trailers are key drivers for VOD.

**They are lighter-than-average social network users and do not often discuss or comment on films on social media and do not follow many film-related social accounts.** They are not very interested in film-related material before release (except trailers and teasers). When one of their friends likes a film on Facebook, they generally watch the trailer and other promotion material or search for more information about the film (synopsis). Otherwise, they are **not very keen on taking part in any social activity before or after watching films** (except for giving their feedback).

**They stream and download films for free at a lower-than-average rate** (50% vs. 55% on average) **and do so preferably for 'all kinds of films'** (33% vs. 30% on average) rather than US blockbusters (14% vs. 19%). The main reason to justify piracy is the cost of watching films (cinema tickets, DVD and VOD are too expensive for 50% which is the sample average). A more specific reason for this group to download films for free is the ease of use (36% say many films are available online so they do not see the point in paying vs. 31% on average, and 29% says this is because they do not have the time to go to the cinema vs. 23% on average).

### 3.5.4. Opinion on European film

**Hit grazers are positive about European cinema. They agree that they feature diverse and complex characters** (22% 'strongly agree' vs. 27% on average) and that they are **original and thought-provoking** (21% 'strongly agree' vs. 23% on average). They also agree that they **have visual and artistic values** (79% agree, the third largest proportion among the 5 groups) and that they feel **close to their own reality** (64% agree, the third largest proportion among the 5 groups). **In the end 70% agree that European films are as good as US films** (84% of movie addicts and 88% of movie selectives agree), that they **feature clear, easy to follow plots** (62% agree, the second largest proportion after the movie addicts) and that they are **less stereotypical than US films** (76% agree vs. 72% on average). Only a small majority think European films are **too focused on social topics** (53% agree and 45% 'somewhat' agree). The main issue is that **they are not sufficiently available on a screen in their area** (53% disagree that they are vs. 63% on average). They are **not very interested in potential initiatives at European level to support European cinema**. (Initiatives which they are more interested in are those related to promotion, especially on mainstream media such as television and cinemas, and also a Week of European Cinema in theatres, as well as more festivals and events).

They are quite **interested in day-and-date VOD** that would help them access the films that they find difficult to get (48% are interested vs. 51% on average) rather than ultra-VOD that would be a little over-the-top. They are also fairly interested in premium screenings, but not in the pre-financing of films, nor in the early booking of cinema tickets.

**Hit grazers define themselves as people who like film very much but for whom cinema remains a secondary area of interest** (52% choose that view vs. 49% on average, and only 23% define themselves as cinema fans vs. 30% on average). They watch films primarily **for entertainment and to have fun** (63% do so 'often' vs. 61% on average) and to spend some enjoyable time with family and friends (43% do so 'often' vs. 41% on average, the highest level across the 5 groups). They also seek to experience strong feelings and emotions (29% 'often' and 36% 'occasionally', close to average findings) but **rarely to discover and learn about people and cultures** (34% 'rarely' vs. 27% on average, and 11% 'never' vs. 10% on average).

### 3.5.5. Ideas on How to Reach the Hit grazers

Give them identifiable genres, stories and characters: they do not like excessive novelty/originality and complexity.

Emphasize the social aspect of the film watching experience: they will favour films with high social values (comedies, family films, romance, adventure, etc.). Select family films and films that talk to teens and promote them via smart phones.

Address them through big, mainstream promotional campaigns on traditional media during the release and post-release period:

## 3.6. Movie indifferents (type 3)

### 3.6.1. General identity

**Movie indifferents represent 16% of film viewers at European level.** They are more present in larger, economically developed countries, representing 8% of film viewers in Romania, 11% in Poland, 12% in Lithuania, 15% in Spain, 17% in Croatia and in the UK, 18% in Italy, 20% in France and in Germany, and 22% in Denmark.

**They are more often male** (57% vs. 51% on average) **either young children or older adults** (23% are aged 4-15 vs. 20% on average, and 42% are 35-50 vs. 38%). They may be graduates (37%) or have a basic education (33%, the highest level across the 5 groups). **They live in semi-urban (25% vs. 22% on average) and rural areas (18% vs. 16%) in larger families** (typically 2-4 people in the household). They generally enjoy lower levels of income (15% say they earn less than 1,000 euros net per month while 14% preferred not to answer, which would indicate that their salaries may be on the lower side).

**They generally own standard equipment** (TV, DVD player and computer), are **less equipped with the latest technology** (24% own a DVR vs. 27% on average, and 78% own a laptop vs. 82%) **but are the most equipped with game consoles** (49% vs. 45% on average). They access **mainly basic free TV** (lowest level of triple-play free TV at 30%, and pay TV at 31%, with 18% not even knowing which pay channels they have) and have the **lowest level of internet access** (88% vs. 92%) especially high-speed internet (79% vs. 82%). They are **significantly lower consumers of all media** than the other 4 groups and, when using media, often spend 'less than a few hours' or even 'less time' on the activity. **Reading is not really part of their world** (35% spend little or no time with newspapers vs. 24% on average, and 39% hardly or never read books vs. 26% on average). They do **not use social networks** (18% use them less than a few hours a month and 20% are simply not registered) although 78% say they surf the Internet on a daily basis.

**Movie indifferents are the lightest film consumers by far** (46% say they watch 1-5 films per month on average and 12% watch less than one film per month). They often live **far from the nearest theatre/multiplex** (17% have access to neither one nor the other, the highest proportion across the 5 groups), they **rarely go there** (13% never go, especially to theatres which 49% never attend) and **hardly ever go alone** (78% never go alone). They **mainly use free TV, but infrequently, and DVD to watch films at home**. Most of them do not attend film clubs or festivals (they are not interested in them either) and they do not subscribe to cinema services. **They have the lowest involvement in film literacy by far:** only 29% watch or have watched films as part of a course of study (all other groups are above 40-45%) and they **hardly recognize the benefits of such programmes** (only around 15% 'strongly agree' that film literacy programmes raise their interest in cinema, their curiosity for other types of cinema or generally improved their film culture, when for other groups this figure is generally around 40-50%).

### 3.6.2. Film preferences

**Action and comedy are their two preferred genres** (35% and 34% watch some 'often' respectively) and **they watch fewer films than any other group in every genre/theme**. The proportion of those 'never' or 'rarely' watching some key film genres is frequently around or above 50% for key genres such as drama (50%), documentary (50%), animation (48%), romance (53%), thriller (46%), sci-fi (51%), history (60%), biography (75%), war (62%) or science and nature (66%). They watch **more US films** (49% watch 'many' vs. 58% on average) **than domestic** (16% vs. 20% on average). They watch **very few European films** (5% vs. 14% on average, 43% watch few of them vs. 35% and 21% never watch any vs. 10%), not to mention films from other origins (34% watch only a few and 54% never watch any). **Blockbusters with star casts, big budgets and visual effects are their favourite films** (32% say they watch 'many' vs. 38% on average) and they very seldom watch other film types (55% never watch indie films vs. 35% on average, and 52% never watch foreign language films other than US vs. 32%).

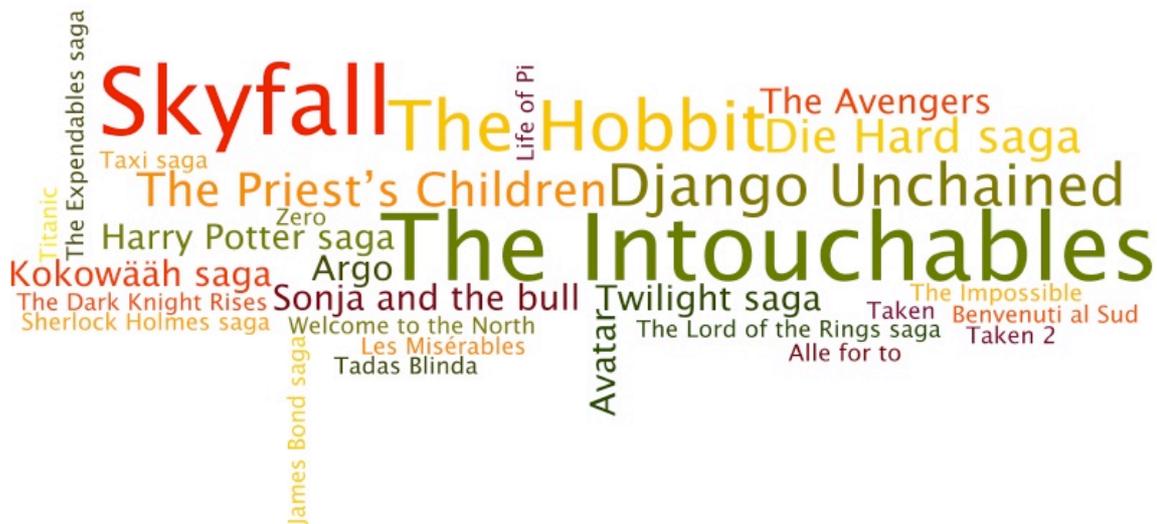


Figure 56: Movies cited spontaneously by type 3 respondents

**Movie indifferenters have the lowest level of awareness regarding the films from the survey list and they do not really care about cinema.**

Recent US titles they have seen and liked at European level include *Madagascar 3* (44% saw it and liked it vs. 58% on average), *Ice Age Continental Drift* (39% saw it and liked it vs. 46%) and *Skyfall* (34% saw it and liked it vs. 38%).

Recent European titles they have seen and liked at European level include *Intouchables* (31% saw it and liked it vs. 36% on average), *Taken 2* (25% saw it and liked it vs. 22%) and *Astérix and Obélix God Save Britannia* (19% saw it and liked it vs. 26%). At national level they include *Houba! On the Trail of the Marsupilami* (24% saw it and liked it vs. 17%), *Would I Lie to You 3* (25% saw it and liked it vs. 16%), *The Sweeney* (16% saw it and liked it vs. 13%) or *Dredd* (16% saw it and liked it vs. 18%).

European films originating from 5 years ago they have seen and liked are the most commercial ones such as *Flushed Away* (30% saw it and liked it vs. 37%), *Mr Bean's Holiday* (27% saw it and liked it vs. 35%), *Arthur and the Minimoys* (19% saw it and liked it vs. 24%) or *Perfume* (16% saw it and liked it vs. 26%).

When asked which titles they most enjoyed recently, they **spontaneously mention** films such as *Skyfall* (8% vs. 8% on average), the *Die Hard* saga (4% vs. 3%), *Kokowääh* saga (3% vs. 2%), the *Sherlock Holmes* saga (2% vs. 1%), *Taken 2* (2% vs. 1%), and *Alle for To* (2% vs. 1%) and *Four Weddings and a Funeral* (1% vs. 0%).

### 3.6.3. Film choice

**Movie indifferents favour dubbed films although they have to watch some subtitled, but in this case it has to be subtitled in their own language** (61% never watch films when subtitled in another language even when they speak that language, the highest proportion across the 5 groups). They do not feel concerned about the language options available for foreign films.

**They decide which movie to watch based on 3 criteria: genre/type, story and to a lesser extent actors/cast.** Film familiarity, nationality and closeness in time also play a minor role. They **prefer to watch films on television** (mainly because it is free), **on DVD** (because they can watch them whenever they want) and **in cinemas** (because it offers the most complete experience).

**Half of them do not actively look for information about films** (47% vs. 29% on average). **They do not seem to really know how they make their decisions.** The most **important criteria for choosing a film to watch are word-of-mouth** from friends and family (48% say it is 'rather' important and only 16% 'very' important), **joint group decision** (46% say it is 'rather' important and only 12% 'very' important) and **traditional advertising** especially TV (41% say it is 'rather' important and only 12% 'very' important). **Expert criteria hardly play a role** (film reviews and articles in newspapers and magazines are 'not important at all' for 29%, film reviews and articles online are 'not important at all' for 34%) and **social networks a limited one** (social media campaigns are 'not important at all' for 44%, but recommendations from friends on social networks remain 'quite important' for 29%).

**They are light social network users, do not discuss and comment on films on social media and do not often follow film-related social accounts.** They are not interested at all in film-related material before release except, to some extent, in trailers and teasers. They are not responsive when one of their friends likes a film on Facebook and they are **not likely to participate in any social activity before or after watching films.**

**They are the lightest free downloaders** (40% vs. 55% on average), streaming and downloading all kinds of films (22%) and US blockbusters (17%). They justify piracy mostly by the cost of cinema tickets, VOD and DVD (50%) followed by the fact that some films are interesting but not worth paying for the 'cinema experience' (39%), and that many films are available online and they do not see the point in paying (36%).

### 3.6.4. Opinion on European film

**Movie indifferenters seem to have little idea about European film.** Less than 1% of them 'strongly agree' with any of the 12 assertions proposed to them as part of the questionnaire, while around 10-15% generally 'somewhat agree'. This means that above 80% of this group disagree with any opinion proposed to them, generally split evenly between 'somewhat disagree' and 'do not agree at all'.

**They are largely indifferent to potential initiatives to support European film as well,** with our 10 propositions receiving rather indifferently around 10-15% of 'very interested' responses and around 30% of rather interested responses. The same is true of innovative marketing and screen techniques proposed to them.

**Movie indifferenters define themselves primarily as people who like certain films very much but for whom cinema remains a secondary area of interest** (46% choose that proposition vs. 49% on average). 18% define themselves as cinema fans, which is nearly as few as the Hit grazers (23%) but much lower than the Movie addicts (39%), the Movie selectives (33%) and the Blockbuster lovers (31%). This group has **the highest proportion of film reluctants** (18% say they do not watch many films and do not think this will change vs. 8% on average, and 6% think none of the proposed statements apply to them vs. 3% on average). They watch films primarily **for entertainment and to have fun** (but only 45% do so 'often' vs. 61% on average, while 39% do so 'occasionally') and to spend some enjoyable time with family and friends (30% do so 'often' vs. 41% on average, the lowest level across the 5 groups). They rarely watch films to experience strong feelings and emotions (but mostly do so 'occasionally' at 40%, while 20% 'never' do), and even more rarely **to discover and learn about people and cultures** (but mostly do so 'occasionally' at 33%, while 21% 'never' do).

### 3.6.5. Ideas on How to Reach the Media indifferenters

Give them identifiable genres, stories and characters: they do not like excessive novelty/originality and complexity.

Target them with big entertainment and spectacle: small and 'intellectual' movies do not stand a chance beside big budget US blockbusters.

They are not likely to watch films on their own and will favour films with high social values (comedies, family films, romance, adventure, etc.).

Address them through big, mainstream promotional campaigns on traditional media during the release and post-release period: targeting them earlier or via innovative means (such as social media) would be useless.

### 3.7. Selected Audience Profiles

This section reviews the profiles of 5 groups of viewers, filtered from the survey sample based on their answer to some specific questions: the 'free-downloaders' (film viewers admitting to 'download or stream films for free'), the 'Europhiles' (film viewers watching 'many European films'), the 'film-literates' (film viewers taking part in film literacy activities either currently or in the past), the 'film-influencers' (film viewers defining themselves as film 'fans' and using social networks 'to discuss and comment about films') and the 'cinema-enabled' (film viewers with at least one cinema within 30 minutes from their home). Each profile is introduced briefly and described into further detail in following sections.

**Free-downloaders** are relatively balanced across audience key profiles and demographics although they tend to be younger, often students living in urban areas, thus with limited revenue but tech-savvy and very active in the digital world. They are heavy film consumers interested in the diversity of films and they recognise the specific value and difference of European films. They stream-download films for free mainly because legal platforms are too expensive and offer too narrow a choice of titles, while illegal platforms offer wide catalogues and are easy to use. Bringing them back to legal platforms is possible only through legal services offering large selections of films, available quickly at affordable prices: they are more interested than others in any film-related online service such as a European film Youtube channel, a European film information database or more online promotion for European films. They search actively for information about films and pay attention to advertising, recommendations and original, distinctive campaigns creating a buzz on social media. They are very interested in any marketing and distribution innovation opening new screening opportunities or enriching the film experience such as day-and-date, ultra VOD, event-driven screenings and crowd-ticketing.

**Europhiles** are also relatively balanced across audience key profiles and demographics although they tend to be younger, more often women living in medium cities, with low revenue, high education, good equipment, heavy media viewing and easier access to theatres. 'Movie selectives' are the core of the Europhiles. They are more eclectic film viewers but more exclusive to European production which they find more interesting, less stereotypical. 'Movie addicts' also watch many European films but not as often and not with the same involvement. Europhiles are heavy-film viewers using all platforms and devices to watch films and watching more films of every type, origin and genre apart from big US productions and to some extent their indigenous -language cinema. They regard cinema as more than just entertainment. They pay more attention to professional reviews and social recommendations - and they are very active on social networks, discussing, sharing material and contributing more than others (but responding less to social media posts). The best way to reach them and to make the most of their appetite for European cinema is to improve information, availability and visibility of European films.

**Film-influencers** are primarily 'movie addicts' and partly 'movie selectives'. They are balanced between men and women and are generally younger, slightly better educated, living in urban areas, with average household earnings but well equipped with media devices and services. They watch high volumes of cinema on a variety of platforms. A strong proportion of film-influencers are film-literates and they are interested in movies from all genres and origins: domestic productions, big US fare, and European films in their original language. They are very familiar with digital film resources and social networks and look very actively for film-related information and material. Film-influencers have a very positive opinion of cinema as a platform and

European films as content. They deplore that films are too slow to come to their countries or are just not available at all. As a result they easily turn to free streaming/downloading. They are very keen on data mining, sharing material and giving early opinions on new film releases. Therefore arousing their attention at an early stage, during shooting, and providing them with exclusives and communicating with them via social networks is the best way to win their support and generate a strong buzz. They are also willing to support European initiatives and marketing and distribution innovations to help enrich the cinema experience.

**Film-literates** are mainly students and young adults living in urban areas, with limited revenue but media- and tech-savvy and very active in the digital world. They are heavy film viewers and interested in a diversity of films. Film-literacy activities increase general interest in cinema, including European cinema, and the volume of film viewing, but their benefits appear to decrease over time (past film-literates' behaviour is closer to non-literates' than current film-literates'). The short and long term impact also depends on the type of activities people are undertaking: involvement in a film association/society and in community filmmaking or film watching in an after school film society has more impact than watching film at school as part of a course of study. Film-literates are looking for high volumes of cinema, whether small productions or mainstream blockbusters, accessible through any service or any device. They have solid film knowledge and appreciate the variety and complexity of European cinema, which they regularly enjoy in its original language at their local theatre. They are very keen on discovering about films, discussing them and interacting on social networks. Providing them with early material, ample data and a large choice of titles is a good way to drive them away from free streaming/downloading. They are also ready to support all film-related European initiatives (especially information, visibility/events and rewards for European films viewers) and marketing/distribution innovations.

**Cinema-enabled** are very close to average film viewers in terms of profile, interest in cinema, information channels, film viewing, behaviour and expectations. Theatre-enabled are usually slightly more interested in cinema, slightly more open to European and indie productions, and slightly more active in the digital world to research and discuss films. They also consider more specialized criteria to decide which film to watch (director, nationality and film awards mainly). Multiplex-enabled are slightly more passive in their relationship with cinema, attend screenings slightly more in groups (friends, family) and have a slightly more mainstream film diet. Cinema-disabled do not make up for the lack of a nearby cinema by using other viewing platforms. They have a more distant relationship with film in general, whatever the film type, genre, origin and platform.

### 3.7.1. The 'Free-downloaders'

**Free-downloaders have been filtered according to Q406: 'do you stream-download films for free?'** They represent 55% of European film viewers.

**Free-downloaders are evenly spread across the 5 audience profiles although they are more often 'movie addicts'** (30% vs. 24% of average film viewers and 17% for the non-streamers/downloaders). They are also **'movie selectives'** (22% vs. 23% for the non-streamers/downloaders), 'hit grazers' (19% vs. 23%) and 'blockbuster lovers' (17% vs. 16%) but only few 'movie indifferents' (12% vs. 21%). Those downloading mainly US films are primarily 'movie addicts' (30%) and 'blockbuster lovers' (25%). Those downloading mainly national language films are overwhelmingly 'movie addicts' (68%). And those downloading mainly European films are mainly 'movie addicts' (46%), followed by 'movie selectives' (31%).

**Free-downloaders are relatively evenly spread across demographic groups** though slightly overrepresented among younger film viewers living at home and urban audiences. The main demographic criteria differentiating them from the non-streamers/downloaders are:

- **They are poorer:** 65% of them live in households with revenue below € 2,000 per month vs. 42% the non-streamers/downloaders. The richer are the most interested in European films (22% of those downloading 'mainly European films' are living in households with revenue above €3,000 per month vs. 18% of richer non-streamers/downloaders).
- **They have a higher education level:** 38% of free-downloaders are post-graduate (vs. 30% of non-streamers/downloaders). The most educated are the most interested in European cinema (47% of those downloading 'mainly European films' are post-graduate vs. 30% of non-streamer/-downloaders).

**Free downloaders are heavier cinema consumers in general** though they have a similar access to cinema as average film viewers:

- **They attend cinemas more often** especially theatres (64% attend theatres vs. 58% of non-streamers/downloaders).
- **They watch more VOD** whether SVOD (34% vs. 20%) or PPV (31% vs. 20%) and **more films in festivals and film clubs** (38% vs. 22%) but are **lighter users of DVD** (62% vs. 72%).
- **They watch more films** (61% watch more than 6 films per month vs. 48% of non-streamers/downloaders).
- **They subscribe more often to 'cinema services'** (32% vs. 22% of non-streamers/downloaders), mainly 'cinema discount cards' (17% vs. 11%) which make the cinema experience cheaper.

**Free downloaders are average media consumers but more tech-savvy and more active in the digital world** than standard film viewers:

- **They watch films more often on new devices** especially computers (95% vs. 72% of non-streamers/downloaders), game consoles (61% vs. 46%) and smartphones (49% vs. 28%).
- **They are heavier social network users** (68% 'daily' vs. 54%).
- **They are more active social network users** (52% discuss-comment films vs. 36%) and the percentage gap is due to Facebook (49% vs. 34%). They are also following more types of accounts, responding more to film-related posts, sharing and creating more film-related material.
- **They rely more on digital resources when choosing to see a film in cinema**, such as film extracts and interviews online (20% vs. 11%), user ratings-reviews and comments online (17% vs. 7%), recommendations from friends through social networks (17% vs. 8%) and social campaigns to build a buzz (11% vs. 5%). The same is true when choosing to see a film on television and on VOD.

**Free-downloaders participate more in film education activities** especially 'watching films as part of a course of study' (51% vs. 34% of non-streamers-downloaders) and 'being involved in community filmmaking' (21% vs. 9%). They **have the same judgement on film education** benefits except for more complex benefits such as 'improve my film culture' (45% 'strongly agree' vs. 39%) or 'understand film better' (39% vs. 32%).

**Free downloaders are more interested in the diversity of cinema:**

- **Their motivations to watch films are all-embracing:** they are more often looking to 'experience strong feelings and emotions' (95% vs. 87% of non-streamers-downloaders) and to 'discover and learn about people and cultures' (93% vs. 86%).
- **They watch more of all film genres** especially horror (74% watch some vs. 62% of non-streamers/downloaders), war (85% vs. 73%), western (71% vs. 63%), fantasy (89% vs. 82%), thriller (91% vs. 84%), sci-fi (86% vs. 78%), teen comedy (81% vs. 69%), social comedy (87% vs. 80%) and parody (83% vs. 75%).
- **They watch films from more diverse origins**, including European films (93% watch some vs. 87% of non-streamers/downloaders) and films from outside Europe and the US (72% vs. 59%).
- **They watch more 'indie' films** (69% vs. 59%), more 'foreign language films excluding US' (75% vs. 59%) and more 'genre films such as horror and experimental' (74% vs. 60%).
- **They watch more foreign language films in their original language** especially 'with subtitles in another language that they speak' (63% vs. 43%). They also think there are not enough of such films available (40% vs. 27%).

**Free-downloaders are more sensitive to film pricing and choice:** they strongly agree that 'watching films at home is cheaper' (50% vs. 40% of non-

streamers/downloaders) and that they go for 'the services that offer the largest selection of films' (28% vs. 15%).

**Free-downloaders are more interested in film-related information and material** and more expert at exploiting and sharing them:

- **They look more actively for information** about films (80% 'actively look for information' vs. 61%) **and at an earlier stage** (15% 'during the production-shooting stage' vs. 7%).
- **They are more interested in film-related material** for films which are not yet available, such as cast and bios, news and gossip, photos of the shoot, etc.).
- **They give greater importance to information available** when choosing to see a film in the cinema, on television or on VOD.

**Free-downloaders especially agree that European films are different** as they 'feature diverse and complex characters' (31% 'strongly agree' vs. 22% of non-streamers/downloaders), are 'original and thought-provoking' (28% vs. 18%) and 'feel close to my world and reality' (18% vs. 10%).

**Free-downloaders are much more interested in marketing/distribution innovation and film initiatives at European level:**

- They show a greater interest in 'a European cinema channel on YouTube' (17% vs. 8%), an 'online database with complete information about European films' (21% vs. 11%) and 'more promotion of European cinema online' (19% vs. 11%).
- They show a greater interest in day-and-date VOD (60% vs. 39%), ultra VOD (57% vs. 35%), crowd-ticketing (49% vs. 31%) and event-driven screenings (58% vs. 40%).

**Free-downloaders' primary motivations to stream/download films differ according to the geographic origin of the films they 'mainly' download:**

- **Price and lack of time are more often cited by those downloading 'mainly US films'**: 55% of those say that 'cinema tickets, VOD and DVD are expensive and they can't afford it for all the films they want to see' (vs. 33% for indigenous-language films and 26% for EU films); 36% that 'some films are interesting, but not worth paying for the cinema experience' (vs. 18% for country-language films and 23% for EU films); 26% say that they didn't go in the cinema when the films were screened and they 'can't wait for them to be available on DVD or on TV' (vs. 17% for indigenous-language films and 19% for EU films); and 22% 'don't have time to go to the cinema' (vs. 13% for indigenous country-language films and 17% for EU films).
- **Lack of availability is the main reason cited by those downloading 'mainly European films'**: 44% say that 'many films they want to see are not easily available in their country' (vs. 27% for US films and 32% for indigenous-language films), 32% that 'many films

they want to see are too slow to come to their country' (vs. 29% for US films and 24% for indigenous-language films).

- **Narrow distribution and price of legal offers are the main reason cited for indigenous-language films.**

### 3.7.2. The 'Europhiles'

#### **Europhiles have been filtered according to Q202: 'Of the films you saw last year, how many of them were... national/European/US/from other origins?'**

Most analyses focus on the respondents who watch 'many' European films (referred to as the 'Europhiles') compared to other origins - especially 'US film likers'. They represent 14% of European film viewers.

**Europhiles are more often 'movie addicts', 'movie selectives' and to a lesser extent 'hit grazers'** (39% of Europhiles are 'movie addicts', 27% are 'movie selectives' and 21% are 'hit grazers', and only 6-8% are 'blockbuster lovers' and 'movie indifferents').

- **'Movie selectives' and 'Hit grazers' have a fairly balanced viewing in terms of film origins but put European film first** (27% of movie selectives and 21% of hit grazers watched 'many' last year). Movie selectives also watch many indigenous-language films (25%) while hit grazers favour US films (19%).
- **'Movie addicts' are the ones watching most European films 'at least sometimes'** (26% vs. 24% for movie selectives) but their viewing is relatively less intensive: they watch more often film from outside the EU and US (48% watched 'many' vs. 23% of movie selectives) and European films come second (39% watched 'many' followed by indigenous-language films at 34% and US films at 24%).
- **'Blockbuster lovers' favour US film by far** (21% watched 'many' followed by indigenous-language films at 13% and European films at 8%). 'Movie indifferents' are similar but at a lower level (14% watched 'many' US films', 12% 'many country language films' and 6% 'many EU films'). (tab 1)

**Europhiles are more often women** (57% of film viewers who watched 'many' EU films' vs. 51% for indigenous-language films' and 49% for 'US films') **and relatively young** (27% of film viewers who watched 'many' EU films' are below 26 years old, 24% are in the 26-34's and 41% in the 35-50's). US film -likers are young as well but slightly on the older side (24% are below 26 years old and 28% are in the 26-34's), while indigenous-language film -likers are generally much older (59% of the 35-50's).

**Europhiles are often students living in medium-sized cities** with lower revenue but higher education, average equipment, heavy media consumption and easier access to theatres.

- **The majority live in households with revenues < € 2,000 per month** (59% vs. 54% for US likers and 48% for indigenous-language film likers).
- They have slightly higher education (37% are post-graduates vs. 33% for US likers and indigenous-language film likers).
- They have **almost the same media equipment**, with slightly more home cinema and slightly fewer consoles and smartphones.

- They are heavier media consumers **spending more time with films** (26% watch for more than 2 hours a day vs. 18% for US likers) as well as with **the internet** (52% surf for more than 2 hours a day vs. 42% for indigenous-language films), **social networks** (31% spend more than 2 hours a day vs. 23% for US likers), **music** (34% listen to more than 2 hours a day vs. 25% for US likers) and **radio** (26% listen to more than 2 hours a day vs. 18% for US likers).
- They live more in medium-sized urban areas **with better access to theatres** (73% have one within 30 minutes from home vs. 66% for US likers) **but not to multiplexes** (67% vs. 70% for US likers).

**Euromphiles are heavier cinema consumers in general** though they do not subscribe to cinema services more than average film viewers.

- **They visit the cinema more often** especially theatres (70% attend theatres vs. 61% for US likers).
- **They are heavier film consumers on all platforms** including TV (51% watch it at least once a day vs. 45% for US likers), Blu-Ray (62% watch some weekly vs. 44% for US likers), SVOD (21% watch some weekly vs. 14% for US likers) and festivals (45% attend some vs. 28% for US likers).
- They use **more free streaming** (66% use vs. 59% for US likers) and **downloading platforms** (77% vs. 71% for US likers).
- **They watch more films** (47% watch more than 11 films per month vs. 34% for US likers and 35% for indigenous-language films).
- **They watch more films on many devices** especially smartphones (55% vs. 41% for US likers) and tablets (75% vs. 64% for US likers).

**Euromphiles participate more in film education activities** especially 'watching films as part of an after-school film society' (40% vs. 27% for US likers) and 'being a member of a film association/society' (22% vs. 14% for US likers). They **have a more positive judgement on film education** benefits (57% 'strongly agree' it 'raised their interest in cinema' vs. 41% for US likers and 56% 'strongly agree' it 'raised their curiosity in other types of cinema' vs. 47% for US likers).

**Euromphiles watch more films of most types and genres, except those which are strong territories for US films.**

- **They watch more 'serious' films** such as drama (37% watch some 'often' vs. 25% for US likers), documentary (35% vs. 24%), current affairs (27% vs. 17%) or history (28% vs. 20%), which correlate with the main genres of European film.
- **They watch more comedies** (59% watch some 'often' vs. 52% for US likers) including specialized teen comedies (26% vs. 18%), social comedies (25% vs. 16%), black comedies (22% vs. 14%) and parodies (19% vs. 13%).

- **They watch slightly fewer films with strong visual effects** such as action (51% watch some 'often' vs. 53% for US likers), adventure (44% vs. 45%), fantasy (30% vs. 32%) and sci-fi (30% vs. 34%).
- They watch far more films from every type, except blockbusters (only 47% watch some 'often' vs. 57% for US likers).

**Europhiles also watch many US films** (76% of those watching 'many' European films also watch 'many' US films) **and fewer indigenous-language films** (43% 'many'). Film viewers who watch 'many' indigenous-language films also watch a lot of US films (65% 'many') and fewer EU films (30% 'many'). Those who watch 'many' US films are far less eclectic: only 23% watch 'many' indigenous-language films and 19% 'many' EU films.

**Europhiles define themselves as 'film fans' more often than US likers** (41% vs. 38%). More US likers watch films because they are there 'but do not feel particularly attracted to film' (48% vs. 43% of Europhiles). **Europhiles watch films primarily 'for entertainment and to have fun' but other motivations count more than for US likers:** they want to 'discover and learn about people and cultures' (40% vs. 25%) and 'experience strong feelings and emotions' (52% vs. 38%). They also have a **different relation to cinema as a platform: they like cinema going more because they can see 'the latest films'** (41% 'strongly agree' vs. 34% for US likers) and give less value to the 'complete experience' (31% vs. 37%).

**Whatever the platform, Europhiles give greater importance to most criteria than US likers when choosing to watch a film:**

- **In the cinema, they attach more value to word-of-mouth** (38% find it 'very important' vs. 29% for US likers), **reviews** whether in magazines, online or on TV (nearly twice higher rates of 'very important') and 'studio interviews of actors-director in TV newscasts' (18% vs. 9% for US likers). They attach almost similar importance as US likers to mainstream advertising in cinemas (26% vs. 23%) and on TV (26% vs. 22%), and are more receptive to outdoor advertising (16% vs. 10%), print advertising (16% vs. 9%) and social networks advertising (17% vs. 9%).
- **On TV, they attach more importance to film reviews in TV guides** (58% find it 'important' vs. 48% for US likers), **user ratings/reviews online** (57% vs. 44%), social network advertising (42% vs. 30%) and TV check-in by friends/relatives (45% vs. 33%).
- **On VOD, they attach more importance to all criteria including 'user ratings, votes and comments'** (57% vs. 49%), **'recommendation of friends through social networks'** (59% vs. 46%), 'prominence on interface' (53% vs. 41%), 'exclusivity' (53% vs. 41%) 'editor's choice' (46% vs. 35%).

**Europhiles discuss and comment on films more on social networks than US likers** (59% vs. 48%). The percentage gap is due primarily to Facebook (55% vs. 44%) and less to Twitter (10% vs. 7%). They also follow more types of accounts and are more active on social networks - discussing films before they are released, sharing material and contributing - though they are no more responsive to posts than are other film viewers.

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**Europhiles with reason attach more importance to European films** in general (33% 'strongly agree' that they are 'as good as US films' vs. 19% for US likers) and in detail, notably that they are 'original and thought-provoking' (40% 'strongly agree' vs. 26%) or 'have visual and artistic qualities' (36% 'strongly agree' vs. 20%). They come close to other film viewers in thinking that 'European films are too focused on social topics' (19% 'strongly agree' vs. 16% for US likers) and that they are 'slow-paced and intimate' (20% vs. 17%). Interestingly, they do not specifically think that 'European films are less stereotypical than US films' (35% vs. 31%).

**Europhiles are more interested in any film initiatives at European level** with rates of 'very interested' at least 50% higher than for US likers. They are also more interested in every proposed innovative form of film distribution with a **specific interest in crowd-ticketing** (58% 'interested' vs. 44% for US likers), **event-driven cinema** (48% vs. 35%) and **crowd-funding** (43% vs. 32%).

**Europhiles are slightly heavier 'free streamers/downloaders'** (64% vs. 59% for US likers) and their motivation for streaming/downloading is more the lack of availability (36% vs. 30% for US likers) than the price of films ('cinema, VOD and DVDs are too expensive' for 44% of Europhiles vs. 53% of US likers, and 29% share the feeling that some films 'are good but not worth paying' vs. 38% for US likers).

### 3.7.3. The 'Film-influencers'

Identifying 'influencers' is complex in any field, as different people influence different other people and in many ways. The fact that so many film viewers trust so much to 'word of mouth from family/friends' for their film choices reflects the power of influence inside the first tier of people.

Filtering 'film-influencers' among film viewers must take into account two key characteristics. The first is **cinema knowledge**: to be able to form reliable opinions and to influence other people's choices, influencers need to know about films. They need to have experience. 'Being a film fan' is the best way to meet this criterion. The second is **social connection**: to be able to influence other peoples' choice, influencers must have an audience and speak out. In the digital age, 'using social networks to discuss/comment films' is the best way to meet this criterion, especially among young adults.

Film-influencers have therefore been filtered according to two questions:

- **Q208 'Please choose the sentence that best describes your relationship to film'** (all film viewers choosing 'I love cinema and I am a cinema fan').
- **Q308a 'Which social networks do you use to discuss/comment on films'** (all film viewers choosing 'Facebook', 'Twitter' or 'another platform', none of those answering 'I do not discuss/comment on films on social networks').

**30% of European film viewers define themselves as film fans and 58% of film fans use social networks to discuss/comment films** (vs. 43% of 'film likers', those who 'like film very much but consider that film is a secondary area of interest to them', and 39% of 'film reluctant', those who 'watch film because there are so many of them but don't feel particularly attracted to them'). **The 'film influencers' or 'film fans using social networks to discuss/comment on films' thus represent 17% of film viewers.**

This section briefly reviews the most specific characteristics of film fans, before focusing on film fans using social networks, referred to as 'film-influencers'.

**Film-fans are similar to other film viewers in terms of demographic groups** although younger film viewers are slightly more enthusiastic about cinema than others. **They are of all genders and generations**, have average levels of revenue and education and are slightly better equipped with recent, high-tech media devices such as smart TVs, home cinemas, Blu-ray players, DVR, game consoles, smartphones and tablets. **They also have better film education** and recognise its benefits much more than others. **Film-fans are heavier media users** especially for TV series, books and video games, and subscribe more to fiction and cinema pay TV and VOD channels. **They go more frequently to cinema in groups.** They use every platform more than other viewers to watch films and show a **specific attraction to physical discs** whether DVDs or Blu-Rays. They subscribe to many more cinema services. **They watch significantly more films and more films from every genre, type and origin** especially big genres like drama, comedy, action, adventure, thriller, and specialist genres such as fantasy or horror. They watch more indigenous-language films, US films and European films and more foreign films in their original language

with subtitles in their native language. Experiencing strong feelings and discovering people and culture is more important to them. **Film-fans research film at the production-shooting stage far more and are very active on social networks** - especially platforms other than Facebook - to discuss/comment on films, share material and contribute. They download/stream films for free only slightly more than viewers with a lower engagement in cinema. **Film fans using social networks ('film-influencers') are 58% of film fans, or 17% of all film viewers.** The rest of this section reviews their characteristics in detail, compared to 'film reluctant' and 'film remotes' who do not use social media to discuss/-comment on films' (referred to as the 'reluctants/remotes/no-discussers').

**Film-influencers are primarily 'movie addicts'** (42% of film-influencers are movie addicts) followed by 'movie selectives' (23%), 'blockbuster lovers' (15%), and 'hit grazers' (14%). Their motivation for watching films is diverse: they want entertainment and enjoyment like other viewers (99% vs. 96% of the reluctant/remotes/no-discussers) but also to 'experience strong feelings and emotions' (98% vs. 77%) and to 'discover and learn about people and cultures' (95% vs. 78%).

**Film-influencers are balanced in terms of gender** (50% of men and 50% of women vs. 54- 46% for the reluctant/remotes/no-discussers) and **younger** (60% adults 16-34 vs. 43%). **They are more often students** (17% vs. 10%) **living with their parents** (29% vs. 20%) **in households of average revenue**, although slightly less often in the poorest households with revenue below € 1,000 per month). They are of **slightly higher education** (72% are graduate or post-graduate vs. 65%) and **more urban** (66% vs. 57%).

**Film-influencers are better equipped with media devices, subscribe to more services and use media more intensely and frequently:**

- They are better equipped especially with home cinema (31% vs. 14% of the reluctant/remotes/no-discussers), video players - mostly Blu-Ray (32% vs. 18%) and DVR (36% vs. 21%), smartphones (82% vs. 64%) and game consoles connected to the TV set (59% vs. 37%) and are multi-equipped with PCs - both desktop and laptop computers.
- They subscribe more often to pay TV (46% vs. 34%) especially children's channels (31% of the pay TV subscribers vs. 14%), triple-play free TV (41% vs. 28%) and high-speed internet (87% vs. 78%).
- They consume more of most media on a daily basis: social networks (86% spend time 'daily' vs. 61%), films (71% vs. 41%), TV series (73% vs. 48%), non-fiction TV (68% vs. 51%), radio (60% vs. 43%), reading whether books (51% vs. 31%) or newspapers and magazines (49% vs. 30%) and video games (48% vs. 21%).

**Film-influencers have better access to cinema** (94% of them live nearby at least one theatre or multiplex vs. 77% of the reluctant/remotes/no-discussers). **They attend cinemas more often** (96% go there at least sometimes vs. 74%) and **use all platforms more heavily** to watch films: pay TV (44% vs. 29%), home video especially DVDs (76% vs. 55%) and Blu-Ray (30% vs. 14%), VOD, especially free streaming (69% vs. 44%), and festivals and film clubs (49% vs. 19%). **Film-influencers subscribe much more frequently to cinema services** (47% vs. 9%)

with larger differentials for 'cinema discount cards' (27% vs. 3%) followed by 'video rental chain membership' (17% vs. 2%).

**Film-influencers watch much more films** (75% watch more than 6 films per month vs. 30% of the reluctant/remotes/no-discussers) and **use more of any device to watch film** such as the computer (94% vs. 76%), large screen TV sets (84% vs. 61%), tablets (79% vs. 53%), game consoles (66% vs. 40%) and smartphones (54% vs. 34%). Physical video (VHS, DVD, Blu-Ray) is also used significantly more (94% vs. 76%). The narrowest percentage gap is with standard TV sets (77% vs. 72%).

**Film-influencers participate much more in film education activities** whether 'watching films as part of a course of study' (60% vs. 28% of the reluctant/remotes/no-discussers), 'watching film in an after school film society' (40% vs. 15%), 'being a member of a film association or society' (26% vs. 3%) or 'being involved in community filmmaking' (29% vs. 7%). The gap is slightly wider for those participating 'currently' vs. those having participated 'in the past'. **They have a much more positive attitude towards film education benefits** as they think it helped them 'improve their film culture' (57% 'strongly agree' vs. 7%), 'raise their interest in cinema' (48% vs. 10%) and 'understand films better' (50% vs. 24%).

#### **Film-influencers watch much more films from all genres and origins:**

- **The percentage gap is important for specialized genres** such as fantasy (93% watch some vs. 74% of the reluctant/-remotes/no-discussers), horror (81% vs. 59%), sci-fi (91% vs. 74%), musical (81% vs. 65%), Western (75% vs. 57%), war (87% vs. 70%), teen comedy (87% vs. 66%) and black comedy (87% vs. 68%). The percentage of those watching such genres 'often' is generally around 3 times higher.
- **The percentage gap is narrower for mainstream genres** like comedy (99% vs. 96%), action (98% vs. 90%), adventure (98% vs. 90%), animation (95% vs. 87%) and documentary (95% vs. 88%).
- **The percentage gap is important for non-US production.** Film-influencers watch little more US films (99% vs. 97%) but significantly more indigenous-language films (95% vs. 85%) and European films (95% vs. 86%). The gap is wider for films from outside Europe and the US (79% vs. 55%).
- **The percentage gap is important for every type of film except blockbusters.** Film-influencers watch more 'genre films like horror and experimental' (83% vs. 55%), 'indie' films (78% vs. 51%), 'foreign language films excluding US' (81% vs. 58%) and films 'with famous cast members but made without big budget or visual effects' (94% vs. 76%). The percentage gap is only 7% for blockbusters (96% vs. 89%).

**They watch more foreign language films in their original language** 'with subtitles in their own language' (87% vs. 71%) or 'with subtitles in another language that they speak' (66% vs. 48%). They also think there are not enough of these films (55% vs. 37% for films in original language with mother-tongue subtitles, and 46% vs. 25% with subtitles in another foreign language).

**Film-influencers look more actively for information about films** (92% 'actively look for information' vs. 36% of the reluctant/remotes/no-discussers) **and earlier** (15% 'during the production stage' vs. 7%, and 47% 'when films are released in theatres' vs. 14%).

**Film-influencers attach greater importance to most criteria when choosing to watch a film in the cinema**, especially **film reviews** whether on television (25% find it 'very important' vs. 2% of the reluctant/remotes/no-discussers), in newspapers and magazines (24% vs. 2%) or online (25% vs. 4%), as well as **digital resources** such as film extracts and online interviews (28% vs. 7%), user ratings-reviews and online comments (24% vs. 5%), recommendations from friends through social networks (25% vs. 5%) and campaigns through social networks to build a buzz (20% vs. 2%). They also value classical advertising notably in theatres (34% vs. 6%) and on television (30% vs. 6%) as well as **word-of-mouth** (38% vs. 17%). The same is true for television and VOD.

**Film-influencers are very active in the digital world.** They make heavy use of online resources to obtain information about films (90% usage for nearly all major sources vs. less than 60% for the reluctant/remotes/no-discussers), they often take part in social network activities and they regularly follow film-related accounts on social networks (more than 30% on Facebook and 10% on Twitter vs. 5-10% on other sites). They are also very responsive on Facebook when some of their friends 'like' a film (more than 60% are likely to watch the trailer or to start looking for more information vs. less than 35%) and are eager to find film-related material.

**Film-influencers fully recognise the strengths of cinema:** they like to go to the cinema 'because of the complete film experience' (59% 'strongly agree' vs. 14% of the reluctant/remotes/no-discussers) and 'because they can watch the latest films' (51% vs. 7%). They also strongly agree that they go for 'the services offering the largest selections of films' (35% vs. 13%), that they like DVD extras (25% vs. 7%) and that 'VOD services are easy to access' (22% vs. 87%). They agree only slightly more that 'watching films at home is cheaper' (43% vs. 42%).

**Film-influencers fully agree that European films are different.** They emphasize particularly strongly the fact that they 'feature diverse and complex characters' (41% 'strongly agree' vs. 13% of the reluctant/remotes/no-discussers), are 'original and thought-provoking' (38% vs. 11%) and 'have visual and artistic qualities' (30% vs. 11%).

**Film-influencers are much more interested in film initiatives at European level** especially 'a Week of European Cinema in theatres' (36% vs. 6% of the reluctant/remotes/no-discussers), an 'online database with complete information about European films' (32% vs. 5%), 'more promotion of European cinema on TV' (34% vs. 6%), 'more promotion of European cinema online' (32% vs. 4%) and 'a reward-scheme for European film viewers' (32% vs. 6%). They are 4 to 8 times more interested in every proposed innovative marketing-distribution technique such as day-and-date or premium cinema.

**Film-influencers download/stream films for free much more** (68% vs. 40% of the reluctant/remotes/no-discussers). The percentage gap is mostly due to those downloading '**mainly US blockbusters**' (29% vs. 8%). Though they consider the cost of cinema tickets, VOD and DVDs as the main reason for streaming/downloading (52% vs. 46%), they differ from others in their **perceived lack of availability of films** (14% think 'many films they want to see are not easily available in their

country' vs. 18%, and 36% that 'many films they want to see are too slow in coming to their country' vs. 20%). They also remain **loyal to watching films in the cinema** despite the cost of this activity: only 6% say that 'cinemas are too far away from me' (vs. 13%), only 15% say they 'don't have time to go to the cinema' (vs. 33%) and only 33% say that 'some films are interesting but not worth paying for the cinema experience' (vs. 38%).

### 3.7.4. The 'Film-literates'

**Film-literates have been filtered according to Q129: ' Do you/did you in the past take part in the following activities.** Possible options include 'being a member of a film association/society', 'being involved in community filmmaking', 'watching films as part of a course of study ' and 'watching films in an after school film society'. Some analyses detail the effect of the period of involvement in film literacy initiatives (either 'currently' or 'in the past') and the differential effect of various film-related activities.

**Film-literates represent a minority of respondents:** 43% watch or have watched films as part of a course of study at school, University or in adult education, 25% watch or have watched films in an after-school film society, locally or at University, 15% are or have been involved in community filmmaking and 13% are or have been members of a film association.

**A near-majority of film-literates are 'movie addicts', especially when they are 'currently' involved** in film-literacy activities, and only a small proportion are 'movie indifferents'.

- 48% of current members and 42% of past members of film association/societies are 'movie addicts' (vs. 21% of non-members); only 6% and 12% are 'movie indifferents' (vs. 17%) and 9% of current members are 'mainstream blockbuster lovers' (vs. 17% of non-members).
- 46% of those currently involved in community filmmaking and 36% of those who took part in the past are 'movie addicts' (vs. 21% of non-involved); only 6% and 9% are 'movie indifferents' (vs. 18%).
- 38% of those currently watching films as part of a course of study are 'movie addicts' and only 24% of those who did in the past (vs. 22% of non-watchers); only 10% and 11% are 'movie indifferents' (vs. 18%).
- 45% of those currently watching films in an after school film society are 'movie addicts' and 32% of those who did in the past (vs. 20% of non-watchers); only 6% and 9% are 'movie indifferents' (vs. 19%).

**There are fewer 'movie selectives' among film viewers currently involved in film literacy activities than among the non-involved, but often more among those who took part in film literacy activities in the past:** maturity and experience seem necessary to become a 'movie selective' and film literacy produces some long term effects.

- 18% of current members and 21% of past members of film association/societies are 'movie selectives' (vs. 23% of non-members).
- 16% of those currently involved in community filmmaking and 25% of those who took part in the past are 'movie selectives' (vs. 23% of non-involved).
- 15% of those currently watching films as part of a course of study are 'movie selectives' and 26% of those who did in the past (vs. 21% of non-watchers).

- 15% of those currently watching films in an after school film society are 'movie selectives' and 27% of those who did in the past (vs. 22% of non-watchers).

**Young adults are overrepresented among film-literates and there are some distinctions regarding the type of activities in which boy/men and girl/women usually take part:**

- 57% of boy/men are or have been member of a film association/society in the past vs. 43% of girl/women (vs. a ratio of 51% boy/men and 49% girl/women among average film viewers).
- 54% of boy/men are or have been involved in community filmmaking in the past vs. 46% of girl/women.
- 53% of girl/women are or have been watching films as part of a course of study vs. 47% of boy/men.
- 51% of boy/men are or have been watching films in an after school film society vs. 49% of girl/women.

**A large proportion of film-literates are students with limited revenue** (household's total net monthly income < €1,000 per month). They are more urban and better educated than the non-literates.

**Film-literates are slightly more equipped with television than the non-literates** (98-99% vs. 95%) when they are currently participating in film-literacy activities. Some other elements also differ:

- They are much more equipped with home cinemas than the non-literates (>30% equipment for current film-literates and >20% for past film-literates vs. 18-19% for non-literates).
- They are less equipped with home video devices, game consoles and smartphones when they are currently member of a film association or film society, are involved in community filmmaking or are watching films in an after school film society.
- They are more equipped with tablets, especially when they have been involved in film-literacy activities in the past.

**Film-literates are using free and pay TV more often** especially when they are currently involved in film-literacy activities (83-87% of them use free TV vs. 80-81% of non-literates and 40-46% use pay TV vs. 34-35%). They also have more limited internet access at home when they are currently involved (85-89% vs. 90-92% on average).

**Film-literates are subscribing more to pay movie and TV series channels and video-on-demand channels than non-literates** especially when they are a member of a film association/society or are involved in community filmmaking.

- 66% of current members and 61% of past members of a film association/society subscribe to pay movie and TV series channels (vs. 58% of non-members) and 32% and 26% subscribe to VOD channels (vs. 18%).

- 70% of those currently involved in community filmmaking and 62% of those who took part in the past subscribe to pay movie and TV series channels (vs. 58% of non-involved); 27% and 25% subscribe to VOD channels (vs. 18%).
- 64% of those currently watching films as part of a course of study and 64% of those who did in the past subscribe to pay movie and TV series channels (vs. 55% of non-watchers); 27% and 23% subscribe to VOD channels (vs. 16%).
- 63% of those currently watching films in an after school film society and 65% of those who did it in the past subscribe to pay movie and TV series channels (vs. 57% of non-watchers); 29% and 23% subscribe to VOD channels (vs. 17%).

**Film-literates are heavier media viewers and engage in media activities much more frequently.** A large majority of them watch films and uses social networks daily.

- 69% of current members and 65% of past members of a film association/society watch films daily (vs. 52% of non-members). 73% and 66% use social networks daily (vs. 59%).
- 68% of those currently involved in community filmmaking and 61% of those who took part in the past watch films daily (vs. 52% of non-involved). 75% and 69% use social networks daily (vs. 58%).
- 62% of those currently watching films as part of a course of study and 53% of those who did in the past watch films daily (vs. 52% of non-watchers). 75% and 66% use social networks daily (vs. 54%).
- 71% of those currently watching films in an after school film society and 56% of those who did in the past watch films daily (vs. 52% of non-watchers). 79% and 66% use social networks daily (vs. 57%).

**Film-literates live nearer to theatres** than other film viewers and further away from multiplexes when they are currently involved in film-related activities.

- 72% of current members and 74% of past members of a film association-society live near at least one theatre (vs. 64% of non-members); 58% and 71% live near at least one multiplex (vs. 68%).
- 63% of those currently involved in community filmmaking and 73% of those who took part in such activity in the past live near at least one theatre (vs. 64% of non-involved); 52% and 68% live near at least one multiplex (vs. 68%).
- 72% of those currently watching films as part of a course of study live near at least one theatre and 69% of those who did it in the past (vs. 62% of non-watchers); 62% and 71% live near at least one multiplex (vs. 66%).
- 72% of those currently watching films in an after school film society and 70% of those who did in the past live near at least one theatre (vs. 63%).

of non-watchers). 60% and 70% live near at least one multiplex (vs. 67%).

**Film-literates go more often to the cinema, whether alone or accompanied, and much more to theatres.**

- 77% of current members and 79% of past members of a film association/society watch films in theatres (vs. 59% of non-members); 30% and 28% go weekly to the cinema (vs. only 7%).
- 75% of those currently involved in community filmmaking and 78% of those who took part in the past watch films in theatres (vs. 59% of non-involved); 24% and 26% go weekly to the cinema (vs. only 7%).
- 76% of those currently watching films as part of a course of study watch films in theatres and 66% of those who did in the past (vs. 56% of non-watchers); 22% and 12% go there weekly (vs. only 6%).
- 78% of those currently watching films in an after school film society watch films in theatres and 71% of those who did in the past (vs. 58% of non-watchers); 28% and 16% go there weekly (vs. only 6%).

**Film-literates watch more films per month than non-literates on any platform:** this is the group with the highest proportion of respondents saying that they watch 'more than 20 films' over such a period (14-16% of those currently involved in film-literacy activities and 11-14% of those involved in the past vs. 8-9% for non-literates). **They are heavier users of every device and technology to watch films** especially digital multi-usage devices such as games consoles (59-85% vs. 47-51%), smartphones (43-68% vs. 33-38%) and tablets (68-83% vs. 53-59%). **They subscribe much more to cinema services** than non-literates (discount card, unlimited card, video chain membership, VOD subscription).

**A vast majority of film-literates recognise the benefits of the various film-literacy activities they have been undertaking** although the benefits seem more evident for those currently involved.

- 86% agree that it 'raised their curiosity for other types of cinema' and took them into watching more diverse films (40% 'strongly' agree).
- 84% agree that it 'raised their interest in cinema' and took them into watching more films (37% 'strongly' agree).
- 84% agree that it 'improved their film culture' and strengthened their film knowledge (43% 'strongly' agree).
- 83% agree that it 'helped them better understand films' and better assess film technical and artistic values (37% 'strongly' agree).

**Film-literate parents strongly wish their children to take part in film-literacy activities.** When they are currently involved in community filmmaking or watching film as part of a course of study, though, they are slightly less enthusiastic about their children 'making films at school and acquiring technical or artistic skills in filmmaking' than average viewers (74% and 72% wish respectively vs. 76% and 75% for non-literates).

**Film-literates watch more films and more frequently in every genre** especially drama (92-97% vs. 89-90%), documentary (94-98% vs. 89-90%) and all specialist and niche genres (fantasy, romance, horror, science fiction, musical, western, etc.).

**Film-literates watch much more films and more frequently from every type and origin, especially European films.**

- 97% of current members and 95% of past members of a film association/society watch European films (vs. 89% of non-members); 31% and 20% watch 'many' of them (vs. 13%).
- 96% of those currently involved in community filmmaking and 95% of those who took part in the past watch European films (vs. 89% of non-involved); 27% and 19% watch 'many' of them (vs. 13%).
- 94% of those currently watching films as part of a course of study watch European films and 93% of those who did in the past (vs. 88% of non-members); 27% and 14% watch 'many' of them (vs. 12%).
- 95% of those currently watching films in an after school film society watch European films and 96% of those who did in the past (vs. 88% of non-watchers); 30% and 20% watch 'many' of them (vs. 11%).

**Film-literates give increased weight to every criterion when choosing a film - except sometimes the film genre or type -** and value expert criteria such as film director, film nationality and awards much more.

- 56% of current and past members of a film association/society consider the film director as an important choice criterion (vs. 34% of non-members); 49% and 48% consider film nationality as important (vs. 27%); 55% and 44% consider awards as important (vs. 22%).
- 55% of those currently involved in community filmmaking and 51% of those who took part in the past consider the film director as an important choice criterion (vs. 33% of non-involved); 51% and 39% consider film nationality as important (vs. 27%). 49% and 37% consider awards as important (vs. 23%).
- 43% of those currently watching films as part of a course of study and 39% of those who did in the past consider the film director as an important choice criterion (vs. 33% of non-watchers); 43% and 28% consider film nationality as important (vs. 28% of non-watchers). 40% and 28% consider awards as important (vs. 22%).
- 52% of those currently watching films in an after school film society and 46% of those who did it in the past consider the film director as an important choice criterion (vs. 33% of non-watchers); 48% and 34% consider film nationality as important (vs. 27%). 52% and 34% consider awards as important (vs. 21%).

**Film-literates watch more original language films with subtitles in their own language or in another language they speak.**

- 95% of current members and 93% of past members of a film association/society watch films in original language with subtitles in their own language (vs. 75% of non-members); 76% and 79% watch films in original language with subtitles in another language they speak (vs. 50%).
- 96% of those currently involved in community film making and 91% of those who took part in the past watch original language films with subtitles in their own language (vs. 75% of non-involved); 72% and 74% watch original language films with subtitles in another language they speak (vs. 50%).
- 89% of those currently watching films as part of a course of study and 85% of those who did in the past watch original language films with subtitles in their own language (vs. 72% of non-watchers); 71% and 59% watch original language films with subtitles in another language they speak (vs. 48%).
- 94% of those currently watching films in an after school film society and 89% of those who did in the past watch original language films with subtitles in their own language (vs. 73% of non-watchers); 75% and 70% watch original language films with subtitles in another language they speak (vs. 48%).

**Film-literates watch fewer films dubbed to their native language when they are currently participating in film-literacy initiatives** and slightly more when they did in the past.

- 65% of current members and 81% of past members of a film association or film society watch films dubbed to their native language (vs. 74% of non-members).
- 65% of those currently involved in community film making and 79% of those who took part in the past watch films dubbed to their native language (vs. 74% of non-involved).
- 73% of those currently watching films as part of a course of study and 77% of those who watched films in the past dubbed to their native language (vs. 73% of non-watchers).
- 69% of those currently watching films in an after school film society and 77% of those who watched films in the past dubbed to their native language (vs. 74% of non-watchers).

**Film-literates prefer to describe themselves as 'cinema fans' attaching more importance to motivations other than entertainment to watch film:** they want to 'experience strong feelings and emotions' (94-99% vs. 89-90%), to 'discover and learn about people and cultures' (94-98% vs. 87-89%) and 'spend some nice time with friends and family' (97-98% vs. 94-96%).

**Film-literates look for potentially interesting films much earlier** (mainly during the production/shooting stage of films or when films are released in theatres). They use online sources more frequently for information about films and they are more interested in film-related material before the films are available.

**Film-literates give extra importance to all criteria when choosing to watch a film in cinema, on TV or on VOD**, especially when they are currently participating in film-literacy initiatives.

**Film-literates use Facebook and Twitter more to discuss/comment on films and follow more film-related accounts on social networks.** They are also more involved in social network activities and more responsive when one of their friend likes a film on Facebook.

**Film-literates share most general opinions on European films, but:**

- **Almost half of those currently involved in film-literacy activities consider that European films are sufficiently available and well promoted in their areas**, which seems to indicate that despite the marketing/distribution issues of European cinema, the more people are active in the field of cinema, the more they are able to find what they are looking for.
- **The percentage considering that European films are sufficiently available and well promoted in their areas decreases by 10-15% when people are not involved in film-literacy activities anymore**, which seems to indicate that the marketing/distribution of European films is less effective outside 'cinema circles' (as soon as you stop being involved directly in film-related activities, you lose partly or completely your extra-capacity to find out about European films).
- **The proportion of film-literates who consider that European films are less stereotypical than US films grows - slightly - over time**, which seems to indicate that there is some long-term realization of the originality/diversity of European cinema.

**A majority of film-literates currently involved in film-related activities are aware of the European Film Awards (57-66%)** except those watching films as part of a course of study (49%) vs. less than 35% of non-literates. The proportion is lower for those involved in the past (41-50% awareness).

**Film-literates show an increased interest in all new film marketing and financing techniques and all potential initiatives at European level**, particularly when they are currently involved in film-literacy activities.

They support many more initiatives such as a 'European website offering news and reviews about European films', 'more visibility for the European Film awards', 'more festivals/events dedicated to European cinema' and 'reward schemes for European film viewers'.

**Film-literates stream/download more films for free, including more European films (3 to 5 times more).**

- 80% of current members and 64% of past members of a film association/society download/stream films online for free (vs. 52% of non-members).
- 81% of those currently involved in community film-making and 70% of those involved in the past download/stream for free (vs. 51% of non-involved).

- 74% of those currently watching films as part of a course of study and 61% of those who in the past downloaded/streamed for free (vs. 47% of non-watchers).
- 77% of those currently watching films in an after school film society and 66% of those who in the past downloaded/-streamed for free (vs. 50% of non-watchers).

**Film-literates' free streaming/downloading is motivated less by the cost** of cinema tickets, VOD and DVD, **and more by the lack of availability** or delays in film releases.

### 3.7.5. The 'Cinema-enabled'

**Cinema-enabled have been filtered according to Q122: 'Which types of cinemas are there close to where you live (less than 30 minutes away from your home)?'** Most analyses focus on the respondents who have at least one theatre or multiplex close to where they live. The cinema-enabled represent 86% of European film viewers.

**Cinema-enabled are not different from average film viewers in terms of demographic groups** although they are slightly more urban and they own slightly more video devices such as home video, game consoles and smartphones. They have the same media diet and almost the same level of subscription to pay movie or TV series channels than average film viewers (61% vs. 59% for average film viewers). **They have the same level of involvement in film literacy activities** (theatre-enabled watch slightly more films as part of a course of study) and a slightly more positive judgment on their benefits (87% of theatre-enabled and 86% of multiplex-enabled believe it helped 'raise their interest in cinema' vs. 84% on average).

**Cinema-enabled go more often to the cinema** (93% vs. 87% of average film viewers) and watch slightly more home video (91% vs. 89%). They go **to the cinema more often with their friends, especially when they are multiplex-enabled** (82% vs. 79% of theatre-enabled and 75% of average film viewers) and with their family (71% vs. 68% of average film viewers).

**Cinema-enabled use slightly more non-linear platforms (home-video, free streaming/downloading and VOD):** 21% of theatre-enabled and 20% of multiplex-enabled say they use VHS (vs. 18% on average), 71% and 72% use DVDs (vs. 67%), 22% and 24% Blu-ray (vs. 20%), 31% and 30% subscription VOD (vs. 28%), 29% and 28% pay-per-view VOD (vs. 26%), 58% and 56% free-streaming (vs. 56%) and 70% and 69% free downloads (vs. 68%). **They also watch more films in festivals** (32% and 30% vs. 28%).

**Cinema-enabled watch as many films as average film viewers** whatever their origins (national, European, US, rest of the world) with theatre-enabled watching slightly more 'indie' films (68% vs. 65%), non-US foreign language films (71% vs. 68%), genre films for niche audiences (71% vs. 68%) and documentaries (80% vs. 77%). Cinema-enabled watch film from all genres (comedy, drama, animation, etc.) with the same frequency than average film viewers. Theatre-enabled watch slightly more foreign films in original language with subtitles in their own language (80% vs. 76% of multiplex-enabled and 78% of average viewers) or another language they speak (56% vs. 52% and 54%).

**When choosing a platform to watch films, the cinema-enabled go to the cinema** because 'it features the most recent films' (69% of theatre-enabled and 70% of multiplex-enabled vs. 66% of average viewers) and 'because of the complete film experience' (78% and 80% vs. 74%). They subscribe slightly more to cinema services (30% subscribe at least to one service vs. 27%) especially discount cards (16% of theatre-enabled and 18% of multiplex-enabled).

**At home, cinema-enabled use slightly more devices** such as large-screen TV sets (75% of theatre-enabled and 76% of multiplex-enabled vs. 72% of average film viewers), home video players (84% and 83% vs. 81%), digital video recorders (84% and 83% vs. 81%) and game consoles (56% and 58% vs. 54%).

**Cinema-enabled generally attach approximately the same importance to film choice criteria than average film viewers** and are influenced by the same factors when choosing which film to watch in the cinema, on television or on VOD. Theatre-enabled, however, give slightly more importance to the film director (39% vs. 36%) and film experience (40% vs. 37%) in general, to selection at film festivals (35% vs. 32%) when going to the cinema, to user ratings-reviews and comments online (44% vs. 41%) and to TV check-in by friends-relatives (34% vs. 31%) when watching television, and to prominence on interfaces (42% vs. 39%) and editor's choice (37% vs. 34%) when using VOD services.

**Cinema-enabled look slightly more actively for information about films** (74% 'look actively for information' vs. 71% of average film viewers) and they find out about potentially interesting films slightly more 'when films are released in theatres' (40% vs. 37%). They visit slightly more specialized websites like IMDB and Allociné (69% vs. 67%) and additionally when they are **theatre-enabled, they are slightly more interested in film-related material before movies are available** (58% feel interested in cast and bios vs. 55% on average, 39% in news and gossip vs. 37%, 39% in photos of the shoot vs. 36%, 30% in production notes vs. 27% and 32% in promotional gifts vs. 29%).

Cinema-enabled have the same opinion of European films than average film viewers. **Theatre-enabled show slightly higher interest in film initiatives at European level and marketing and financing innovations** than average viewers and multiplex-enabled.

**Cinema-enabled follow as much film-related accounts on Facebook and Twitter** with the theatre-enabled being slightly more involved in social network activities and more responsive when one of their friends likes a film on Facebook.

They stream/download films for free as much as average film viewers and consider **distance from cinema less of a motivation (only 7% vs. 11% on average)**.

### **3.8. Impact of Film Drivers by Audience Type**

This part offers a second way of looking at the film audience. The Study created a Film Database coded with many variables which enabled the Study to plot relationships between different parts of audiences and many of the variables associated with the films in the database.

This part therefore reports findings by viewer type and movie characteristic: it analyses the impact of content drivers (type of lead character, objectives, setting and plot), editorial drivers (genre, theme, source material, etc.), marketing drivers (country and time release patterns, presence in the festival circuit, etc.) and production drivers (budget, creative lead, main cast, visual effects) on film awareness and viewing depending on the age, gender, education level, area of residence and profile of viewers<sup>51</sup>.

At the end of this part, this approach is used to add further insights into Audience Profiles.

#### **3.8.1. Impact of Film Drivers by Age**

This section reviews the variable impact of film drivers on children, young adults 16-25, adults 26-34 and adults 35-50.<sup>52</sup>

Children are much more aware of and interested in animation and adventure films than adults (65% saw and liked animation titles vs. 14% of adults and 78% adventure titles vs. 35%). They are less receptive to original stories (52% saw and liked titles matching this characteristic vs. 57% of adults) and more receptive to franchises (48% vs. 40%).

They favor stories focused on positive lead characters (74% saw and liked films with heroes and 16% with anti-heroes vs. 67% and 23% respectively for adults), who resemble them (15% saw and liked films in which the lead character is a child, 10% a teen and 29% a young adult vs. 4%, 2% and 28% for adults respectively) with a linear storyline (only 5% saw and liked films led by an 'ensemble' vs. 13% for adults). They are also interested in films featuring animal lead characters (33% saw and liked such titles vs. 7% of adults). Children are much more receptive to escapist films and fantasy settings than adults (86% saw and liked escapist titles vs. 51% of adults and 49% saw and liked films with a fantasy setting vs. 18%). They show a very strong interest in quests (45% saw and liked such films vs. only 20% for adults) and restoration (29% vs. 5%).

Children are much more aware and interested in big budget movies than adults (80% saw and liked films with budgets over 15 M€ vs. only 57% of adults). They also prefer films with lots of special effects (80% saw and liked films with strong visual effects vs. only 43% of adults), which are fast paced (62% saw and liked such films vs. 51%) and driven by action (94% saw and liked such films vs. 60%). They also prefer

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<sup>51</sup> Complementary methodological information about the database and drivers can be found in Annex 3 (section 9 of the document), covering methodology

<sup>52</sup> Disclaimer: children were asked about a separate sample list of films from the adults during the online survey, consisting mainly of animation and family movies, which create a bias toward these genres in the findings. The results, though, give a quite accurate overview of the general tastes of this age group.

films with a light tone (58% saw and liked such films vs. 28% of adults and only 2% saw and liked films with a dark tone vs. 45%).

**Young adults are more wary of films based on original scripts - which venture into unfamiliar territory** - than older viewers: only 54% of the 16-25 year olds watched and liked titles from the survey sample matching this characteristic vs. 56% of the 26-34s and 59% of the 35-50s. On the contrary, **they are slightly more open to adaptations, whether they are based on novels, comic books or TV shows** (29% of the 16-25s watched and liked films based on novels vs. 28% of the 26-34s and 27% of the 35-50s, 8% of the 16-34s watched and liked films adapted from comic books vs. 7% of the 35-50s, and 7% of the 16-25s watched and liked films derived from TV shows vs. 6% of the 26-50s). **They also show a stronger interest in franchises** than older age groups (43% of the 16-25s watched and liked franchises vs. 40% of the 26-34s and 39% of the 35-50s).

**Young adults are slightly more interested in films featuring male lead characters, i.e. fitter for stories involving action/physical skills** (57% of the 16-25s have seen and liked titles matching this characteristic vs. 56% of the 26-34s and 55% of the 35-50s) while **adults 35-50 show a predilection for films featuring female lead characters, i.e. fitter for stories involving more emotional or intellectual plots** (15% of the 35-50s watched and liked such titles vs. 13% of the 26-34s and 11% of the 16-25s). **Every group also shows some preference for lead characters falling within or close to its age bracket:** 31% of the 16-25s have seen and liked films involving young adults (vs. 29% of the 26-34s and 25% of the 35-50s), 50% of the 35-50s have seen and liked films involving adults (vs. 49% of the 26-34s and 48% of the 16-25s) and 8% of the 35-50s have seen and liked films involving seniors (vs. 7% of the 26-34s and 5% of the 16-25s).

**Young adults are more interested in films featuring superheroes, i.e. where lead characters overcome obstacles using special powers**, than other viewers (12% of the 16-25s have seen and liked blockbuster titles matching this characteristic vs. 10% of the 26-34s and 8% of the 35-50s), while **adults 35-50 are more interested in films featuring ordinary heroes, i.e. where lead characters show flaws at the beginning but manage to overcome them over the course of the story using their wits, experience, etc.** (69% of the 35-50s have seen and liked such titles vs. 67% of the 26-34s and 66% of the 16-25s) and all groups show roughly the same attitude toward anti-heroes, i.e. lead characters who fail to overcome their weaknesses or are "bad" (22% of the 16-25s have seen and liked such titles vs. 23% of the 26-50s).

**Personal objectives, such as survival, mating and quest of the lead character, resonate best with young adults:** 21% of the 16-25s have seen and liked titles featuring survival objectives vs. 20% of the 26-34s and 19% of the 35-50s, 21% of them have seen and liked titles featuring quests vs. 20% of the 26-34s and 19% of the 35-50s and 2% of them have seen and liked titles featuring mating objectives vs. 1% of the 26-50s. Conversely, **objectives involving stronger interpersonal dimensions, such as protection of family or revenge, and complex objectives mixing several ingredients, suit older adults best:** 11% of the 35-50s have seen and liked titles featuring family objectives vs. 10% of the 26-34s and 8% of the 16-25s, 8% of the 35-50s have seen and liked titles featuring revenge vs. 7% of the 16-34s, and 27% of the 35-50s have seen and liked titles featuring complex objectives vs. 25% of the 16-34s.

**Young adults are more likely to watch action films** (21% of the 16-25s have seen and liked such titles vs. 20% of the 26-34s and 18% of the 35-50s), **adventure films** (36% of the 16-25s have seen and liked such titles vs. 35% of the 26-34s and 34% of the 35-50s), **black comedies** (1% of the 16-25 have seen and liked such titles vs. 0% of the two older segments), **fantasy films** (17% of the 16-25s have seen and liked such titles vs. 16% of the 26-34s and 15% of the 35-50s) and **horror movies** (3% of the 16-25s have seen and liked such titles vs. 2% of the 26-34s and 1% of the 35-50s) while **older audiences are more interested in watching biographies** (12% of the 35-50s have seen and liked such titles vs. 11% of the 26-34s and 10% of the 16-25s), **crime films** (14% of the 26-34s have seen and liked such titles vs. 13% of the 16-25s) and **social comedies** (5% of the 26-34s have seen and liked such titles vs. 4% of the 16-25s).

**Young adults are more interested in films set in the present time, to which they can directly relate** (53% of the 16-25s have seen and liked such titles vs. 52% of the 26-34s and 51% of the 35-50s) and **fantasy films, involving vicarious exploration of new worlds** (19% of the 16-25s have seen and liked such titles vs. 18% of the 26-34s and 17% of the 35-50s) while **adults 35-50 are more open to films involving some historical dimension** (16% of the 35-50 watched and liked titles set in modern times, i.e. between the Middle Ages and World War II, vs. 14% of the 16-34s, and 12% of them watched and liked titles set in recent times, i.e. between 1945 and present, vs. 11% of the 26-34s and 9% of the 16-25s). **Young adults are also more interested in films with escapist dimensions, i.e. with more 'novelty' components** (53% of the 16-25s have seen and liked such titles vs. 51% of the 26-34s and 49% of the 35-50s) while **adults 35-50 show a stronger appetite for realist productions, i.e. with more familiar landmarks** (51% of the 35-50 watched and liked such titles vs. 49% of the 26-34s and 47% of the 16-25s).

**Young adults are keener to watch films with a 'panoramic' scope of plot, i.e. focused on lead characters' place and role in a big canvas** (43% of the 16-25s have seen and liked such titles vs. 40% of the 26-34s and 38% of the 35-50s) while **older audiences are more open to films with 'intermediate or 'intimate' plot scopes, i.e. focused on lead characters' lives, actions and relations or on their deeper feelings and emotions** (50% of the 35-50s watched and liked titles with 'intermediate' plot scope vs. 48% of the 26-34s and 46% of the 16-25s, and 12% of the 26-34s watched and liked titles with 'intimate' plot scope vs. 11% of the 16-25s). **Young adults also favour action-driven and fast-paced movies** (63% of the 16-25s have seen and liked action-driven titles vs. 60% of the 26-34s and 59% of the 35-50s, and 54% of the 16-25s have seen and liked fast-paced titles vs. 51% of the 26-34s and 49% of the 35-50) while **adults 35-50 are more open to slow paced, dialogue-driven productions** (14% of the 35-50s watched and liked slow paced titles vs. 11% of the 16-34s, and 16% of the 35-50s watched and liked dialogue-driven titles vs. 14% of the 26-34s and 13% of the 16-25s).

**Young adults show a stronger appetite than older audience groups for big budget movies with strong special effects:** 21% of the 16-25s have seen and liked titles with budgets of 50 to 100 million euros vs. 20% of the 26-34s and 19% of the 35-50s, 24% of the 16-25 have seen and liked titles with budgets over 100 million euros vs. 23% of the 26-34s and 21% of the 35-50s, and 41% of the 16-25s have seen and liked titles with strong special effects vs. 39% of the 26-34s and 38% of the 35-50s. **Adults 35-50, on the other hand, are more interested in smaller productions with few or no special effects:** 5% of the 35-50s watched and liked titles with budgets of less than 1 million euros vs. 4% of the 16-34s, 7% of the 35-50 watched and liked titles with budgets of 4 to 7 million euros vs. 7% of the 26-34s and

6% of the 16-25s, 23% of the 35-50s watched and liked titles with budgets of 7 to 15 million euros vs. 21% of the 26-34s and 19% of the 16-25s, 14% of the 35-50s watched and liked titles with few special effects vs. 12% of the 26-34s and 13% of the 16-25s, and 32% of the 35-50s watched and liked titles with no special effects vs. 29% of the 26-34s and 27% of the 16-25s).

**Creative leads and casts with an international appeal have more impact on young adults than on older viewers, both in terms of awareness and interest:**

30% of the 16-25s have heard of titles involving world-class creative leads vs. 29% of the 26-34s and 27% of the 35-50s, 54% of the 16-25s have heard of titles featuring international stars vs. 53% of the 26-34s and 51% of the 35-50s, 33% of the 16-25s have seen and liked titles involving world-class creative leads vs. 32% of the 26-34s and 31% of the 35-50s and 60% of the 16-34s have seen and liked titles featuring international stars vs. 56% of the 35-50s. **Adults 35-50 are more sensitive to famous national creative leads and stars:** 30% of the 35-50s have heard of titles involving nationally famous creative leads vs. 29% of the 16-34s, 34% of the 35-50s have heard of titles featuring national stars vs. 32% of the 26-34s and 31% of the 16-25s, 30% of the 35-50s have seen and liked titles involving nationally famous creative leads vs. 28% of the 26-34s and 29% of the 16-25s and 31% of the 35-50s have seen and liked titles featuring international stars vs. 26% of the 16-34s.

**In Europe Young adults are more aware of films with multiple releases clustered in time, i.e. where more than 75% of EU releases occur during less than 1 month, and are more likely to see them** (52% of the 16-25s have heard of such titles vs. 50% of the 26-34s and 49% of the 35-50s and 58% of the 16-25s watched such titles vs. 56% of the 26-34s and 53% of the 35-50s). **Adults 35-50 are more aware of films with multiple releases scattered in time in Europe, i.e. where 75% of EU releases occur during 3 months or more, and are more likely to see them** (41% of the 35-50s have heard of such titles vs. 40% of the 26-34s and 37% of the 16-25s, and 38% of the 35-50s watched such titles vs. 36% of the 26-34s and 34% of the 16-25s). **Young adults are also more aware of recent films less than 5 years old than adults** (76% of the 16-25s have heard of such titles vs. 74% of the 26-50s) **and were aware less of old films** (24% of the 16-25s have heard of such titles vs. 26% of the 26-50s).

### 3.8.2. Impact of Film Drivers by Gender

This section reviews the impact different film drivers have on male and female audiences.

**Boys/men are more likely to watch big-budget blockbusters** (29% have seen and liked titles with budgets over 100 million euros vs. only 22% of female audiences) **while girls/women are more open to mid-level budget films** (21% have seen and liked titles with budgets of 7 to 15 million euros vs. only 17% of male viewers and 6% have seen and liked titles with budgets of 4 to 7 million euros vs. 5% male viewers).

**Boys/men show more appetite for action films** (21% have seen and liked such titles vs. 16% of female audiences), **crime** (12% vs. 9%) and **science-fiction** (5% vs. 3%) while **girls/women show a stronger interest in animation** (26% have seen and liked such titles vs. 24% of male viewers), **comedies** (29% vs. 26%), **biographies** (10% vs. 8%) and **romance** (14% vs. 10%).

**Boys/men are more interested in adaptations of comic books** (10% have seen and liked such titles vs. 8% of female audiences) while **girls/women prefer to watch adaptations from novels** (28% have seen and liked such titles vs. 25% of male viewers). **Male viewers are also more inclined to watch film franchises than female audiences** (43% have seen and liked titles matching this characteristic vs. 40% of female viewers).

**Boys/men are more interested in movies featuring male and adult lead characters:** 55% have seen and liked titles involving male lead characters vs. 53% of female viewers and 50% have seen and liked titles involving adult lead characters vs. 46% of female audiences. **Girls/women, on the contrary, are more interested in female lead characters and those belonging to wider age groups (children or seniors):** 14% have seen and liked titles involving female lead characters vs. 11% of male viewers, 7% have seen and liked titles featuring a child as lead character vs. 6% of male viewers and 6% have seen and liked titles featuring a child as lead character vs. 5% of male viewers.

**Girls/women are more sensitive to films involving heroes** (70% have seen and liked such titles vs. 68% of male viewers) while **boys/men are slightly more interested than female audiences in movies featuring anti-heroes and superheroes** (22% have seen and liked titles with anti-heroes vs. 21% of female viewers and 10% have seen and liked titles with superheroes vs. 9%).

**Girls/women are more interested in family/community, restoration<sup>53</sup> and complex objectives than male viewers:** 11% have seen and liked titles involving family/community objectives vs. 9% of male audiences, 11% have seen and liked titles involving restoration objectives vs. 10% and 22% have seen and liked titles involving complex objectives vs. 19%). **Boys/men are more interested in films dealing with survival, revenge and quests:** 21% have seen and liked titles involving survival vs. 18% of male audiences, 7% have seen and liked titles involving restoration vs. 5% and 26% have seen and liked titles involving quests vs. 25%).

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<sup>53</sup> Used here for plots in which a chaotic or disordered situation is normalised.

**Boys/men are more attracted by 'panoramic', action-driven, dark and fast-paced films with lots of special effects:** 43% have seen and liked titles with panoramic plots vs. only 37% of female viewers, 71% have seen and liked action-driven titles vs. 64%, 37% have seen and liked titles featuring a dark tone vs. 35%, 55% have seen and liked fast-paced titles vs. 52% and 53% have seen and liked titles with lots of special effects vs. 50%.

**Girls/women are more receptive to slower, dialogue-driven films with more intimate plots and few special effects:** 11% have seen and liked titles with intimate plots vs. only 8% of male viewers, 52% have seen and liked titles with moderate intermediate plots vs. 48%, 13% have seen and liked dialogue-driven titles vs. 10%, 23% have seen and liked titles with balanced action and dialogues vs. 19%, 12% have seen and liked slow-paced titles vs. 10%, 37% have seen and liked medium-paced titles vs. 35%, 28% have seen and liked titles with no special effects vs. 23% and 13% have seen and liked titles with light special effects vs. 12%.

**Boys/men show far more interest in escapist films than girls/women:** 61% have seen and liked titles matching this characteristic vs. only 56% of female viewers. Reversely, **female audiences are much more inclined to watch realist productions:** 44% have seen and liked titles matching this characteristic vs. only 39% of male viewers.

**Girls/women are more open to films involving new creative and acting talents or famous national names:** 41% have seen and liked titles involving new creative talents vs. only 36% of male viewers, 31% have seen and liked titles with famous national creative talents vs. 29%, 18% have seen and liked titles featuring new comedians vs. 16% and 26% have seen and liked titles featuring national stars vs. 23%. **Boys/men are more drawn to stars and creative talents with an international reputation:** 35% have seen and liked titles involving international screenwriters/directors vs. only 29% of female audiences and 60% have seen and liked titles featuring international stars vs. only 55%.

**Girls/women are more interested in films appearing on national or international festival circuits than male viewers:** 13% have seen and liked titles with low festival visibility (3-4 selections) vs. only 11% of boys/men; 9% have seen and liked titles with medium festival visibility (5-10 selections) vs. only 8% of boys/men; and 12% have seen and liked titles with high festival visibility (10-20 selections) vs. only 11% of boys/men.

### 3.8.3. Impact of Film Drivers by Education Level

This section reviews the different impact of film drivers on people with primary or basic education, graduates and post-graduates.

**Post graduates are the most aware of and fond of drama and the least interested in action films:** 67% had heard of drama titles vs. 65% on average, 65% had seen and liked such titles vs. 63% on average and only 16% had seen and liked action titles vs. 19% on average. **Film viewers with a primary or basic education level are the most interested in adventure and animation:** 47% had seen and liked adventure titles vs. 44% on average and 27% had seen and liked animation titles vs. 25% on average. Otherwise there are no clear differences in film preferences based on viewers' education level regarding genres/themes.

**Post graduates are the most interested in small budget films** (42% had seen and liked titles with a budget below 15 million euros vs. 38% on average) **and the least interested in big productions** (only 58% had seen and liked titles with a budget above 15 million euros vs. 62% on average). **On the contrary, film viewers with a primary or basic level of education are the most likely to enjoy big productions** (66% had seen and liked titles with a budget above 15 million euros) and **the least interested in small budget films** (only 34% had seen and liked titles with a budget below 15 million euros).

**Post graduates are the most likely to enjoy films with some festival visibility** (29% had seen and liked titles with a medium to very high visibility in the festival circuit vs. 26% on average) and **film viewers with a primary or basic level of education are the most interested in movies with little or no festival visibility** (67% had seen and liked titles with no festival selection or a very low visibility vs. 62% on average).

**Post graduates are the most interested in films involving female lead characters** (15% had seen and liked such titles vs. 13% on average and 10% of film viewers with a primary or basic level of education). **They are also the most interested in films featuring single lead characters and complex objectives** (56% had seen and liked titles with a single lead character vs. 54% on average and 23% had seen and liked titles featuring a complex objective vs. 20% on average) and **the least receptive to films involving super-heroes** (only 8% had seen and liked such titles vs. 10% on average).

**Post graduates are the most interested in movies related to the past:** 14% of them had seen and liked titles set in modern times, i.e. between the Middle Ages and World War II, vs. 12% on average, and 11% of them had seen and liked titles set in recent times, i.e. between 1945 and present, vs. 10% on average. **They also like realist film the most**, which they can fully appreciate and relate to their own lives: 44% of them had seen and liked such titles vs. 41% on average. **Film viewers with a primary or basic level of education are conversely the most interested in fantasy worlds and escapist movies:** 27% of them had seen and liked fantasy titles vs. 25% on average and 62% of them had seen and liked escapist titles vs. 59% on average.

**Post graduates are the most interested in dark, intimate, slow -paced dialogue-driven movies:** 37% had seen and liked dark titles vs. 36% on average, 11% had seen and liked titles with an intimate plot vs. 9% on average, 51% had seen

and liked slow or medium-paced titles vs. 47% on average, and 13% had seen and liked dialogue-driven titles vs. 11% on average. They are not afraid of cerebral films. **Film viewers with a primary or basic level of education are the most fond of fast-paced, action driven films featuring a panoramic plot and with a lighter tone:** 71% of them had seen and liked action-driven titles vs. 68% on average; 57% had seen and liked fast-paced titles vs. 54% on average; 42% had seen and liked titles with a panoramic plot and 37% of them had seen and liked titles with a lighter tone vs. 34% on average.

**Post graduates are the most open to films involving new screenwriters or directors and the most appreciative of national stars** (41% have seen and liked titles involving new creative talents vs. 38% on average and 27% have seen and liked titles featuring national stars vs. 24% on average). **Film viewers with a low level of education are the most appreciative of films involving international stars,** which are more identifiable references for them than other creative talents (61% have seen and liked such titles vs. 58% on average).

**Post graduates are the most likely to watch and enjoy films with no special effects:** 28% have seen and liked such titles vs. 25% on average and only 49% have seen and liked titles with strong special effects vs. 51% on average. **Film viewers with a low level of education are the most appreciate of visual effects:** 54% of them have seen and liked titles with strong special effects and only 22% have seen and liked titles with no special effects.

### 3.8.4. Impact of Film Drivers by Location

This section reviews the impact of different film drivers on rural, semi-urban and urban respondents.

**While people living in urban areas most want to watch films targeting adults, people living in rural areas favour family films:** 29% of urban viewers and 23% of rural viewers have seen and liked titles targeting adults vs. 27% on average; 55% of rural viewers and 49% of urban viewers have seen and liked family titles vs. 51% on average. **Rural viewers are also the most interested in multi-language films (i.e. animation) and the least interested in films shot in a national language:** 35% have seen and liked multi-language titles vs. 32% on average and only 56% have seen and liked titles shot in the native language vs. 59% on average. These disparities are certainly due to the difference between urban cinemas and rural cinemas: with fewer cinemas in rural areas, the focus is on international hits and family films suitable for group movie-going where theatres in urban areas feature more national and adult titles suitable for individual movie-going).

**People living in semi-urban areas are the most interested in comedies** (29% of urban viewers have seen and liked such titles vs. 27% on average) while **rural viewers are the most fond of adventure and animation films** (48% have seen and liked adventure films vs. 44% on average and 28% animation titles vs. 25% on average). **Rural viewers are also the least receptive to drama** (58% have seen and liked such films vs. 63% on average).

**Rural viewers are the most wary of original stories and like franchises the most:** 54% have seen and liked titles based on original screenplays vs. 56% on average and 44% have seen and liked franchises vs. 42% on average. They are also **the most interested in big budget productions with strong special effects** (66% have seen and liked titles with a budget above 15 million euros vs. 62% on average; 47% have seen and liked titles with strong special effects vs. 45% on average). They also have the **largest appetite for escapist movies** (52% have seen and liked such titles vs. 50% on average).

**There are no clear differences between rural and urban film viewers in terms of lead character preference (by genre, number, age, or type), objective and time setting.**

**Rural and semi-urban viewers are slightly more interested in light-hearted and action-driven movies than urban viewers:** 33% of them have seen and liked titles with a light tone vs. 31% on average and 30% for urban viewers, and 61% of them have seen and liked action-driven titles vs. 59% on average and 58% for urban viewers. **Semi-urban viewers are also the most interested in world-class directors, screenwriters and actors** (and the least interested in new talents): 30% of them have seen and liked titles involving a world-class director or screenwriter vs. 29% on average and 54% of them have seen and liked titles featuring an international star vs. 52% on average.

### 3.8.5. Impact of Film Drivers by Audience Profile

This section reviews the different impact of film drivers on the five audience groups identified by the survey: Movie Addicts, Movie Selectives, Blockbuster Lovers, Hit Grazers and Movie Indifferents.

**Hit Grazers and Movie Indifferents are much more interested in family films** than any other viewer segments: 57% of both groups have seen and liked such titles vs. 51% on average. This emphasizes the fact that the social nature of film (its importance as a group activity) has increased value for people with lower viewing capacity while cinema fans do not mind watching films on their own.

**Movie Selectives are much more aware and interested in films targeting adults** than any other audience segment: 35% have heard of such titles vs. 32% on average and 35% have seen and liked such titles vs. 27% on average. This certainly correlates to their strong appetite for European films, which are often geared toward a more mature public than US movies. **They are also more aware of films targeting young adults** than any other viewer segment (they are very well informed about cinema) **but deliberately choose to watch less of them** (11% have heard of such titles vs. 10% on average but only 8% have seen and liked such titles vs. 9% on average).

**Movie Indifferents and Blockbuster Lovers' attention and interest are slightly more focused on recent productions** than other profiles: 76% of them have heard of recent films less than 5 years old, have seen them and like them vs. 75% awareness and 74% enjoyment on average. Conversely, only 24% of these two segments have heard of old films more than 5 years old, have seen them and like them which tends to indicate they are **less impressed by a film's reputation**.

**Movie Selectives are more aware and likely to enjoy films shot in local languages** than any other viewer segment: 66% heard of such titles vs. 63% on average and 63% have seen and liked such titles vs. 59% on average. **They also show a stronger awareness and appetite for drama**: 71% have heard of such titles vs. 65% on average and 71% have seen and liked such titles vs. 63% on average. **Hit Grazers, Movie Indifferents and Blockbuster lovers are the most interested in adventure films**: 50% of Hit Grazers, 49% of Movie Indifferents and 46% of Blockbuster Lovers have seen and liked titles from this genre vs. 43% on average.

**Movie Selectives are the most interested in original stories and the least impressed by franchises**: 58% have seen and liked titles based on original stories vs. 56% on average, and only 37% have seen and liked franchises vs. 42% on average. **Hit Grazers, Movie Indifferents and Blockbuster lovers are the most impressed by franchises**: 45% of the Hit Grazers, 47% of the Movie Indifferents and 46% of the **Blockbuster Lovers** have seen and liked titles matching this characteristic. **Blockbuster Lovers** are also the least interested in original stories (only 54% have seen and liked such titles).

**Movie Selectives and Movie Addicts are the most aware of films with a small budget** (50% of them have seen and liked productions with a budget below 15 million euros vs. 47% on average) and **Movie Selectives are the most likely to watch such films** (45% have seen and liked them vs. 41% of Movie Addicts and 38% on average). **Movie Selectives and Movie Addicts are also the most aware of films**

**with some festival visibility** (35% of Movie Selectives and 33% of Movie Addicts have heard of films with a medium to very high visibility in the festival circuit vs. 31% on average).

**Movie Selectives are the most interested in movies featuring complex objectives:** 24% of them have seen and liked titles matching this characteristic vs. 20% on average. **Lighter film consumers, on the contrary, are wary of complexity and prefer clear, straightforward objectives:** only 18% of Hit Grazers, Movie Indifferents and Blockbuster lovers have seen and liked titles with complex objectives.

**Movie Selectives are the most interested in movies relating to the past:** 15% of them have seen and liked titles set in modern times, i.e. between the Middle Ages and World War II, vs. 12% on average, and 12% of them have seen and liked titles set in recent times, i.e. between 1945 and present, vs. 10% on average. **They also like realist films the most,** which help them make sense of the world and discover new peoples and cultures: 53% of them have seen and liked such titles vs. 50% on average. **Hit grazers, on the contrary, are the most interested in fantasy worlds and escapist movies:** 29% of them have seen and liked fantasy titles vs. 25% on average and 54% of them have seen and liked escapist titles vs. 50% on average. This clearly emphasizes their **preference for entertaining films rather than intellectual fare.**

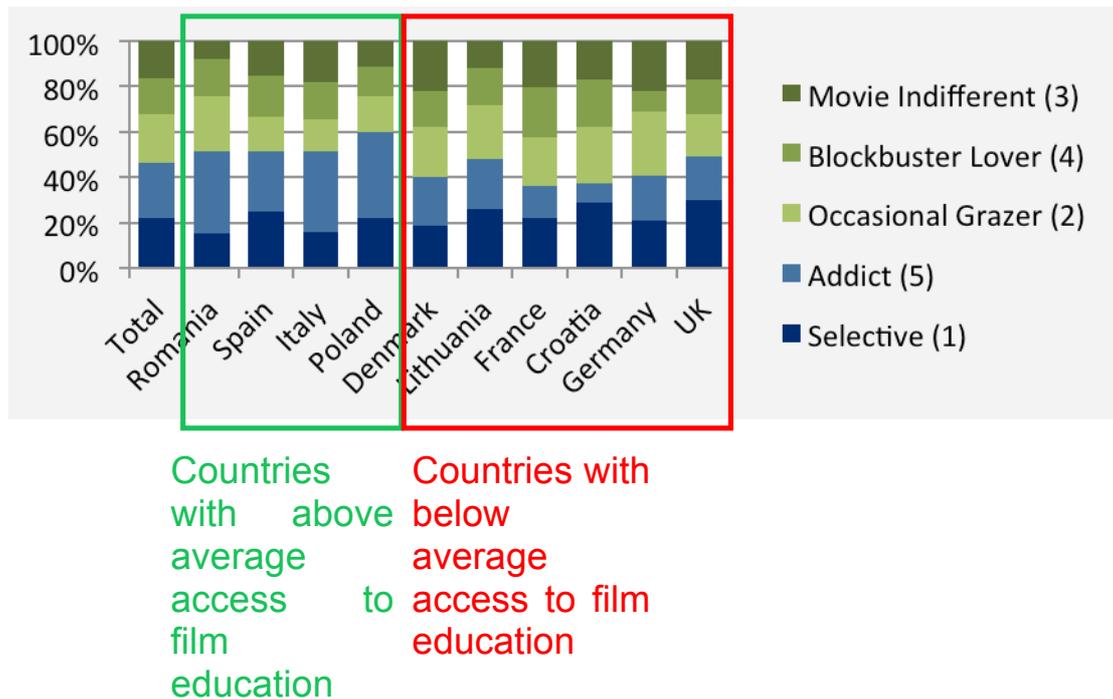
**Movie Selectives are the most interested in dark, intimate, slow -paced dialogue-driven films:** 40% have seen and liked dark titles vs. 36% on average, 12% have seen and liked titles with an intimate plot vs. 9% on average, 53% have seen and liked slow or medium-paced titles vs. 47% on average, and 15% have seen and liked dialogue-driven titles vs. 11% on average. They are not afraid of difficult films. **Hit Grazers, Movie Indifferents and Blockbuster lovers are the most fond of fast-paced, action driven films and movies with a lighter tone:** 71% of Hit Grazers, Movie Indifferents and Blockbuster lovers have seen and liked action-driven titles; 57% of Hit Grazers, 61% of Movie Indifferents and 59% of Blockbuster lovers have seen and liked fast-paced titles; and 38% of Hit Grazers and Movie Indifferents and 35% of Blockbuster lovers have seen and liked action-driven titles.

**Movie Selectives are the most likely to watch and enjoy films with no special effects:** 31% have seen and liked such titles vs. 25% on average and only 45% have seen and liked titles with strong special effects vs. 51% on average. **Hit Grazers, Movie Indifferents and Blockbuster lovers like visual effects the most:** 56% of Hit Grazers and Movie Indifferents and 54% of Blockbuster lovers have seen and liked titles with strong special effects.

### 3.9. Film Literacy and Audience Profiles

Both segmentation data and more conventional quantitative data can be correlated to explore for insights or open avenues of further enquiry.

In order to examine the relative impact of film education by audience profile the Study correlated data from both Parts as illustrated below.



**Figure 57: Audience profile distributions per country correlated with countries with lower and higher access to film education.**

There seems to be a correlation between the prevalence of film education initiatives in a country and the distribution of that country’s audience profiles. Respondents in the four countries in the green area (Romania, Spain, Italy and Poland) show a higher level of participation in film education while the proportions of movie addicts and movie selectives (light blue and dark blue), are higher than in countries in the right.

Poland, where there is a high participation in film clubs, also has the highest proportion of Movie addicts and Movie Selectives.

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## 4. How do Film Audiences Decide What to Watch?

### 4.1. Motives to Watch Films

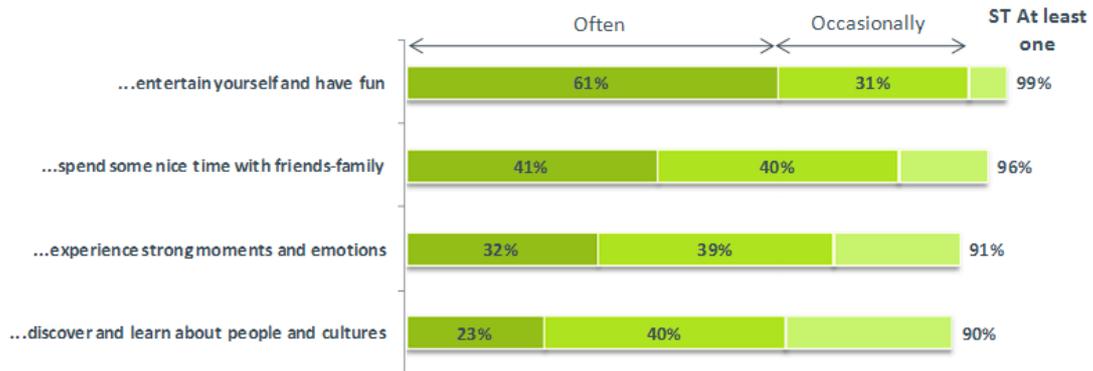
**The most important motivation for watching a film is to 'entertain oneself and have fun' and to 'spend some nice time with family or friends'.** Of the four options proposed<sup>54</sup>, the less important motivations are 'to discover and learn about people and cultures' (10% of film viewers say it is never a motivation for them) and 'to experience strong feelings and emotions' (9%).

Key findings regarding personal motivations to watch film are as follows:

- 99% of film viewers watch film 'to entertain themselves and have fun' (61% do that 'often' and 31% 'occasionally')
- 96% watch film 'to spend some nice time with family or friends' (41% do that 'often' and 40% 'occasionally').
- 91% watch film 'to experience strong feelings and emotions' (32% do that 'often' and 39% 'occasionally').
- 90% watch film 'to discover and learn about people and cultures' (23% do that 'often' and 40% 'occasionally').

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<sup>54</sup> Q209: "How often do you watch films to...?" Multiple answer to 4 items: "entertain yourself and have fun", "experience strong feelings and emotions", "discover and learn about people and cultures" and "spend some nice time with friends/family" (often, occasionally, rarely or never).



											
<b>ST At least one</b>	<b>Total</b>										
...entertain yourself and have fun	99%	99%	98%	97%	99%	99%	98%	100%	100%	99%	99%
...spend some nice time with friends-family	96%	92%	94%	95%	92%	97%	97%	98%	99%	96%	96%
...experience strong moments and emotions	91%	82%	93%	89%	86%	94%	94%	96%	95%	94%	89%
...discover and learn about people and cultures	90%	93%	84%	83%	86%	90%	93%	94%	98%	91%	86%
<b>Often</b>	<b>Total</b>										
...entertain yourself and have fun	61%	65%	65%	57%	63%	67%	46%	63%	65%	66%	58%
...spend some nice time with friends-family	41%	26%	42%	47%	32%	50%	44%	44%	48%	41%	43%
...experience strong moments and emotions	32%	16%	38%	22%	20%	40%	35%	41%	40%	36%	28%
...discover and learn about people and cultures	23%	22%	13%	14%	15%	26%	22%	27%	41%	30%	16%

**Figure 58: Personal motivation for watching film (EU10 Countries)**

## 4.2. Genres of Films Viewed

**Film viewers watch a diverse mix of film genres.**<sup>55</sup> Figures are very consistent: among the 24 genres proposed by this Study, most of them had a “never” of 5-15%, but some “niche” genres go higher: 29% never watch a musical, 21% a horror movie and 33% a western.

**Comedy, action and adventure are the genres watched by above 95% of film viewers** (around 40% ‘often’) with comedy on top (98%). This figure is very consistent across countries.<sup>56</sup>

**Other key genres come right behind: animation (92%), documentary (92%), drama (91%), thriller (88%), crime (88%), fantasy (86%), romance (86%), history (86%), current affairs (85%),** social comedy (84%), sci-fi (83%), science and nature (83%), biography (81%), war (79%), parody (79%), black comedy (77%), teen comedy (76%) and performance (74%).

**Drama is the most divisive genre: it appeals rather more to women than men** (93% of female film viewers watch drama including 27% ‘often’ and 44% ‘occasionally’, while only 88% of men do so, including 16% ‘often’ and 40% ‘occasionally’), **to adults more than children** (only 79% of children watch while 94% of adults do) and **to film viewers with higher education**<sup>57</sup> (93% of post-graduates watch some including 25% ‘often’ vs. 90% of graduates including 21% ‘often’ and only 88% of people with basic or primary education including 17% ‘often’).

**Children watch more animation than adults and more often** (96% of them watch some including 48% ‘often’ vs. 91% of adults including 18% ‘often’). **Children and young adults 16-25 watch less documentary and less often than adults** (87% of children and 90% of 16-25 watch some including 21% and 14% ‘often’ respectively vs. 91% of adults including 30% ‘often’).

**Film viewers with higher education also watch more animation and documentary** than others (26% ‘often’ for both genres vs. 22% for people with basic or primary education).

The main genres reach larger audiences in certain countries:

- **Some genres are watched more in certain countries:** comedy in Romania, Lithuania and Poland; action in Romania; adventure in Romania, Lithuania and Spain; drama in the UK, Romania and Lithuania; animation in Italy, Spain and Lithuania; documentary in Romania and Poland; thrillers in Croatia, Lithuania and Poland; fantasy in Spain; crime in Romania, Lithuania and Croatia; and romance in Romania, Spain and Lithuania.

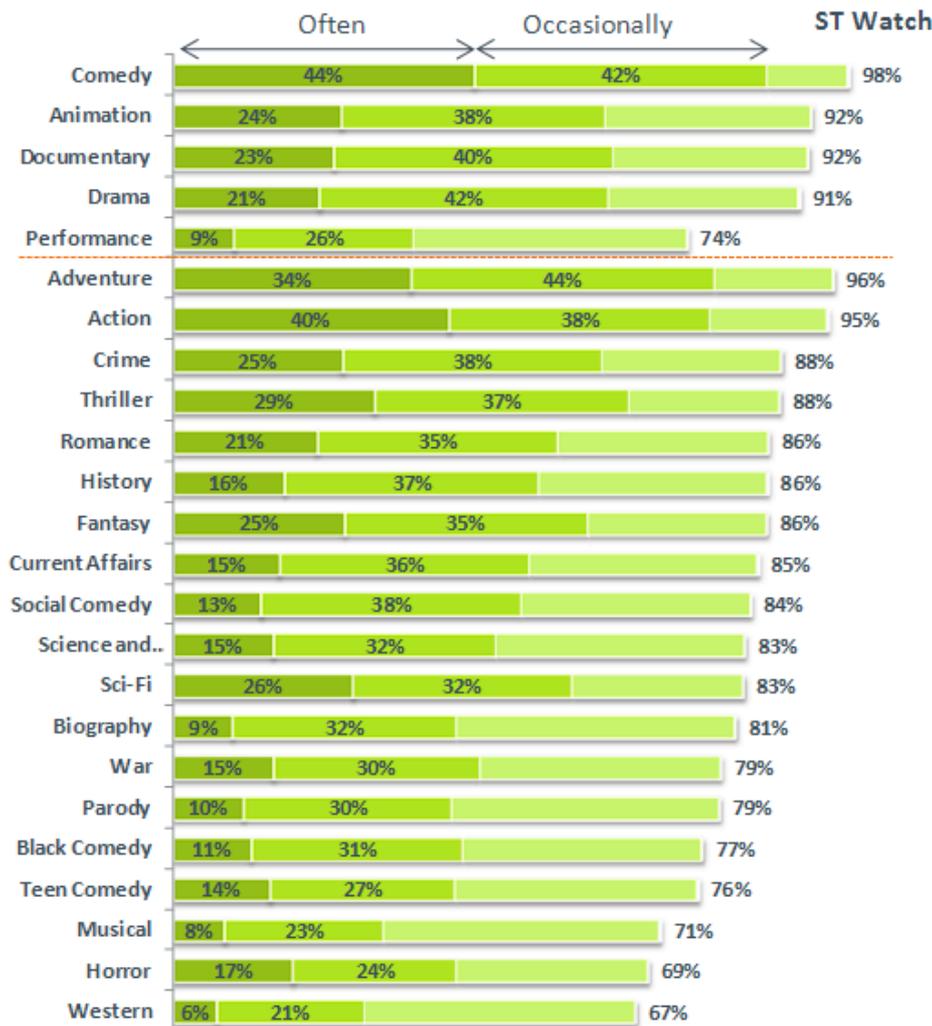
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<sup>55</sup> Q201: “At which frequency do you watch the following types of films?” Multiple answers to 24 proposed genres incl. drama, comedy, animation, documentary, action adventure, fantasy, thriller, etc. (often, occasionally, rarely or never).

<sup>56</sup> It would be interesting to compare these responses with the “offer” in each country. But it was not possible for methodological reasons (countries don’t release the genre of the hundreds of movies released each year). Some data, based on the Top 100 films by box office revenue in each country, on “offer” versus viewing, can be found in Annex 1 (parts 7.2, 7.3 and 7.7 of the present report)

<sup>57</sup> For definitions of the levels of education used in the survey, please refer to the Glossary (section 6)

- Some countries watch a relatively different film genre mix:** France watches relatively less drama, thriller, romance, crime or horror; Germany watches relatively less drama, romance, sci-fi or war films; the UK matches the average European except in documentary, current affairs and science and nature, which the UK watches relatively less; Eastern European countries watch more of most film genres especially documentary, thriller, crime, science and nature and social comedy.



**Figure 59: Frequency of viewing of film genres on any platform (EU10 Countries)**

When asked about the type of stories they 'do not see enough of in films',<sup>58</sup> film viewers primarily mention 'historical films' and 'biographies'. They also cite stories with strong escapist elements ('science-fiction', 'fantasy', 'horror') and real-life

<sup>58</sup> Q504b: "Which types of stories you think are not shown often/enough in films?" Open question.

features. While drama, action, adventure and comedy remain the most prevalent and watched genres, very few film viewers mention 'drama', 'action' and 'adventure' in response to this question and only few cite 'comedy': in other words, there seems to be no demand for more of these genres.



**Figure 60: Types of stories not seen enough of in films (EU10 Countries)**

### 4.3. Origin of Films Viewed

**Film viewers favour US films first** (98% have seen at least one during the last year, 58% 'many' and 32% 'some') followed by **National films** (91% have seen at least one, 20% 'many' and 39% 'some').<sup>59</sup> **European** films rank third (90% have seen at least one, 14% 'many' and 41% 'some') and films from other origins come last (34% have never seen one).

Key findings about the origin of film viewed are as follows:

- **Young adults 16-25 are the group watching the most European, US and other foreign films** (they answer 18%, 64% and 6% respectively to "many" vs. 14%, 58% and 5% on average) while **adults 35-50 are the group watching the most National films** (24% 'many' vs. 20% on average).
- **Film viewers with higher earnings watch more National films** than those with lower earnings (95% of those with earnings above 2,000 €/month vs. 87% of those with earnings below 1,000 €/month), **slightly fewer European films** (89% vs. 93%) **and fewer films from other origins** (61% vs. 73%). US films do not show these variations.
- Film viewers **with a higher level of education watch more European films** than those with a lower education (95% of post-graduate vs. 91% of those with primary or basic education) **and more films from other origins** (70% vs. 65%). US films are watched in the same proportions as by other groups.
- **The same is true of urban compared to rural film viewers:** urban film viewers watch more European films (92% vs. 87%) and more films from other origins (70% vs. 63%).

**The UK, Poland and Italy are the heaviest consumers of National films** (respectively 38%, 32% and 30% say they watch 'many'). **Poland, Lithuania and Romania are the heaviest consumers of European films** (respectively 31%, 25% and 22% say they watch 'many'). **Romania and the UK are the heaviest consumers of US films** (respectively 77% and 64% say they watch 'many'). **Poland, Romania and Lithuania are the heaviest consumers of films from other origins** (respectively 38%, 36% and 36% say they watch 'many' or 'some')<sup>60</sup>.

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<sup>59</sup> Q202: "Of the films you saw last year, how many of them were...?" Multiple answer to 3 items: "National films", "European films", "US films" and "films from other origins" (many, some, few or none).

<sup>60</sup> Annex 1 includes an analysis on National Box Office for the 10 countries of interest, according to country of origin of films for both total annual Box Office (section 7.2) and for the 100 highest-grossing films (section 7.3)

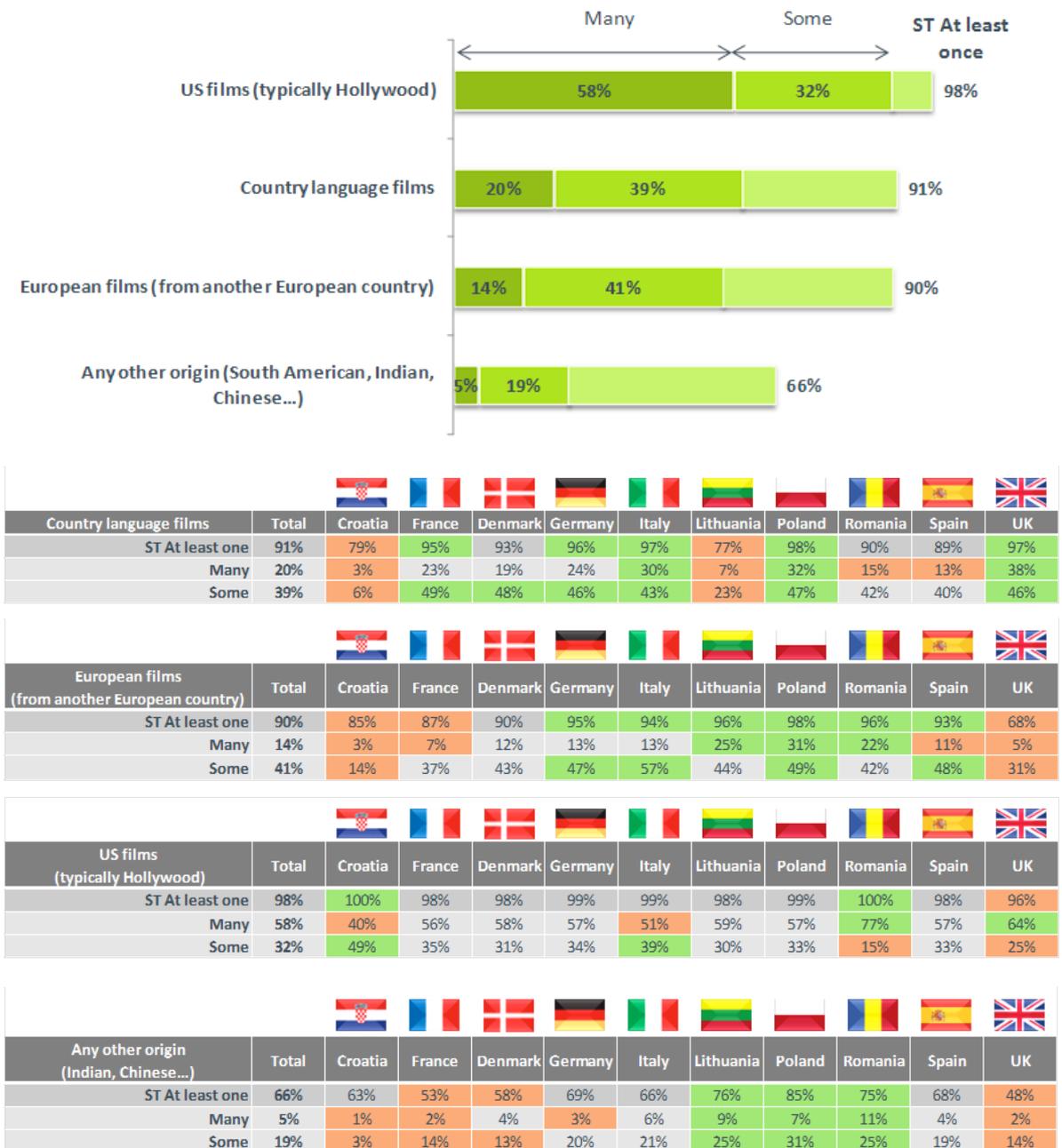


Figure 61: Frequency of viewing of film by origin on any platform (EU10 Countries)

#### 4.4. Types of Films Viewed

Film viewers, in general, **favour blockbuster films with star casts, big budgets and visual effects**<sup>61</sup> (93% of film viewers have seen at least one over the last year, 38% 'many' and 39% 'some') followed by films with famous casts but not necessarily big budgets (87% have seen at least one, 18% 'many' and 41% 'some'), animation (84% have seen at least one, 19% 'many' and 32% 'some') and documentary (77% have seen at least one, 13% 'many' and 29% 'some').

**Young adults 16-25 are the group favouring blockbusters and films with famous cast members** (46% of them watch 'many' blockbusters and 26% watch 'many' films with famous cast members but made without big budgets or special effects). **Men also show a stronger interest in blockbusters, niche genre films (horror, experimental...) and documentaries than women** (95% of them watch blockbusters including 40% 'many' vs. 92% and 35% for women, 73% of them watch genre films including 15% 'many' vs. 62% and 12% for women and 80% of them watch documentaries including 15% 'many' vs. 75% and 11% for women).

											
<b>At least one</b>	<b>Total</b>										
Blockbuster films with star cast, big budget, visual effects	93%	96%	94%	83%	97%	82%	98%	98%	94%	96%	96%
Films with famous cast members but made without big budget or visual effects	87%	82%	82%	85%	91%	91%	87%	94%	92%	87%	83%
Animated (cartoon) films	84%	82%	79%	79%	81%	85%	87%	91%	84%	85%	83%
Documentary films	77%	84%	67%	71%	83%	73%	79%	93%	88%	67%	65%
Foreign language films excluding US films	68%	76%	41%	77%	63%	50%	75%	90%	83%	72%	51%
Genre films attractive only for very specific fan audiences (horror, experimental, etc.)	68%	65%	47%	66%	75%	67%	67%	89%	69%	64%	66%
Independent or 'indie' films, typically made with smaller budgets	65%	42%	63%	55%	68%	71%	64%	72%	72%	68%	74%
<b>Many</b>	<b>Total</b>										
Blockbuster films with star cast, big budget, visual effects	38%	31%	40%	33%	40%	24%	49%	40%	41%	34%	47%
Animated (cartoon) films	19%	11%	18%	16%	15%	19%	27%	20%	25%	21%	17%
Films with famous cast members but made without big budget or visual effects	18%	8%	10%	21%	18%	24%	17%	24%	30%	8%	17%
Genre films attractive only for very specific fan audiences (horror, experimental, etc.)	14%	7%	7%	13%	14%	14%	13%	26%	18%	8%	13%
Documentary films	13%	15%	4%	10%	13%	10%	15%	25%	31%	7%	4%
Foreign language films excluding US films	11%	7%	6%	11%	5%	6%	19%	13%	16%	18%	5%
Independent or 'indie' films, typically made with smaller budgets	5%	2%	5%	3%	4%	8%	4%	6%	6%	6%	9%

Figure 62: Frequency of viewing of film types on any platform (EU10 Countries)

<sup>61</sup> Q203: "Of the films you saw recently (over the past few months), how many of them were...?" Multiple answer to 7 items incl. "blockbuster film with star cast, big budget, visual effects", films with famous cast but made without big budgets or visual effects", independent or Indie films typically made with smaller budgets", etc. (many, some, few or none).

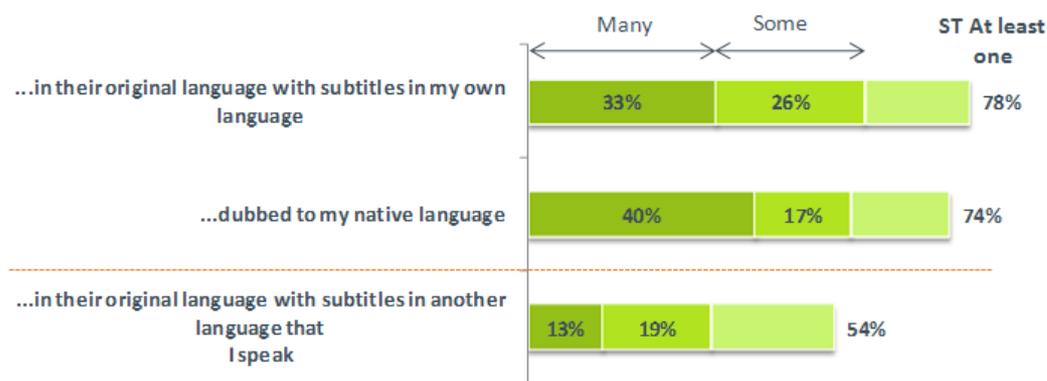
## 4.5. Language of Films Viewed

Europe is a multi-language community. This poses a very specific set of problems for a mass-medium like film since audiences will continue to value work in their own languages even though no country can support the production values and budgets achieved by the biggest US films.

**Dubbing and subtitling preferences are strongly influenced by specific conventions in each country.** Dubbing is common in the larger markets of France, Germany, Italy and Spain. In Poland and Lithuania there is a residue of the East European practice of 'partial narration'. In Denmark, Croatia, Romania and the UK, foreign films are subtitled with the exception of children's films.

78% of film viewers say they watch films with subtitles in their native tongue and 74% watch dubbed films.<sup>62</sup> But **when looking at quantity, dubbed films are more widely viewed than subtitled films** (only 33% of film viewers watch 'many' of them vs. 40% for dubbed films). 54% of viewers watch films in a foreign language subtitled in another foreign language. The UK is the country where foreign language productions are less popular.

**Children watch dubbed films more often than adults** (81% of them do so, including 46% 'many' vs. 73% for adults, including 39% 'many'). **Young adults 16-25 are the group watching the most subtitled films** whether in their native tongue or another language they speak: 86% of them watch films with subtitles in their native tongue including 37% 'many' vs. 78% and 33% on average and 64% of them watch films with subtitles in their native tongue, including 17% 'many' vs. 54% and 13% on average.



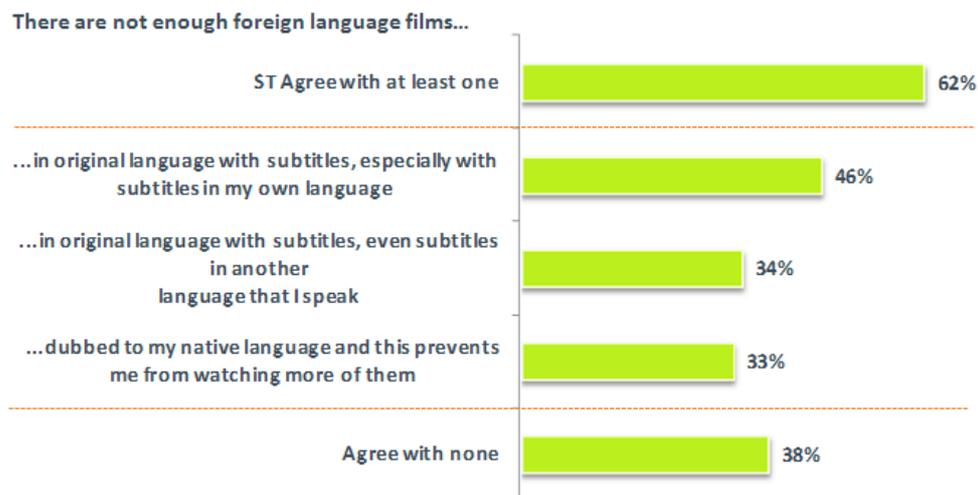
<sup>62</sup> Q207: "When choosing the language of foreign language films, how many are...?" (multiple answer for "dubbed to my native language", "in original language with subtitles in my own language" and "in original language with subtitles in my own language": many, some, few or none)

												
<b>ST At least one</b>		<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
...in their original language with subtitles in my own language	78%	94%	67%	94%	53%	60%	80%	95%	95%	66%	72%	
...dubbed to my native language	74%	56%	85%	45%	95%	82%	94%	95%	48%	96%	49%	
...in their original language with subtitles in another language that I speak	54%	64%	35%	55%	43%	49%	73%	71%	64%	50%	34%	
<b>Many</b>		<b>Total</b>	<b>Croatia</b>	<b>France</b>	<b>Denmark</b>	<b>Germany</b>	<b>Italy</b>	<b>Lithuania</b>	<b>Poland</b>	<b>Romania</b>	<b>Spain</b>	<b>UK</b>
...dubbed to my native language	40%	7%	60%	9%	72%	62%	52%	39%	18%	74%	9%	
...in their original language with subtitles in my own language	33%	40%	26%	66%	6%	13%	20%	41%	79%	11%	28%	
...in their original language with subtitles in another language that I speak	13%	11%	7%	17%	8%	9%	20%	19%	27%	7%	7%	

**Figure 63: Language selection of viewed foreign films (EU10 Countries)**

Most film viewers feel the number of foreign films dubbed and subtitled in their native tongues or in another language they speak (primarily English) is too limited (62%).<sup>63</sup> The most favoured method for getting more access to foreign films, by those wanting more access, is foreign films with subtitles in their own language (46%), followed by subtitles in another language that they speak (34%) and dubbed to their own language (33%). **Children are the most critical of the lack of films dubbed in their native language** (41% find there are not enough of them vs. only 30% for adults).

The lack of availability of foreign language films is most commonly cited in smaller countries (Lithuania, Romania) and territories where film distribution is strongly geared toward US or domestic productions (i.e. Poland, Spain and Italy).



<sup>63</sup> Q207b: "Do you agree with the following statements regarding the availability of language options for foreign films?" Multiple answer to 3 items: "dubbed to my native language and this prevents me from watching more of them", "in original language with subtitles, especially with subtitles in my own language" and "in original language with subtitles, even subtitles in another language that I speak" (many, some, few or none).

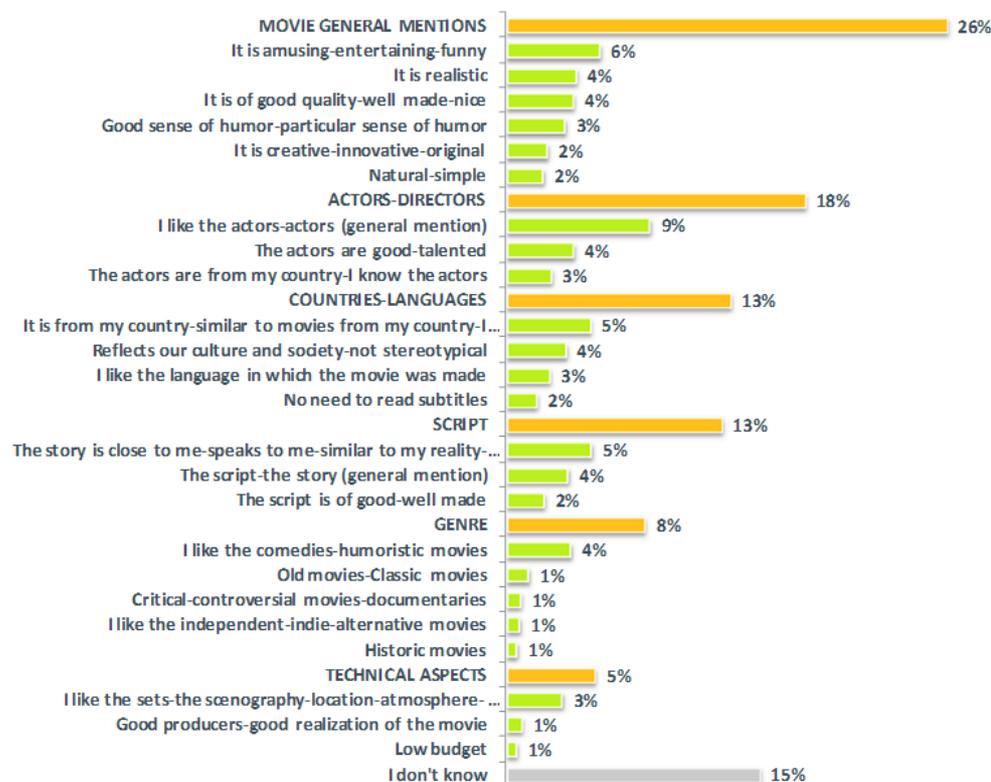
											
There are not enough foreign language films...	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
ST Agree with at least one	62%	58%	56%	51%	48%	65%	72%	67%	78%	74%	50%
...dubbed to my native language	46%	40%	46%	40%	28%	46%	50%	51%	66%	49%	44%
...in their original language with subtitles in another language that I speak	34%	32%	30%	25%	27%	37%	37%	40%	41%	44%	25%
...in their original language with subtitles in my own language	33%	29%	21%	15%	28%	40%	55%	43%	29%	43%	22%
Agree with none	38%	42%	44%	49%	52%	35%	28%	33%	22%	26%	50%

**Figure 64: Lack of availability of dubbed/subtitled foreign language films (EU10 Countries)**

## 4.6. Opinions on Film Origins

### 4.6.1. Opinions on National Film

Film viewers like National films mainly for their content, actors and familiarity.<sup>64</sup> They are more critical of the writing and production values and, in general, regret that there are too few of them. Key reasons to like National films include actors (9% cited actor-related reasons when asked to explain and 4% spoke about the actors being 'talented'), content (6% said they liked films being 'amusing, entertaining or funny', 4% cited 'scripts' and general 'quality', 3% cited 'good sense of humour'), closeness (5% said the films 'from their country' 'speak to them' and are 'close to their reality' and 4% said the films 'reflect their culture and society' and are 'less stereotypical'). Production aspects (like 'scenography', 'atmosphere', 'good directing', etc.) were hardly mentioned by respondents.



64 Q401a: "What do you like about your National cinema?" Open question.

	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
<b>MOVIE GENERAL MENTIONS</b>	26%	23%	28%	34%	26%	24%	14%	25%	24%	25%	38%
It is amusing-entertaining-funny	6%	16%	4%	2%	4%	11%	1%	1%	2%	2%	12%
It is realistic	4%	4%	5%	3%	5%	2%	3%	5%	6%	3%	5%
It is of good quality-well made-nice	4%	1%	2%	12%	6%	1%	1%	1%	2%	6%	7%
Good sense of humor-particular sense of humor	3%	3%	3%	12%	1%		1%	10%		3%	2%
It is creative-innovative-original	2%	0%	5%	1%	0%	3%	2%	0%	5%	3%	4%
Natural-simple	2%	1%	2%	1%	1%	6%	2%	1%	0%	4%	3%
<b>ACTORS-DIRECTORS</b>	18%	17%	21%	10%	14%	20%	21%	18%	27%	17%	14%
I like the actors-actors (general mention)	9%	11%	14%	2%	6%	13%	8%	6%	11%	9%	4%
The actors are good-talented	4%	3%	3%	6%	3%	4%	2%	4%	6%	1%	8%
The actors are from my country-I know the actors	3%	0%	1%	1%	3%	1%	10%	3%	3%	3%	2%
<b>COUNTRIES-LANGUAGES</b>	13%	7%	10%	24%	17%	8%	23%	15%	9%	8%	14%
It is from my country-similar to movies from my country-I want to support the movie industry of my country-publicizes my country	5%	5%	2%	6%	5%	3%	10%	3%	4%	5%	6%
Reflects our culture and society-not stereotypical	4%	0%	3%	5%	2%	4%	6%	8%	3%	1%	4%
I like the language in which the movie was made	3%		5%	1%	5%	1%	9%	0%	1%	2%	2%
No need to read subtitles	2%	2%		13%	1%		0%	1%	1%		
<b>SCRIPT</b>	13%	17%	10%	13%	6%	13%	10%	8%	9%	20%	22%
The story is close to me-speaks to me-similar to my reality-relatable	5%	5%	2%	7%	2%	5%	3%	2%	1%	13%	11%
The script-the story (general mention)	4%	10%	5%			6%	2%	2%	5%	4%	1%
The script is of good-well made	2%		2%	4%	3%	2%	0%	0%	1%	2%	7%
<b>GENRE</b>	8%	9%	12%	6%	4%	12%	1%	11%	9%	11%	6%
I like the comedies-humoristic movies	4%	6%	7%	1%	3%	7%		5%	1%	5%	3%
Old movies-Classic movies	1%	1%	1%	2%		1%	0%	2%	4%	1%	0%
Critical-controversial movies-documentaries	1%	0%	2%	0%	1%	3%	0%	1%		1%	0%
I like the independent-indie-alternative movies	1%		1%	0%	1%	0%		1%	0%	2%	2%
Historic movies	1%	1%	1%	1%				1%	2%	0%	
<b>TECHNICAL ASPECTS</b>	5%	3%	12%	3%	8%	7%	6%	0%	5%	3%	6%
I like the sets-the scenography-location-atmosphere-photography	3%	2%	9%	2%	3%	6%	5%	0%	2%	1%	3%
Good producers-good realization of the movie	1%	1%	2%	1%	3%		1%		2%		1%
Low budget	1%	0%	1%	1%	1%		0%		1%	1%	2%
I don't know	15%	11%	14%	23%	22%	13%	16%	18%	11%	6%	16%

Figure 65: Spontaneous reasons for liking National Films (EU10 Countries)

When asked what they disliked about domestic productions film viewers mainly criticised cast ('actors'), stories ('scenario', 'boring'), quality ('low budget', 'poor quality', 'poor special effects'), quantity ('too few' domestic films) and offensiveness ('vulgarity', 'profanity', 'language').<sup>65</sup> Interestingly, respondents spontaneously cited both 'low-budget' and 'expensive' as reasons for not liking National films. This may reflect the feeling that 'money does not show through the screen', i.e. that domestic productions 'look cheap' despite, at least in the viewers' view, adequate budgets.

Since most viewers are aware of public support for National films this might suggest that some viewers are not convinced that they are getting good value for money.



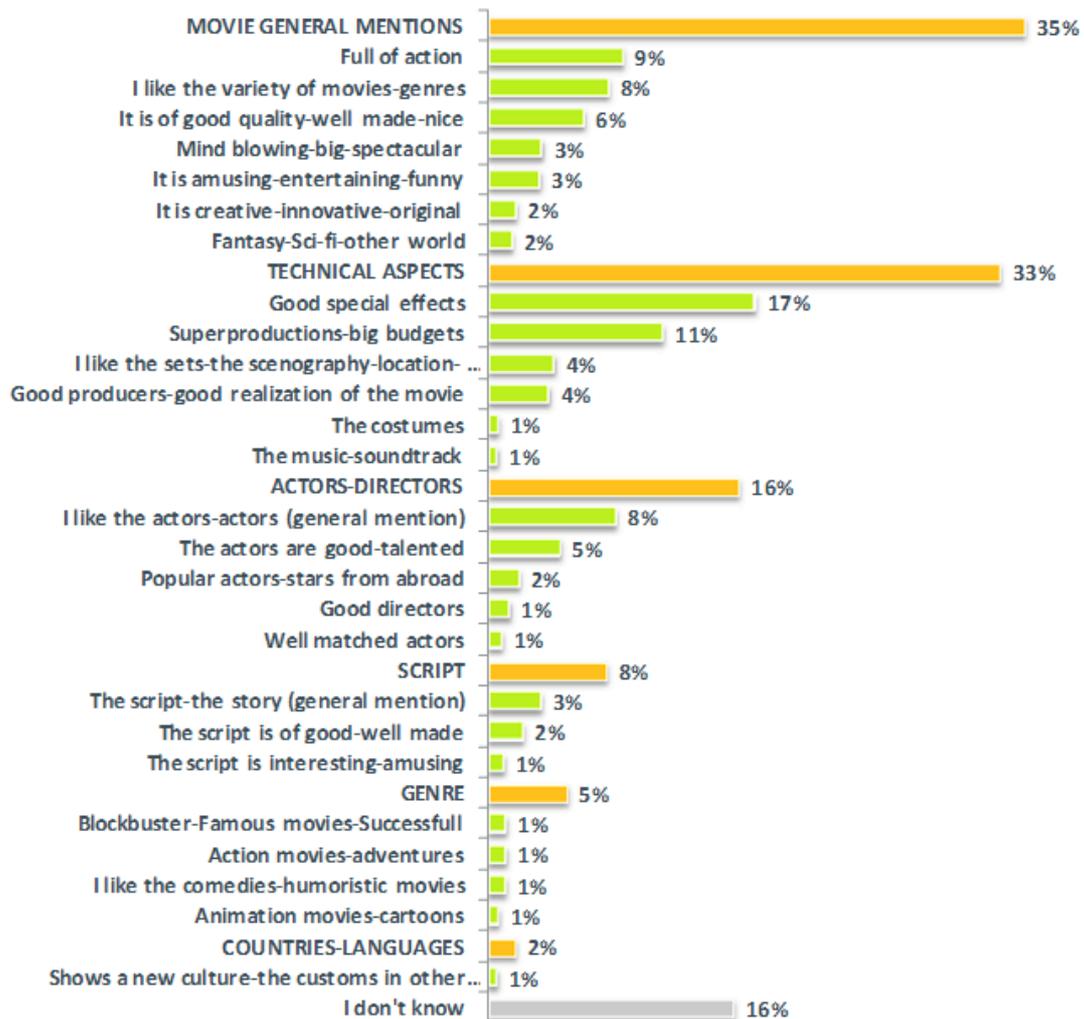
Figure 66: Spontaneous reasons for disliking National Films (EU10 Countries)

<sup>65</sup> Q401b: "What do you dislike about your National cinema?" Open question.

#### 4.6.2. Opinions on US Film

**Film viewers like US films primarily because of the production values and narrative dynamics.**<sup>66</sup> 17% cited 'special effects', 11% 'super productions' and 'big budgets', 9% 'full of action', 8% gave actor -related reasons, 5% spoke of actors being 'talented' and 2% said they featured 'popular actors' or 'stars', 6% 'good quality', 4% 'set, scenography' or 'good production-directing', 3% 'mind blowing', 'big', 'spectacular'.

US movies and domestic productions from European countries are considered just as 'innovative' (2% each) and just as 'funny and entertaining' (3% each).



<sup>66</sup> Q401c: "What do you like about US cinema?" Open question.

	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
<b>MOVIE GENERAL MENTIONS</b>	35%	34%	38%	44%	33%	29%	31%	30%	33%	43%	34%
Full of action	9%	4%	10%	11%	11%	7%	9%	14%	8%	7%	6%
I like the variety of movies-genres	8%	16%	6%	6%	5%	5%	6%	4%	9%	15%	6%
It is of good quality-well made-nice	6%	4%	3%	14%	6%	4%	7%		5%	10%	9%
Mind blowing-big-spectacular	3%	1%	8%	5%	4%	6%	1%		1%	4%	5%
It is amusing-entertaining-funny	3%	5%	4%	6%	3%	2%	2%	1%	0%	3%	5%
It is creative-innovative-original	2%	2%	3%	0%	2%	3%	0%	0%	2%	3%	1%
Fantasy-Sci-fi-other world	2%	0%	4%	0%	1%	3%	0%	1%	1%	2%	2%
<b>TECHNICAL ASPECTS</b>	33%	36%	41%	26%	22%	36%	34%	41%	20%	41%	35%
Good special effects	17%	17%	18%	12%	10%	22%	26%	22%	11%	19%	16%
Superproductions-big budgets	11%	8%	17%	11%	7%	6%	5%	17%	3%	20%	20%
I like the sets-the scenography-location-atmosphere-photography	4%	7%	9%	3%	2%	8%	3%	3%	2%	2%	3%
Good producers-good realization of the movie	4%	8%	4%	5%	4%	4%	1%	3%	3%	3%	4%
The costumes	1%	1%	0%	0%	0%	1%	2%	1%			0%
The music-soundtrack	1%	0%	2%	1%	0%	1%		1%	0%	0%	0%
<b>ACTORS-DIRECTORS</b>	16%	21%	20%	13%	17%	14%	24%	16%	17%	10%	12%
I like the actors-actors (general mention)	8%	11%	14%	3%	10%	8%	14%	6%	11%	4%	3%
The actors are good-talented	5%	7%	3%	7%	5%	3%	7%	4%	0%	4%	4%
Popular actors-stars from abroad	2%	1%	1%	2%	2%	1%	3%	2%	1%	2%	4%
Good directors	1%	2%		0%	1%	2%	1%	1%	4%	3%	1%
Well matched actors	1%	1%		0%				5%	2%		1%
<b>SCRIPT</b>	8%	11%	5%	6%	5%	9%	12%	6%	11%	8%	5%
The script-the story (general mention)	3%	5%	3%			6%	6%	2%	7%	3%	1%
The script is of good-well made	2%	3%	1%	5%	4%	0%	2%	1%	0%	3%	3%
The script is interesting-amusing	1%	1%	0%	0%	0%	2%	3%	1%	0%	0%	0%
<b>GENRE</b>	5%	4%	7%	5%	5%	3%	2%	4%	4%	5%	13%
Blockbuster-Famous movies-Successfull	1%	1%		1%	1%	0%			0%	0%	8%
Action movies-adventures	1%	0%	3%	1%	2%	1%	0%	1%		1%	1%
I like the comedies-humorous movies	1%	1%	2%	1%	1%	1%	1%	1%	2%	1%	1%
Animation movies-cartoons	1%	1%	1%	1%	0%	1%	0%	0%		1%	1%
<b>COUNTRIES-LANGUAGES</b>	2%	1%	1%	5%	2%	1%	1%	3%	2%	0%	1%
Shows a new culture-the customs in other countries-it's about culture	1%	0%	0%	2%	0%	1%	0%	1%	1%		0%
I don't know	16%	12%	13%	22%	26%	14%	16%	19%	14%	5%	18%

Figure 67: Spontaneous reasons for liking US Films (EU10 Countries)

When asked about what they disliked about US productions, film viewers primarily mentioned their 'violence'.<sup>67</sup> They also cited a combination of reasons related to blockbuster stereotypes such as 'too commercial', 'predictability', 'special effects', 'exaggeration', 'propaganda' and 'patriotism', 'stereotypes' and 'superficiality'. Some viewers also cited language ('English', 'American') as a key issue.

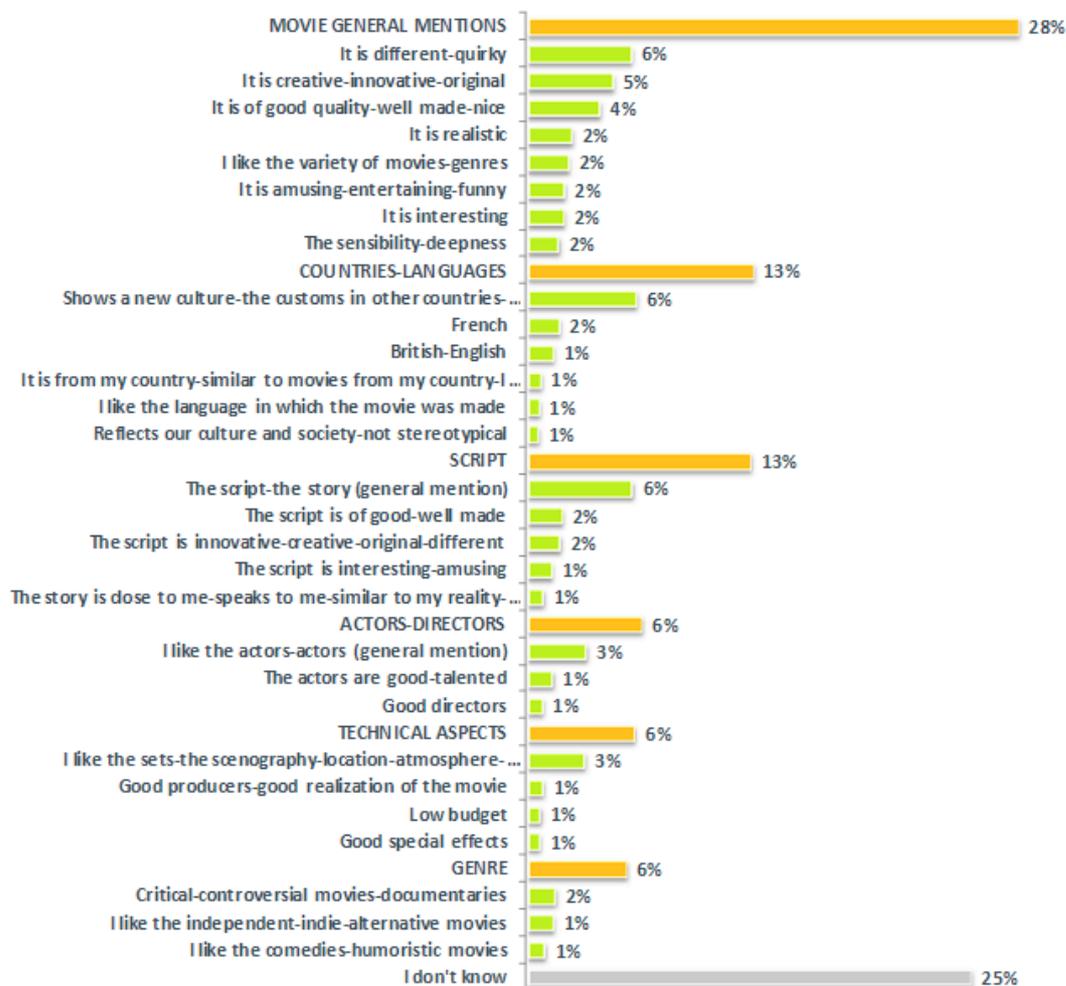


Figure 68: Spontaneous reasons for disliking US Films (E10 countries)

<sup>67</sup> Q401d: "What do you dislike about US cinema?" Open question.

### 4.6.3. Opinions on European Film

**Film viewers like European films primarily because of their originality** (6% think they are 'different' or 'quirky', 5% say they 'show new cultures' and 'customs in other countries', 5% mention 'creative, innovative, original', more than twice the 2% obtained by National and US films, 2% like 'the variety of movies and genres') **followed by the quality of content** (6% cite the 'scripts' and 'story', 4% the general 'quality', 2% say the scripts are 'original' and 'different').<sup>68</sup> Only 3% cite the 'actors', which is three times less than for National films (9%) and US films (8%), and production ('set, scenography, atmosphere'). Only 2% say the films are 'amusing, entertaining and funny', which is three times less than National films (6%) and slightly less than US films (3%). The proportion of respondents saying they "didn't know" was about 10 percentage points higher than for National or US films.



<sup>68</sup> Q401e: "What do you like about European cinema?" Open question.

	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
<b>MOVIE GENERAL MENTIONS</b>	28%	32%	23%	30%	25%	23%	27%	29%	19%	37%	34%
It is different-quirky	6%	2%	5%	8%	6%	3%	5%	4%	1%	11%	13%
It is creative-innovative-original	5%	3%	8%	2%	2%	5%	5%	4%	4%	7%	8%
It is of good quality-well made-nice	4%	7%	1%	8%	4%	4%	3%	0%	1%	8%	4%
It is realistic	2%	8%	1%	1%	1%	1%	2%	1%	3%	4%	1%
I like the variety of movies-genres	2%	4%	3%	0%	2%	1%	2%	4%	2%	3%	1%
It is amusing-entertaining-funny	2%	5%	2%	3%	3%	2%	1%	1%	0%	2%	2%
It is interesting	2%	1%	1%	2%	2%	1%	3%	2%	1%	2%	4%
The sensibility-deepness	2%	1%	1%	3%	1%	2%	5%	1%	0%	1%	2%
<b>COUNTRIES-LANGUAGES</b>	13%	10%	14%	13%	15%	16%	10%	16%	10%	11%	12%
Shows a new culture-the customs in other countries-it's about culture	6%	5%	7%	7%	4%	10%	5%	6%	4%	4%	9%
French	2%	1%	1%	1%	4%	2%	1%	2%	1%	3%	1%
British-English	1%	1%	3%	2%	2%	1%	1%	1%	0%	2%	0%
It is from my country-similar to movies from my country-I want to support the movie industry of my country-publize my country	1%	1%	0%			1%	2%	0%	2%	1%	
I like the language in which the movie was made	1%	1%	0%	1%	0%	0%	0%	1%	1%	1%	1%
Reflects our culture and society-not stereotypical	1%				3%	0%		0%	2%	0%	
<b>SCRIPT</b>	13%	19%	5%	11%	6%	10%	21%	13%	13%	18%	9%
The script-the story (general mention)	6%	10%	3%			7%	13%	7%	9%	8%	1%
The script is of good-well made	2%	3%	1%	4%	2%	1%	1%	1%	0%	3%	3%
The script is innovative-creative-original-different	2%	1%	1%	6%	0%	0%	1%		2%	3%	2%
The script is interesting-amusing	1%	1%	1%	1%	1%	1%	3%	2%		1%	3%
The story is close to me-speaks to me-similar to my reality-relatable	1%	1%	0%	1%	2%		1%	1%	1%	2%	
<b>ACTORS-DIRECTORS</b>	6%	9%	4%	2%	5%	4%	12%	9%	10%	8%	3%
I like the actors-actors (general mention)	3%	4%	2%	0%	3%	1%	10%	2%	6%	3%	1%
The actors are good-talented	1%	2%	1%	1%	1%	0%	2%	2%	1%	3%	1%
Good directors	1%	2%	1%	0%		2%	1%	1%	2%	1%	0%
<b>TECHNICAL ASPECTS</b>	6%	9%	7%	2%	3%	8%	8%	7%	8%	7%	3%
I like the sets-the scenography-location-atmosphere-photography	3%	4%	5%		2%	5%	3%	3%	4%	2%	3%
Good producers-good realization of the movie	1%	1%	1%	0%	1%		1%	1%	2%	1%	
Low budget	1%	1%	1%	0%	0%	1%	1%	0%	0%	1%	0%
Good special effects	1%	1%	0%	0%			2%	2%	1%	1%	
<b>GENRE</b>	6%	6%	4%	6%	7%	4%	3%	6%	6%	8%	6%
Critical-controversial movies-documentaries	2%	1%	1%	1%	2%	2%	0%	1%	1%	3%	4%
I like the independent-indie-alternative movies	1%	2%	1%	0%	2%	1%	1%	2%		3%	1%
I like the comedies-humorous movies	1%	3%	0%	0%	1%	0%	1%	1%	2%	1%	0%
I don't know	25%	17%	27%	37%	37%	23%	22%	24%	22%	12%	28%

Figure 69: Spontaneous reasons for liking European Films (EU10 Countries)

When asked about what they **disliked about European cinema**, film viewers **primarily pointed out a language issue** ('foreign language', 'subtitles'). They also criticized **stories** ('boring', 'slow', 'heavy'), **actors**, **production** ('poor quality', 'low budget') and deplored the low volume of European films available.<sup>69</sup>



Figure 70: Spontaneous reasons for disliking European Films (EU10 Countries)

<sup>69</sup> Q401f: "What do you dislike about European cinema?" Open question.

#### 4.6.4. More Views on European Film

**Film viewers recognise the quality, originality and diversity of European cinema but point out weaknesses in its promotion and distribution.**<sup>70</sup> They think that European films are 'less stereotypical than US films', 'feature diverse and complex characters', 'original and thought-provoking', 'deal with dark characters and issues', are 'slow-paced and intimate' and 'feel close to their world and reality'. But most of them also find that European films 'are not well promoted in their area', 'are not sufficiently available on screens in their area', 'are too focused on social topics' and 'don't feature clear, easy to follow plots'.

Key opinions regarding European films are listed as follows:

- 77% of film viewers think **European films 'feature diverse and complex characters'**.
- 73% think they **'are original and thought-provoking'**.
- 72% think they **'are less stereotypical than US films'**: 28% 'strongly agree' and 44% 'somewhat agree'. 34% of viewers in the UK, which is the most open market for US productions, 'strongly agree' with this statement.

The rest of the options received an intermediate level of agreement (50-70%). For example:

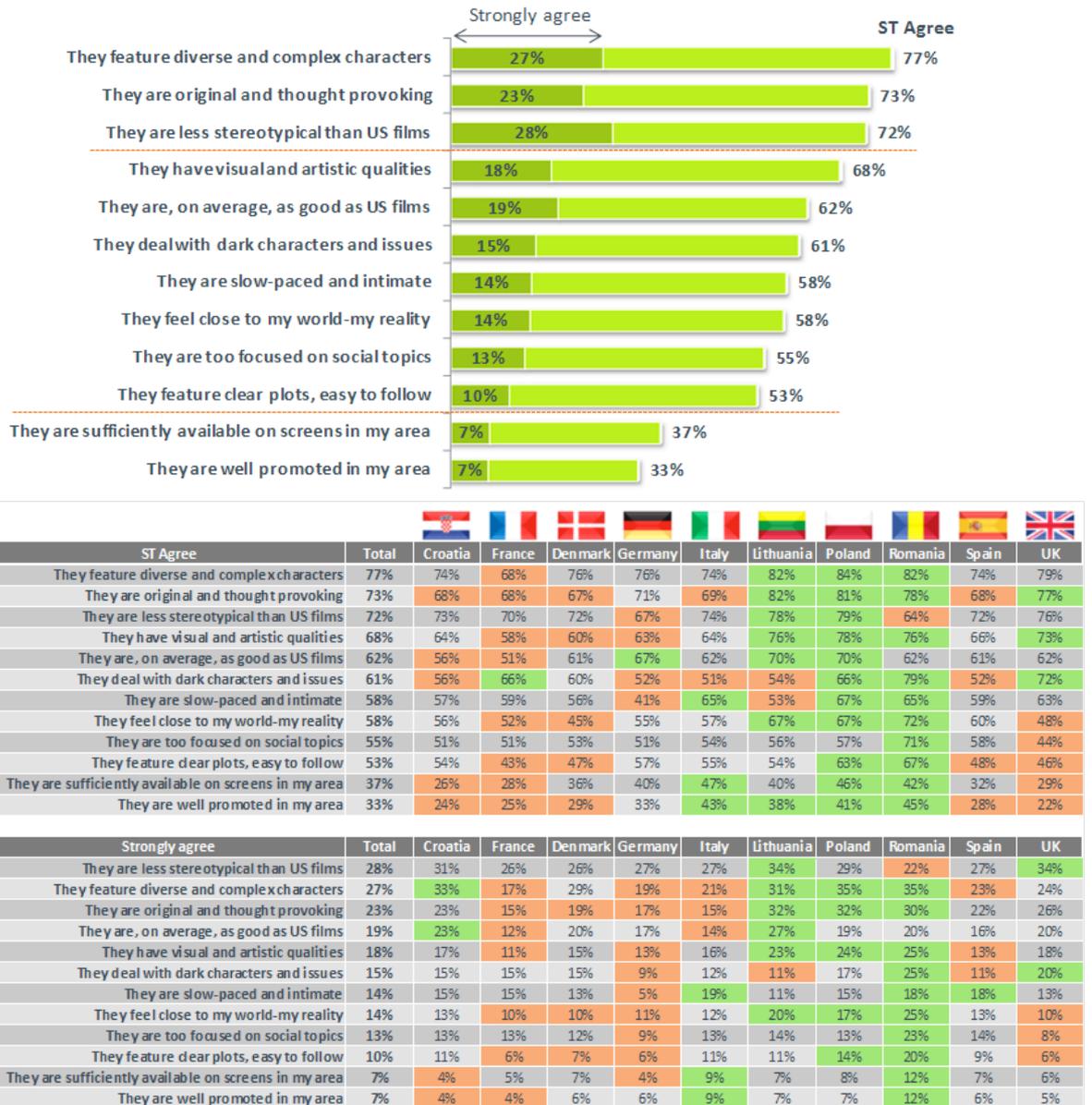
- 33% think they 'are well promoted in their area'.
- 37% think they 'are sufficiently available on screens in their area'.
- 55% think they 'are too focused on social topics'.
- 53% think they 'feature clear plots and are easy to follow'.

**There are only limited differences between the countries when it comes to views about European films.** France stands out in agreeing that European films deal with dark characters and issues (66% vs. 58% on average) and disagreeing that they feature clear plots (only 47% agree) and are as good as US films (only 51% agree). Germans, on the other hand, do not agree so much that European films deal with dark characters and issues (only 52% agree) or that they are slow-paced and intimate (only 41% agree). British respondents do not agree that European films are close to their reality (only 48% agree) and strongly agree that they are slow-paced and intimate (63% agree) and deal with dark characters and issues (72% agree). Eastern European respondents, from Romania, Lithuania and Poland, are more likely to feel that European films are close to their reality, with plots easy to follow.

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<sup>70</sup> Q402: "Do you agree with the following statements regarding European films (films from a European country other than yours)?" Multiple answer to 12 items incl. "they feature diverse and complex characters", "they are original and thought-provoking", "they feel close to my world/my reality", "they have visual and artistic qualities", etc. (strongly agree, somewhat agree, somewhat disagree or "strongly disagree").

Men and women have very similar opinions although **women acknowledge the diversity, complexity and originality of European film more than men**. So do the young adults 16-34 as compared to the 35-50s and children. As for distribution and promotion of European films, film viewers are more likely to disagree that European films are well promoted and sufficiently available in their area when they are in their 30s and 40s.



**Figure 71: Agreement with key assertions regarding European film (EU10 Countries)**

#### 4.7. Top Films by Category: Assisted List

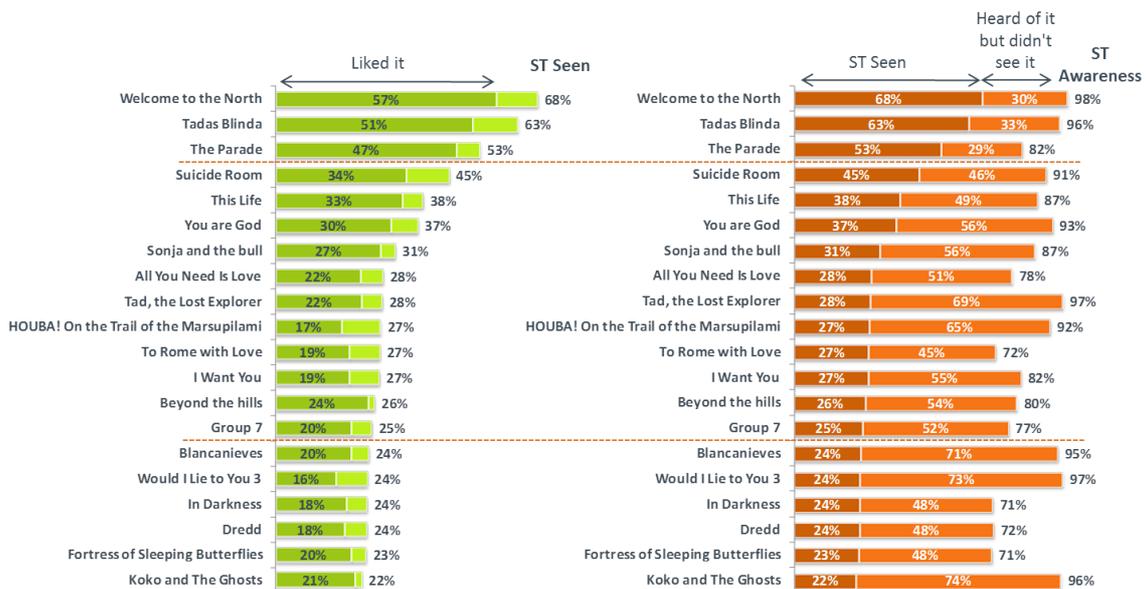
Respondents were offered a list of films released in most European countries, and asked if they knew each film, if they had seen it and if they had liked it<sup>71</sup>.

The film list was designed to include films of all possible genres and types, balancing box office hits with art-house movies and critically acclaimed films, to try and cover all possible film preferences.

The Audience Survey collected **awareness, viewing and enjoyment on a list of 104 films**<sup>72</sup>:

- 20 European films (10 'recent' from 2011-2012 and 10 'old' from 2006-2007).
- 6 recent US studio films (all from 2011-2012).
- 60 recent national films (all from 2011-2012, 6 per country).
- 30 children's films (a specific list for children 4-9 including 14 recent European films, 8 recent US studio films and 8 older European films).

Starting with National films, next Figure shows data on the most seen films.



**Figure 72: Most seen recent domestic (National) films from Assisted List in home country (EU10 Countries)**

<sup>71</sup> Q205: Which of the following films have you heard of, seen or liked? Options for answer were: "I heard of it but did not see it", "I saw it and liked it" and "I saw it but didn't like it"

<sup>72</sup> Annex 3 includes the complete list of films (9.3.1) and some more methodological information about the database.

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**The recent National films proffered to respondents were typically seen by 10-25% of film viewers** in their respective domestic markets. They **had very high awareness, with at least 70% of respondents identifying the key titles.**

The relationship between awareness and viewing, however, was not direct: below the top five, only about one in every three people aware of the film had actually watched it, with one third of proposed titles being unknown to more than 50% of the population.

It would seem that, with some very significant exceptions, **the majority of National films, while achieving high awareness, were not attractive to mainstream audiences in their domestic market.**

The biggest domestic audience successes include *Welcome to the North* and *To Rome with Love* in Italy (68% and 27% of film viewers saw them respectively), *Houba* and *Would I Lie to You 3* in France (27% and 24%), *Dredd* in the UK (24%), *Tad the Lost Explorer* and *I Want You* in Spain (28% and 27%), *Woman in Love* and *Turkish for Beginners* in Germany (21% and 19%), *Suicide Room* and *You Are God* in Poland (45% and 37%), *This Life* and *All You Need is Love* in Denmark (38% and 28%), *The Parade* and *Sonja and the Bull* in Croatia (53% and 22%), *Tadas Blinda* and *Fortress of Sleeping Butterflies* in Lithuania (63% and 23%), and *Beyond the Hills* and *Of Snails and Men* in Romania (26% and 20%).

Of these 19 films – which represent the most successful National films across the ten countries – a staggering 9 titles (47%) come from one genre: comedy. The rest are made up of 4 contemporary dramas, 2 action-adventure films, 2 family films and 2 historical dramas/biopics.

### 4.7.1. Top Recent European Films

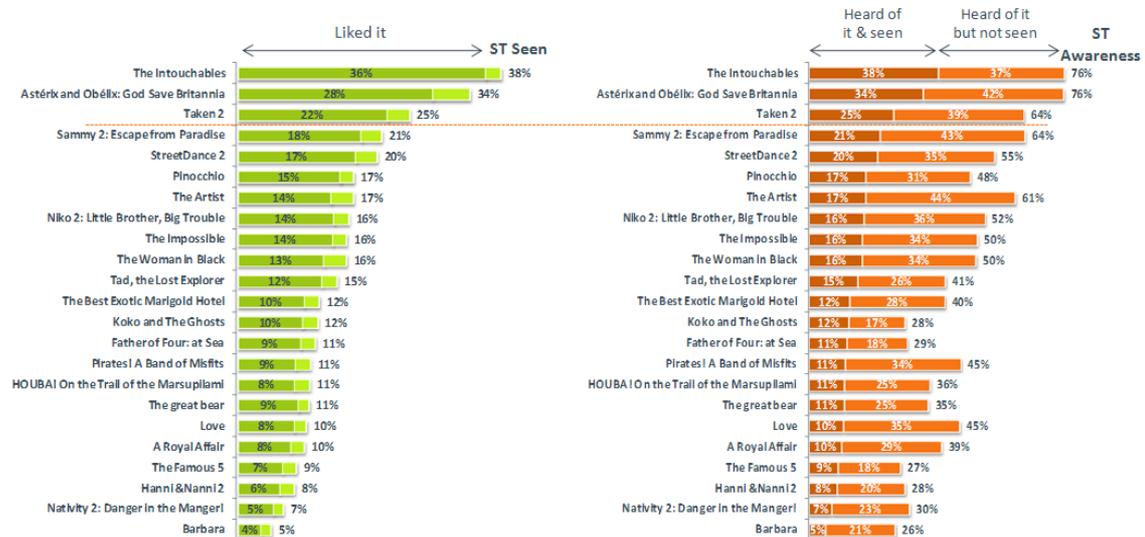


Figure 73: Most seen recent European films from assisted list (EU10 Countries)

European films had lower awareness.

**Recent European films proposed to respondents were typically seen by 10-15% of film viewers.** The biggest audience successes included *Intouchables* (38% of film viewers saw it, and up to 69% from France), *Asterix and Obelix: God Save Britannia* (34% of film viewers saw it, and up to 54% from Croatia), *Taken 2* (25% of film viewers saw it, and up to 37% from Croatia), *Sammy 2 Escape from Paradise* (21% of film viewers saw it,, and up to 38% from Poland) and *Streetdance 2* (20% of film viewers saw it, and up to 46% from Lithuania).

**European films had lower awareness, but a higher relative awareness than National films. In other words the gap between awareness and viewing was less -- or to put it more simply, film viewers were more likely to know about the National films but less likely to view them.**

The five most-seen European films were: the comedy-drama *Intouchables* and four European franchises (three of them family entertainment, including one animated European film, and one action film). Two top movies were in French, two in English and one was an animation.

As both charts show, in general, **awareness and viewing tend to have a positive correlation.** The greater the awareness, the more likely the film is to have been seen. However, there are outliers, like *The Artist*. Four movies that had higher awareness relative to viewing: *The Artist*, *Pirates! A band of Misfits*, *Amour* and *A Royal Affair*. These four movies were all nominated for prestigious international awards, with *The Artist* winning the Oscar for Best Picture and *Amour* winning the Palme d’Or at Cannes as well as the Oscar for Best Foreign Picture. The awards buzz certainly helps increase the general awareness of these European movies.

Three movies have lower awareness than what would be inferred from the viewing: *Pinocchio*, *Koko and the Ghosts* and *Father of Four: at Sea*. These three films were not released in all 10 countries. This suggests these films were locally popular with limited distribution and marketing, i.e. not distributed or marketed on key territories. *Koko and the Ghosts* and *Father of Four* are well-produced and successful family films from Croatia and Norway respectively. *Pinocchio* is an Italian/Belgian/French co-production. Had these films the potential to reach wider audiences?

#### 4.7.2. Top Recent US Films

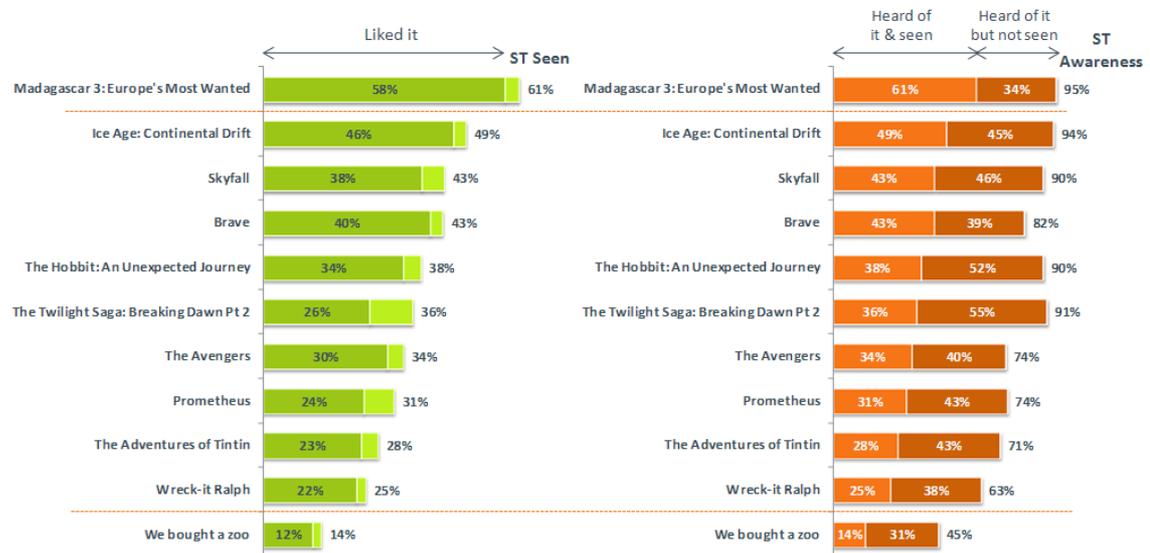


Figure 74: Most seen recent US films from assisted list (EU10 Countries)

Recent US films tested in the survey were typically seen by 30-50% of the film viewers from each country, and had extremely high awareness (big franchises reached 90% of respondents). The biggest audience successes included *Madagascar 3* (61% of film viewers saw it, and up to 86% from Lithuania), *Ice Age Continental Drift* (49% of film viewers saw it, and up to 70% from Lithuania), *Brave* (43% of film viewers saw it, and up to 58% from Spain and UK) and *Skyfall* (43% of film viewers saw it, and up to 62% from UK).

The difference in both enjoyment and awareness was about 20 percentage points between the top European film, *Intouchables*, and the top US film, *Madagascar*. Moreover the US film had a more positive relationship between awareness and viewing: the US film had been seen by about two-thirds of the people aware of it, while, in the case of *Intouchables*, it was just under half. Enjoyment rates were similar: 58/61 for *Madagascar* and 36/38 for *Intouchables*. 95% of the film viewers who saw these films enjoyed them.

### 4.7.3. Top Older European Films

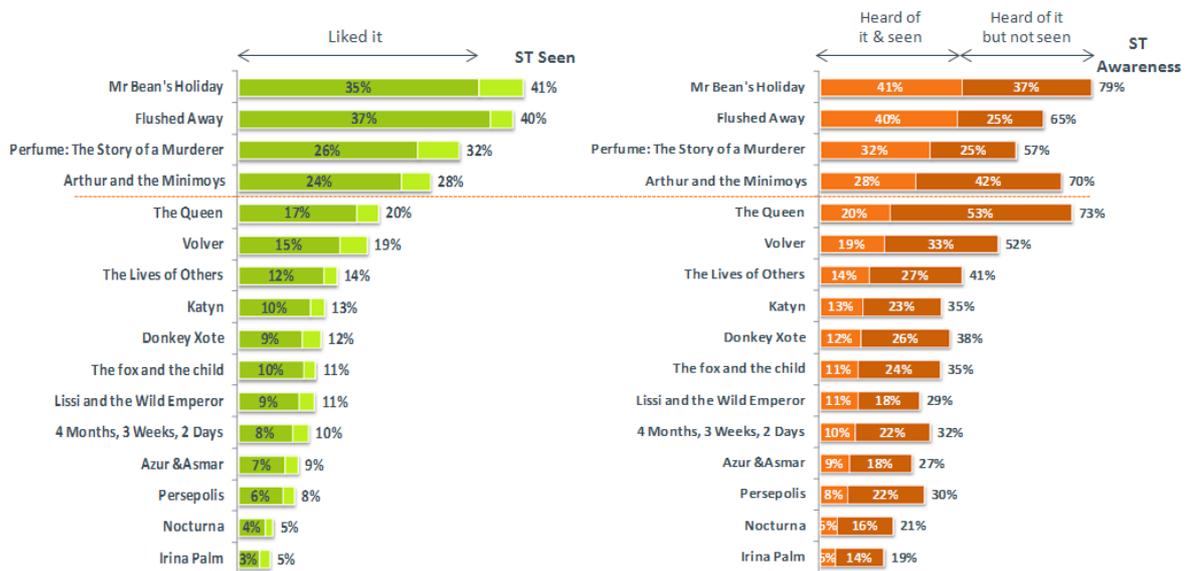


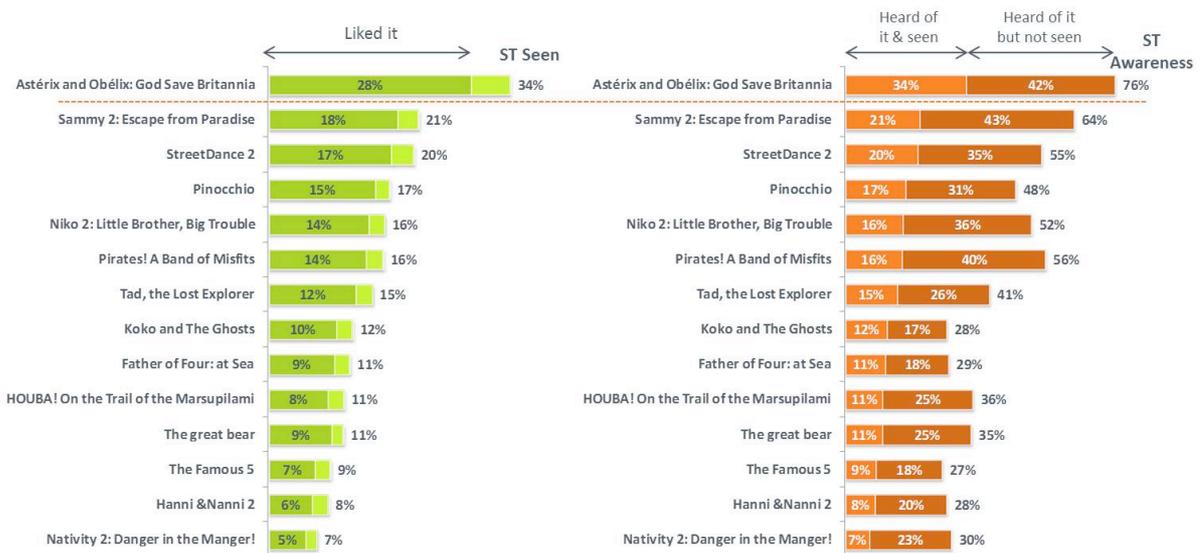
Figure 75: Most seen old European films from assisted list (EU10 Countries)

Some of the European films from 5 years ago have built a larger European audience, notably *Mr Bean's Holiday* (41% of film viewers have seen it), *Flushed Away* (40%), *Perfume* (32%), *Arthur and the Minimoys* (28%) and *The Queen* (20%). Yet, despite having been released several years ago, a large proportion of respondents say they have 'never heard' of them, (typically in the range of 40-70%).

The effect of awards in raising the awareness of European films is also visible in the older films list: *The Queen*, *Volver*, and *The Lives of Others* have increased visibility and all were nominated for, or awarded, Oscars.

Thus, US films in general secure greater awareness than European films: among the recent US films proffered to respondents, only a small number were unknown to some Europeans (*The Avengers* and *Prometheus* were unknown to 26%), whereas some of the European films had very low awareness even after 5 years. In fact, the most popular European film only managed to reach the awareness and viewing levels of the top five recent American films after 5 years.

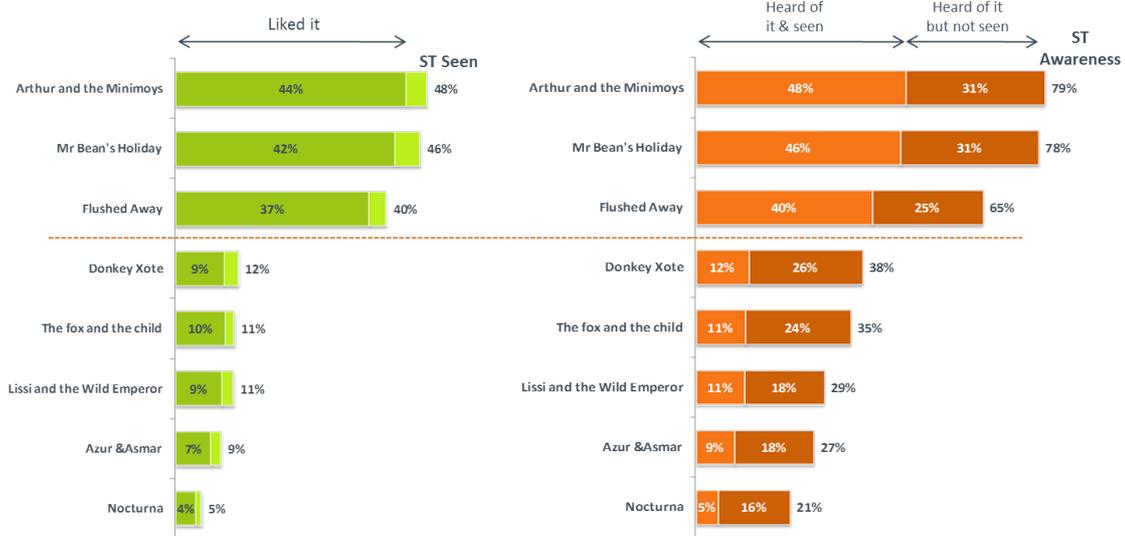
#### 4.7.4. Top Recent Children Films



**Figure 76: Most seen recent European films from assisted list among Children (EU10 countries). Children includes only 4-9 years old.**

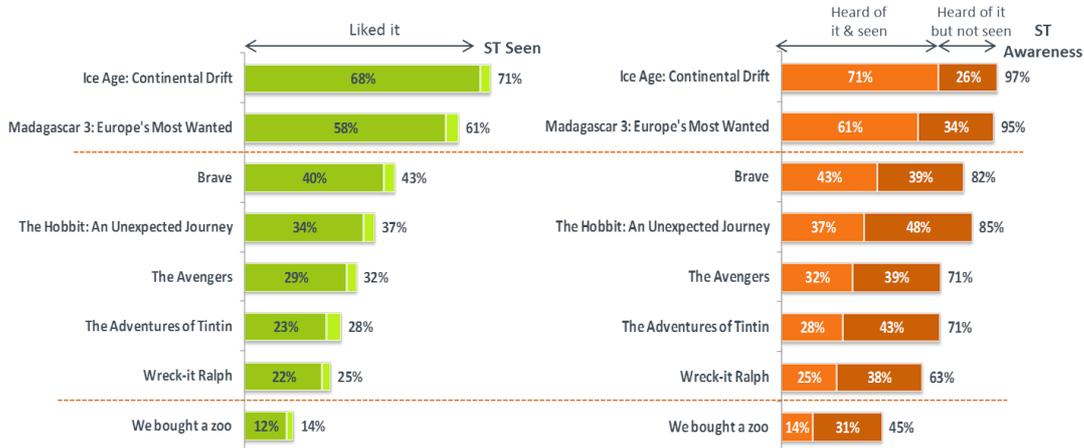
**Recent European films proffered to children have been seen by 10-20% of respondents in each country.** The biggest successes included *Asterix and Obelix: God Save Britannia* (34% of respondents saw it), *Sammy 2: Escape from Paradise* (21%) and *StreetDance 2* (20%). The titles with lower rankings or scores were live-action movies, popular in their home markets but with limited circulation elsewhere: *The Famous 5* (9%), *Hanni & Nanni 2* (8%) and *Nativity 2: Danger in the Manger!* (7%).

This may indicate a difference in the ability to travel: the franchises at the top of the table are animations (*Sammy*, *Niko*, *Tad*, *Pirates*), while the franchises lower down are usually live-action, which requires more careful dubbing, subtitling and marketing. Animation, it could be argued, has greater universality than live-action.



**Figure 77: Most seen European films from 5 years ago from the assisted list among Children (EU10 Countries) Children includes only 4-9 years old.**

**The top older European films were seen by over 40% of children.** However, when looking at the list of older European films, the only films that had an awareness of more than 50% and viewing over 40% were films with higher budgets and extensive promotion: *Arthur and the Minimoys* (48% viewed it), *Mr. Bean's Holiday* (46%) and *Flushed Away* (40%).

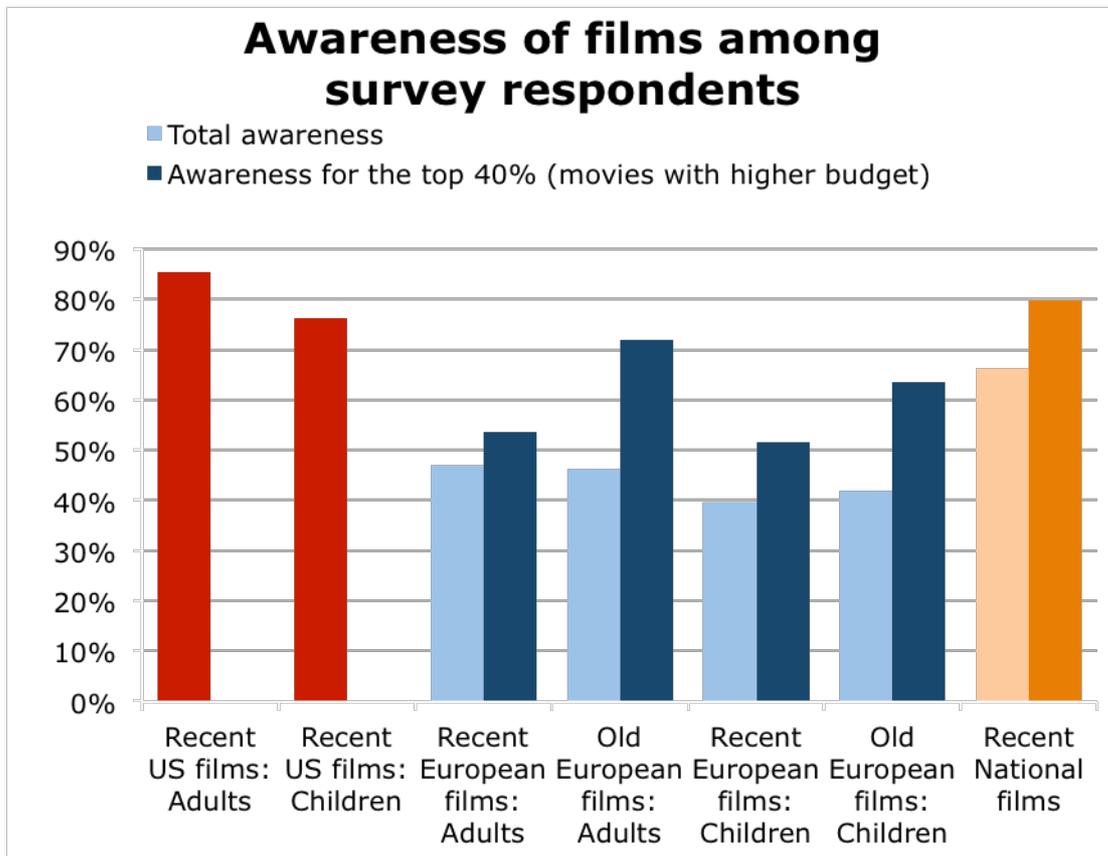


**Figure 78: Consolidated most seen recent American films from assisted list among Children (EU10 Countries) Children includes only 4-9 years old.**

**But recent American films were seen by more European children,** especially franchises like *Ice Age 5* or *Madagascar 3* (seen by 71% and 61% of them, respectively) as against 48% for *Arthur* and 46% for *Mr. Bean*.

#### 4.7.5. Comparing Awareness, Viewing and Enjoyment

When comparing the awareness among respondents of films in our survey in all categories, two results stood out:



**Figure 79: Awareness of films by category among respondents, answering positively to “Have you heard about this film?” For European (blue) and National (orange) films the darker bar represents the 40% with higher budgets.<sup>73</sup>**

As above, US films get higher awareness than any other category (between 75% and 85% of respondents know about them). National films come next in awareness (slightly less than 70%) while European films get between 40% and 50% awareness, with no distinction between old and recent releases. But **when only movies on higher budgets (i.e. more comparable to US blockbusters) are selected, awareness increases.**

This graph thus provides two positive insights:

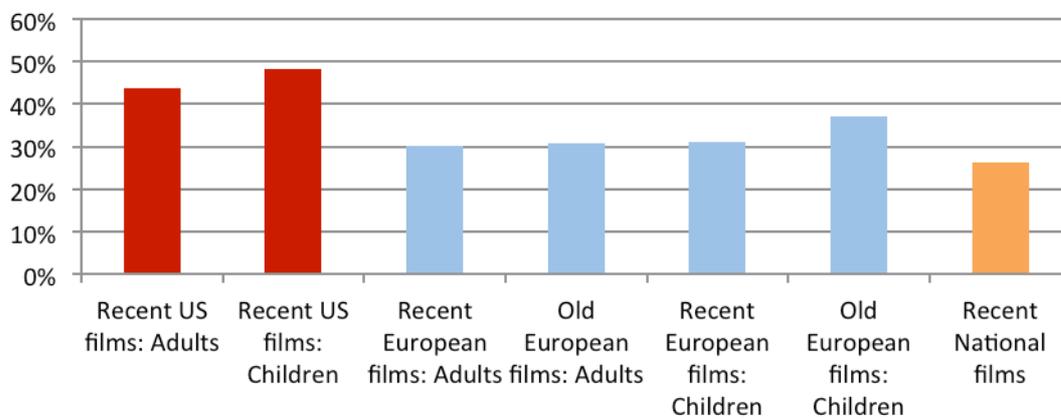
- **American movies have higher awareness than any other category. But, when talking about high budget movies of any origin, awareness of European and US films is comparable.**

<sup>73</sup> The assessment of film budgets was based partly on firm data, partly on uncorroborated data and partly on informed judgement.

- **Awareness of European films grows over the 5 years following release, especially if they are higher budget movies.** This probably suggests that many respondents do not watch European movies while they are in the cinema. Most of the general public hears about them or watches them later, on TV or DVD or other platforms.

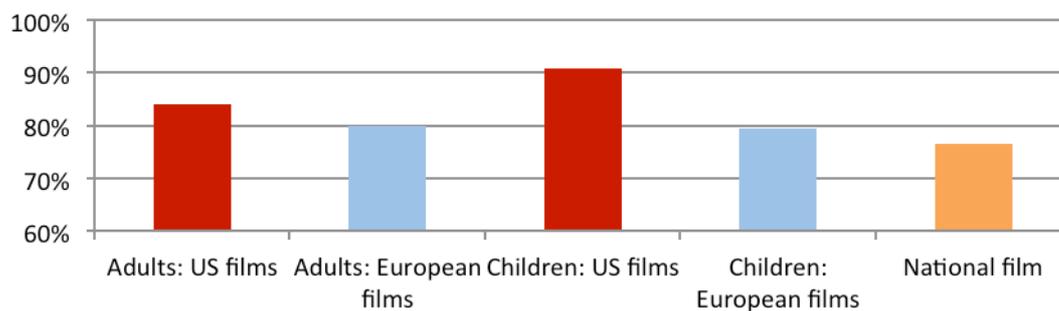
However there remains a differential between Viewing and Satisfaction (“Liked it”) for European as against American films.

### Viewing



**Figure 80: Viewing of the selected movies in the survey, based on responses to “Have you seen this movie?” by category**

### Satisfaction



**Figure 81: Satisfaction with selected movies in the survey, based on responses to “Did you like this movie?” by category**

Figure 10 shows that **both adults and children seem to enjoy American films more than European films. National films are the least enjoyable to respondents**, although differences between European and National films are very small.

	<b>Awareness</b>	<b>Viewing</b>
<b>Budget</b>	<b>Strong</b>	<b>Strong</b>
<b># countries where it's released</b>	<b>Strong</b>	<b>Strong</b>
<b>% of screens over the first weekend</b>	<b>Weak</b>	<b>Weak</b>
<b># Prizes</b>	<b>None</b>	<b>None</b>
<b># Festivals where the movie is present</b>	<b>Negative, weak</b>	<b>Negative, weak</b>

**Figure 82: Correlations between several characteristics of movies and awareness/viewing they generate in the public**

The previous table summarises this Part by showing the mathematical correlation between some of the factors explored in this section. There is a strong correlation between the budget of the movie and the level of awareness. The same correlation is found with the number of countries where the movie is released. That is, the “bigger” the movie is in terms of budget, the more aware people across Europe are, and the more people watch it.

The percentage of screens when released is a weaker indicator of the awareness of the movie.

The number of prizes had no actual correlation with the general awareness of the movie, and the festival presence had a weak negative correlation (suggesting that movies with a high festival presence may fall into a specialist niche where the average viewer is concerned).<sup>74</sup>

<sup>74</sup> However the most prominent awards, such as the Palm d’Or at Cannes, and the Oscars, clearly do have an impact on mainstream awareness, as noted at 4.7.1 above in relation to *Amour*. Other festivals may have a strong local impact.

#### 4.8. Top Films by Respondent Category: the Spontaneous List

For the “spontaneous” list respondents were asked to select three films from each category – US, European and National<sup>75</sup>. They were unprompted, using their own choices of what they had seen and liked. This list provided the opportunity for a more subjective, personal choice, more likely to tell us about films that viewers *valued* as against films they simply had seen and liked. In this way it was hoped we might understand what is distinctive about European tastes and preferences, and perhaps where there might be a deficit in what is currently available.

The following figures show the results of this “spontaneous” list<sup>76</sup>.

Croatia	France	Denmark	Germany	Italy
The Parade 10%	Skyfall 8%	The Intouchables 18%	The Intouchables 12%	The Intouchables 12%
The Intouchables 9%	The Angels' Share 3%	Millenium saga 6%	Skyfall 6%	The King's Speech 5%
Amélie 5%	The Skin I Live In 2%	Skyfall 4%	Harry Potter saga 2%	Harry Potter saga 5%
Lithuania	Poland	Romania	Spain	UK
Taxi saga 5%	The Intouchables 7%	Love 9%	The Intouchables 15%	Millenium saga 5%
Head-On 5%	Love 3%	Life Is Beautiful 5%	Love 7%	Love 5%
Amélie 5%	Life Is Beautiful 3%	In the House 5%	Skyfall 5%	The Intouchables 4%

**Figure 83: Top 3 preferred recent European films cited spontaneously by adults (EU10 Countries)**

Croatia	France	Denmark	Germany	Italy
Django Unchained 11%	Django Unchained 20%	The Hobbit: An Unexpected Journey 9%	Django Unchained 7%	Django Unchained 7%
The Hobbit: An Unexpected Journey 8%	The Hobbit: An Unexpected Journey 8%	Die Hard saga 7%	The Hobbit: An Unexpected Journey 7%	Argo 6%
Argo 6%	Argo 5%	Django Unchained 5%	Die Hard saga 5%	The Hobbit: An Unexpected Journey 6%
Lithuania	Poland	Romania	Spain	UK
Life of Pi 4%	The Hobbit: An Unexpected Journey 8%	Django Unchained 6%	Django Unchained 12%	Argo 6%
The Expendables saga 4%	Inception 6%	Titanic 6%	Argo 10%	Django Unchained 6%
The Hobbit: An Unexpected Journey 3%	Avatar 5%	Fast & Furious saga 5%	The Hobbit: An Unexpected Journey 10%	The Avengers 6%

**Figure 84: Top 3 preferred recent US films cited spontaneously by adults (EU10 Countries)**

When comparing the two tables above, showing most cited European films and most cited American films, a salient finding emerges:

- American films cited are all fairly recent (except from the odd references to *Titanic* (Romania), *The Die Hard* saga (Denmark) and *Fast & Furious* saga (Romania)).

<sup>75</sup> Q204: Please give us 3 National, 3 other European and 3 US recent film titles you enjoyed and explain what you liked in each of them.

<sup>76</sup> The whole list of films cited spontaneously can be found in Annex 5 (section 11 of the report), split by country, respondent’s age and consumer profile.

- European films were on average much older: films like *Amélie* and *Life is Beautiful*, that are over a decade old, received two mentions each.

Thus most respondents chose a fairly recent American film they had liked, but they had to look back over quite some time to find interesting European films.

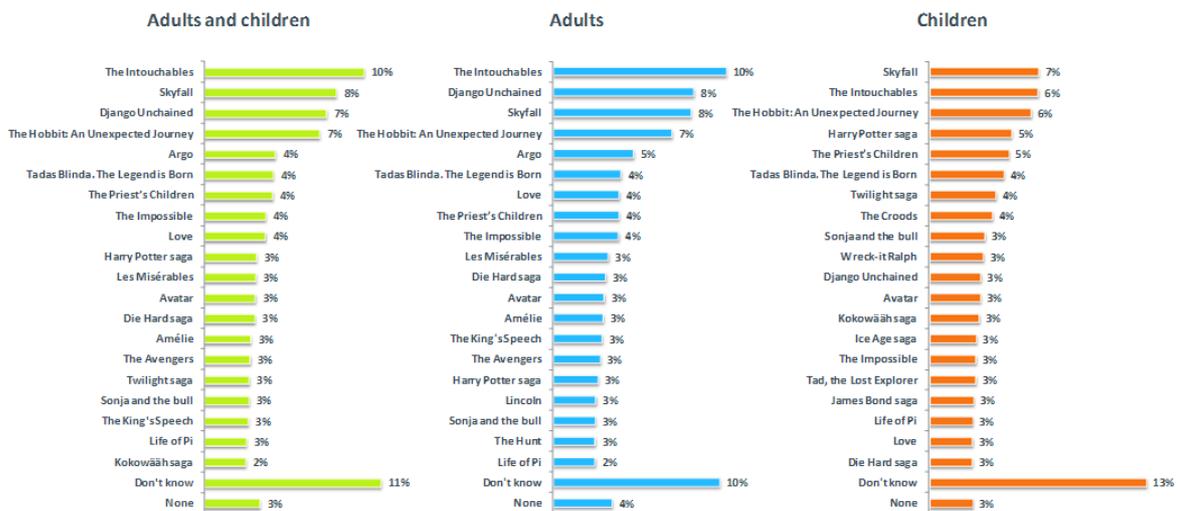
The selection of preferred US films is also significant:

- *Django Unchained* was top in 6 out the EU 10.
- *The Hobbit* appears in 8 out of 10 country Top 3 lists
- *Argo* appears in 5 Top 3 lists.

The following figure shows a consolidation of the preferred recent films cited by European viewers. All choices (National, European and US) have been consolidated.



**Figure 85: Consolidated preferred recent films cited spontaneously by European viewers (EU10 Countries)**



**Figure 86: Consolidated top 3 preferred recent films cited spontaneously, all origins (EU10 Countries). Children includes only 4-9 years old.**

The key findings from the Spontaneous list can be summarised as follows:

- French comedy drama *Intouchables* appears in 7 of the 10 Top 3 lists and tops the consolidated list.
- The Michael Haneke movie *Amour* (Love) appears in both lists.
- *Skyfall*, the latest James Bond film, appears in both lists while *The Millenium Saga* appears in two of the Country lists.<sup>77</sup>
- *Django Unchained* (top in 6 out the EU 10), *The Hobbit* and *Argo* perform very well.

The title that ended up most cited overall was *Intouchables*, a French language film, a comedy-drama that was positive in message and fast moving in narrative pace. Its exceptional performance justifies further study.<sup>78</sup>

The next positions were taken by *Skyfall* – an American action film with European cast from a British story franchise, *Django Unchained*, the first *Hobbit* film, (part of a franchise based on the work of a British author) and *Argo* (the winner of last year's Academy Awards).

Between positions 6 and 20, many European films were found: like *Amélie*, *The King's Speech* and *Amour*.

<sup>77</sup> The *Millenium Saga*, based on the books of Swedish writer Stieg Larsson and originally shot in Swedish, is now being shot in English in Hollywood, directed by David Fincher.

<sup>78</sup> Annex 6 provides an evaluation of *Intouchables* using a proprietary methodology developed by Attentional Limited called the Attention System™.

Some national hits were also found in the table: *The Impossible* (a Spanish-made English language film about a Spanish family caught in a tsunami), *The Priest's Children* (a Croatian-Serbian comedy), *Tadas Blinda: The legend is born* (a Lithuanian hit movie about a popular figure), the German family saga *Kokowääh* and the Croatian film *Sonja and the Bull*.

These national hits were all recent films, released either in 2011 or 2012, with four of these five films having relatively low production budgets (under 6M€). This suggests that National films may be a little more disposable than their more expensive European and American counterparts, with older national films not lasting in the memory of viewers. There is no equivalent of *Avatar* (US) or *Amélie* (European) in the selection of National films on the list.

However, the spontaneous list tells us that mainstream European taste is not bland or predictable. It admires positive films around themes that resonate (*Intouchables*), high production values, quality production based on European originals (*The Hobbit*, *The Millenium Saga*), auteurs with vision and a distinctive style (*Amour*, *Django Unchained*), while its preferred strain of action/adventure (*Skyfall*), is epitomised by James Bond.

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## 5. Looking Ahead....

This Study has been commissioned in the hope that its findings will help European films to "travel". The European film industry, as has often been said, is "fragmented". But, a Europe in which few films travel is, in a sense, a Europe without a story.

### 5.1. Discussion

It is now clear that the computer is the most widely-used device for watching films. It is not the most frequently used, but it is the most widely-used. Given the rate of technology change, in both devices and access to bandwidth, it is highly likely that the trend towards using mobile or portable devices to watch films will continue. It will get both more pleasurable to watch on devices like laptops and the content will be easier to access.

This is connected with another key finding. Over 60% of respondents acknowledge that they use free downloads or free streaming to access content. The primary reason given is cost: respondents say they cannot afford to pay for all the films they wish to see. The second reason they give is that the films they want to watch are simply not available legally to them.

This report does not attempt to determine what proportion of the free downloading and streaming is "piracy", i.e. the unauthorised use of content which is an infringement of intellectual property rights. But there is a clear need for services that deliver the right content at a price that is attractive to viewers and incentivises the use of legal options.

The issue of availability does not apply just to online services like free streaming and downloading. The availability of European films on DVD and other home video devices is also important. The team working on this Study found it difficult to get copies of the films in the Study database. A recent Study by the Audiovisual Observatory has confirmed that the availability of European films on video is a problem.<sup>79</sup> However, it may be the case that countries that have not had good access to DVD's in the past may "skip" what is now old technology. If so this increases the urgency of legal and affordable online offerings.<sup>80</sup>

A further finding is that the industry may be out-of-step with the way viewers see the role of the cinema. In general, the industry still sees the cinema – the "theatrical window" – as the right way to release a film. A "video only" release is taken as a sign that a film was not regarded as good enough to justify a cinematic release. This theatrical release is often protected from "competition" from other windows by an

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<sup>79</sup> Due for release shortly at time of writing.

<sup>80</sup> Mr Chris Elkins of MUSO commented: "We note that in the Central/Eastern Europe demographics, a much lower percentage of those surveyed indicate they own a DVD/Blue Ray player, which is creating more demand on online/VOD service offerings, which are likely to be less well developed and therefore encouraging piracy in these regions. During a spot-check study last year ....we noted a very high proportion of users engaging via P2P (Peer-to-Peer) from these regions, and when conducting the same analysis after the DVD release in each country, noticed almost no change proportionally, even though the DVD/Blue Ray was readily available."

interval of time before they can be exploited: the pattern of “time-based release”, known as “windowing”, varies from country to country and is sometimes a legal requirement.

This does not seem to accord with how viewers see things nowadays. A visit to the cinema is “special”. In many cases it is not considered appropriate for all sorts of films: the distinctive power of cinema is derived from collective recreation, big-screen entertainment and thrills. Not every film, it would seem, justifies it: some films really have to be seen in the cinema while others do not.

Moreover, viewers say that they often just “don’t have the time” for cinema.

Big strategic questions hover over the issue of release patterns. Is simultaneous release complementary or competitive? Does it increase awareness and viewing overall or does online take away from cinema? And are some types of films simply more suited to cinematic release than others? Might they do better if not constrained by current “windowing” conventions? There are a few companies currently releasing films both in the cinemas and online. This enables case studies. Where there is a simultaneous release, how is the response distributed between internet and film? Does it vary by film type? These questions need to be explored further. The findings of the Study suggest that different types of film will need different solutions.

A key part of the Study has been to look at film choices. When choosing a film, the main criteria are genre and story, and the most powerful marketing tools were trailers. Trailers seem to be key for viewers. They are the marketing tool most likely to be used in making a decision. Producers and distributors should be aware of this so that they can direct their efforts into making trailers that meet these criteria.

The features of trailers that count most are emphasized by respondents: they must tell viewers what the film is about, they must be well made, and, depending on the genres, full of action or funny. Where trailers are concerned, viewers emphasize the “cinematic” features of films – those features which most viewers look for are those that emphasize the core attraction of cinematic entertainment.

80% of the sample said they watch trailers on YouTube and other video sharing sites. They are thus a key element in film choices. Film-makers and producers know trailers are important, but they may not be fully aware of the level of importance. They may, for example, not be using all the techniques available to build an online community around a trailer such as subscriber lists, enquiry forms, etc. An effective trailer nowadays has to be informative and revealing, but also create hunger for more. Ideally, trailers should be designed so that they are sequentially shared on Facebook and Twitter by fans, making more people aware of the movie.

Social media are now an essential part of the “marketing mix”. The two basic social media models, one represented by Twitter and the other by Facebook, are quite different. Companies should be encouraged to build a presence on both kinds of social networks as early as possible, well ahead of release, to drive people’s attention to the film.

Facebook is primarily a closed network of “friends”. As we have seen, a recommendation by a friend is a powerful driver and its most likely outcome is, once again, to seek out a trailer. Film “pages” are also available on Facebook, but the huge impact of Facebook as a way of circulating information within a network of “friends” is its most important and novel feature.

Twitter and others like it, on the other hand, are open and anyone can “follow” an account. Stars and performers attract the most followers. This means that the “talk” can be analysed either informally or more thoroughly by specialist agencies and can provide very useful information on attitudes towards a film. These specialist firms can monitor the content, volume and quality of “tweets”.

Both systems generate some basic statistics that are available to anyone, e.g. the number of “Likes” on Facebook, and the number of “followers” and “retweets” on Twitter.

European films could thus benefit from the smart use of social media. A small part of survey respondents follow films through the production stage, and talk about them. It is important to know if this group influences others. If the people who research films early are clear influencers, they should be targeted first, since word of mouth is one of the key criteria when choosing films.

Reaching those who might influence others was one of the objectives behind the Study’s segmentation of the European film audience, which aimed to find out not only what sorts of viewers might be “messengers” but also what sorts of messages would get positive responses from different parts of the audience.

As far as we are aware, no one else has seen and researched the European film audience as a single population. Treating it in this way has enabled the segmentation of that audience into groups and profiles that can be seen as targets for pan-European marketing if the right messages, respecting national differences, can be found. The Study gives the profiles names like ‘Media indifferent’ and ‘Film selectives’, while also analysing audience preferences on more conventional parameters like age and gender.

All this should be considered a preliminary exercise. Smaller samples of these groups need to be recruited and monitored, both to test the viability of the classifications and to enrich the understanding of each group.

Some respondents said they would value more information online, namely a database of European films. This would be an expensive project: it would be good to know more in order to determine whether this database would reach new viewers – or merely those who are already using databases mentioned in this Part.

The level of support for Film Education is impressive. It is already making a contribution to building a European film culture. However it is unevenly spread: some Member States are more supportive than others. A comprehensive review of European film education is needed to identify the best and most successful schemes and apply them across the European Union. It would be good to know more about its impact on actual viewing behaviour. We need to examine further whether those who have taken part in media education actually watch more European films.

Finally, the Study asked viewers about the films they liked and used their answers to generate statistics about the differences, as viewers perceived them, between the films viewers saw from their own countries (National), the films they saw from other European countries (European) and US films.

A large number of National films were well known to respondents but the correlation between awareness and viewing is weaker for National films than for the rest. That suggests a lack of fit between the majority of National films and their domestic

audience. To what extent is this related to content and to what extent is it related to the way they are distributed and marketed?

It was also seen that a high proportion of the most successful National films were comedies. Comedy is not, in general, the genre that is most likely to “travel”. The Study’s initial analysis of European films found that European films that travel are most likely to be animations, family or adventure films. Much humour is culturally-based, and thrives on local customs or issues that may not resonate elsewhere.

One key characteristic of films that travel seems to be a budget that is relatively high for the National film category. Thus prizes and festivals seem not to drive viewing of successful European films so much as a budget that affords a certain level of quality and, subsequently, promotion.

The large number of National films can be seen as a development pool for European films. Rather like the numerous independent films produced in a big market like the US, only a few of which make it into mainstream circuits, National films can be seen as the pool from which European successes may emerge.

It can also be seen that successful European films have a different and slower life-cycle than US films, with an extended life on secondary platforms. Most viewers cited recent US films they had liked, but had to go several years back to find European films they enjoyed.

The Study finds that a successful European film is likely to have been a success in its local market before being exported to other European countries where it will, of course, have lower familiarity than at home. It therefore must have other strengths that will help it to resonate with audiences elsewhere. *Intouchables* and *The King’s Speech* were both about individuals battling against disability. They starred good, well-known actors in their own countries. They had strong stylistic features: the dance sequence from *Intouchables* has had almost 1,000,000 views on YouTube.

Local success, along with inherent potential, is thus a platform that should alert distributors and sales agents and enable a rapid roll-out in other markets. It is in the interest of the European film industries to identify these potential “travellers” and move them quickly and efficiently into other European markets.

The implication from a European perspective is that there are plenty of national films to compete with in the low budget arena, and some that are serving their local viewers relatively well. The area where it appears European cinema is more likely to prosper and travel is on budgets above 7M€.

There is a clear correlation between awareness and the viewing of films. This means that any way in which awareness can be increased is important and that all ways of achieving awareness should be evaluated. Cases in which there is a divergence between awareness and viewing should be investigated. Were *Koko and the Ghosts* and *Family of Four At Sea* missed opportunities? They showed high viewing relatively to awareness. Could these family films have travelled more widely?

To study European films that “travel” case studies should be built that examine all key aspects of both the content, marketing profile, production budget and audience performance of each film. This should be sustained over a period of time so that patterns of change and improvement can be monitored. The aspects reviewed should

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include not only distribution and budget but some structured analysis of content and production values such as the Study has used.<sup>81</sup>

Most European films receive public subsidy. However the European films that do best cost, on average, more than 7m€ which may put them beyond the reach of most subsidy systems? Using a series of case studies, the producers of relevant films could be interviewed to find out what measures, fiscal or regulatory, would incentivise more investment in European films on budgets over 7m€.

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<sup>81</sup> A more detailed analysis of the possible reasons for the success of *Intouchables* can be found in Annex 6.

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## 5.2. Issues for European Films

This Study has raised many issues for European films. In this last section they are concentrated under three headings to provide a focus for onward discussion.

### 5.2.1. Availability

The issue here is a fundamental one: is the film that viewers want to watch available on the medium of their choice at the time they want to watch it? The Study identifies the three major current platforms for viewing films – cinema, home video, pay and free TV – and one fast emerging, VOD, and likely to keep on growing.

The key question is: How can the legal availability of European films be increased -- on all platforms?

Not only does lack of legal availability limit access to European films but it is also one of the key important reasons given for free downloading or streaming. The Study found that nearly 60% of respondents admit to using free downloading or streaming. Some of this may be free films streamed on YouTube and legal catch-up services. However a significant proportion of this content is "piracy". Piracy is lost revenue. Addressing piracy needs a multilateral approach. So this can be seen as an opportunity to develop new business models and to monetise the interest in films.

For a start, films are more attractive to platforms if they are available in the languages of their audiences. The Study finds that language is very important. One series of key findings reported in this Study relates to the lack of availability of particular types of films, both in general and in specific languages. 62% of film viewers feel the volume of foreign language films dubbed and subtitled in their own languages or in another language they speak (primarily English) is too limited. Increased support for subtitling (dubbing) could be a first step.

On VOD in particular there is the extra capacity to offer many more films of all kinds in various languages. But VOD is not currently the platform where most viewing now takes place. Solutions need to embrace all platforms. Legal VOD services, in particular, need protection from piracy.

The cinema will remain an important marketing and launch platform for many films. But the Study findings suggest that the cinema is not always the place where people want to see a film and that they do not like films being restricted to cinemas or held back from other media. The cinema offers an enhanced experience, which is recognised by audiences. But the Study suggests the need for more reflection about synergies between the different release platforms – the ability to promote the right films to audiences and to give them the opportunity to watch a film when and where they want whether that is in a cinema, on home video, on Pay TV or online. How might this be carried forward?

Are current "windowing" practices too rigid? Most current arrangements, some reinforced by local legislation, favour theatrical releases first, and hold films back from other platforms which therefore do not benefit from launch-phase publicity.<sup>82</sup> Historically, phased release and differential pricing has been key to maximising film

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<sup>82</sup> Examples may be found in Annex 1 (section 7.5 of the report)

revenues: the price of a film declines as it gets older and moves from the cinema into a domestic environment. Some version of this will doubtless survive for certain films. For other films however perhaps it is time for a thorough review of the current conventions? Could it increase the potential of local comedies to travel well if there is a more flexible releasing framework? For genres that offer a weaker “cinematic” experience, may it be best skipping cinemas? Europe needs to discuss whether there are release patterns enabling better circulation of European content with potential. Perhaps collaboration and data sharing with telecom companies, online platforms and social media could develop useful insights into how film viewing is evolving and how viewer expectations – developing alongside new consumer technology - can be better monetised to the mutual benefit of all platforms.

Revenues from DVD remain very important to film industries. But VOD services, online film services, are expanding fast and look set to largely replace physical home video over time. They will have an impact elsewhere too and may even displace some cable, satellite and broadcast services. Experiments with global releases on on-demand services like Netflix are already taking place. What is holding back the emergence of legal online services? How could the emergence of pan-European VOD platforms be encouraged?

The public interest may be in increasing availability but it is private players who build and manage the structures that deliver availability. Perhaps the biggest issue is therefore business models. What if the sums just do not “add up”? The current differential between prices online and prices in cinemas or even on DVD is significant. Moreover online services are only just taking off so revenue volumes are low. How can platform owners, producers, rights owners, exhibitors and distributors be encouraged to co-operate in the development of business models that make legal downloading and streaming more attractive to them? And, further, how can they be encouraged to “curate” and market significant volumes of European film content? What are the optimal price and payment structures for viewers?

The circulation of films from one country to another is enabled by distributors who are therefore key players in making a single European market for films a reality. But the European film market is, as we have said, fragmented. Except for studio films, the distribution of films within Europe is mainly on a country-by-country basis: nearly every country has its own distributors working within local regulations and conventions. The US studios practice *European* marketing and distribution. How can this imbalance be addressed? Would it be useful to encourage producers/rights owners to explore multi-territory licensing which could increase availability? Could efficient and co-ordinated European releasing strategies be useful, even possible? This is not to say that all European films would benefit from a simultaneous release or that specific marketing strategies for specific markets are not sometimes justified. But efficient distribution which reduces duplication has the potential to increase availability, both for mainstream and niche audiences. A significant proportion of respondents said that the films they wanted to see took too long to reach their area. They resorted to piracy to view them. If pan-European releasing was more common for European films, it could help consolidate the European audience and reduce piracy.

What legal steps can be taken to reinforce copyright law?

And finally what has the audience to say to the industry? What are the features and incentives which would motivate viewers to try legal downloading for example? Research is needed into optimal pricing – what would viewers find “reasonable”? Marketing and sales ideas need to be tested for acceptability and attractiveness. Pre-

roll advertisements, different price categories reflecting qualities or types of film, “early bird” prices, free trial periods (watch 20 minutes for free and then start charging) or reward-schemes for loyal European film viewers are only a few of the ideas that could be tested. Would it be in the public interest for public resources to be allocated to this exploration?

It seems that piracy becomes ingrained: once established it is hard to eradicate. The longer people have been watching films for free, the harder it is to persuade them to pay.

### **5.2.2. Visibility**

Awareness and viewing are correlated. People need to know about films in order to consider watching them. A film you would like to see could be showing in your area but you do not know about it. How can European films be made easier to find?

The Study tells us how most people find out about films. Most people hear about new films just before they are released. Films on TV rely on good promotion and publicity as well as reputation and favourable scheduling. Films watched on VOD rely more heavily on effective search capabilities.

Promotion is expensive, especially on mainstream media like newspapers and TV. How could more expenditure on publicity, or better scheduling for European films be incentivised?

Are there other more specific initiatives that could make a real difference? Would a freely-available database of European films with links to film websites and trailers to facilitate online searching make European films more discoverable? Such a database could be partly funded by allowing advertising on the site.

Other experiments could be encouraged. For example, a European Preview Platform for both professionals and the public could be created where distributors put films for a limited ‘trial’ period to test pan-European audience reaction, increase film visibility. (They could be removed from the platform when they reached a certain viewing threshold with notices about where they were subsequently available).

The Study found that the most popular way to research a film was to view a trailer on a video site like YouTube or Vimeo. Given the importance of trailers and of social media in the internet environment, training programmes could be commissioned to increase the quality of trailers and build skills in the management of social media.

Education is one way to raise awareness and interest in films with small to mid-sized budgets and place them within the cultures of each country. A pan-European film education platform for example, with multi-language education material related to key European films, along with encouraging the use of European films within language courses, could help promote film knowledge. Training educators could also be a pre-requisite for this policy. Multiple approaches and research into their results could be conducted to find out which approach works best or is most consistent with the aim to increasing the curiosity about European films. Selected approaches might then qualify for enhanced European funding for further research and development.

Pan-European awareness campaigns to bring European films into popular media could be encouraged. Television is a very important way of talking to the mainstream viewer

and may be underused: if advertising is too expensive, more effort on PR to generate news stories and appearances on popular media could be justified. Social media offer scope for a new kind of opinion leader who attracts “followers” and can influence them. Such opinion leaders could be carefully identified, monitored and targeted. By successful targeting the cost-effectiveness of promotional campaigns could be significantly increased.

Distributors often run different campaigns using different materials in each country. As above, promotion and publicity are expensive. If there was a way of making them more efficient, i.e. increasing their reach by joining forces, that could be a key strategy for European films.

### **5.2.3. Understanding Audiences**

One potential response to the issues of availability and visibility is simply to say: “Make good films and people will want to see them”. That of course is only a partial truth...

This is the first Study that takes the European film audience as a whole and attempts to understand it. The Study tells us clearly that people make careful choices and take care to ensure that the film they are about to watch is going to provide the pleasures they are looking for.

The authors hope that the Study offers new insights into European film audiences and into the preferences of different groups. It proposes new ways of investigating that audience. For example, segmenting the film audience into groups is a novel approach and one technique that could become part of a long term strategy for understanding and monitoring the European film audience. Others, of course, will decide whether these techniques and others like them are useful in the long-term.

Segmentation tells us that the European audience is not a homogeneous mass. Different audiences want different pleasures and watch movies for different reasons. Indeed, the same people want different pleasures at different times.

Specific approaches could now also be developed for different profiles such as the Movie addicts or the Movie selectives who are the core European film viewers along with the other profiles. The Study suggests that Movie indifferent might respond only to conventional advertising, while, for Movie addicts, social media “buzz” could be a powerful motivator. The success or failure of marketing strategies based on these models can be tested with case studies and the results carefully observed. Smaller samples of these groups could be recruited and monitored, both to test the viability of the classifications and to enrich the understanding of each group.

Another key research technique used in this Study was a statistical comparison between Viewing and Awareness. That is because this technique can identify both films where there was a relatively high level of awareness but relatively low viewing and the inverse: films with a high level of viewing relative to awareness. Perhaps films in the latter category have an unexplored potential to travel into other markets because relatively few people knew about them but among those that did they were widely viewed. Three movies with high viewing but lower awareness were *Pinocchio*, *Koko and the Ghosts* and *Father of Four: at Sea*. Had these films the potential to reach wider audiences?

Such techniques also remind us that audiences choose their films carefully. For instance, it is clear that the audience cares about clarity and good storytelling. Indeed, where European films are concerned, viewers see room for improvement in storytelling. They point to too much emphasis on social issues.

European films that 'travel' offer the opportunity for case studies: for these are the films that have been enjoyed by audiences in many countries. Key aspects of chosen films, -- the content, marketing and distribution profile, production budget and audience performance -- could be carefully examined in a structured way. One of the key projects of the Study was to correlate key characteristics of films with patterns of audience behaviour. For example, the Study identified a relationship between viewing and film budgets. For example, certain demographic groups and certain profiles are more likely to choose films on higher budgets. From this work the Study identified a possible deficit in European family and adventure films on budgets over €8m. But that merely raises a further question. What was it that drove the performance of successful films in that budget category? Marketing spend? Production values? Key story elements?

The study analyses a certain moment between March and April 2013. This raises yet another question: To what extent could it be useful to the European film industry to have continuous and regular data at its disposal and what data would be most needed and most effective?

### **5.3. Next Steps**

This is a long report and only a first step towards understanding European audiences. The issues identified in the section above are only some of the issues the report raises and all of them will need to be explored further. Some of that exploration can be done by visiting the many parts and annexes of the report, a report which comprises this Study's attempt to profile the current state of film viewing across Europe. Further exploration will have to come from those who seek answers to the many questions the report raises.

## 6. Glossary

This section provides definitions for the key terms used in this report. It is organised in four parts: audiences, content, platform and marketing.

### 6.1. Audiences

This section reviews the key terms for film audience clusters:

- **RESPONDENT:** refers to the total population interviewed, representative of Europeans aged 4-50, literate and living in one of the following 10 European countries (Croatia, Denmark, France, Germany, Italy, Lithuania, Poland, Romania, Spain and the United Kingdom).
- **FILM VIEWER:** respondent who declares watching films at least sometimes (97% of respondents).
- **AGE GROUP:** respondents are split into the following groups: children (4-9 years old), teen (10-15 years old), young adult (16-25 and 26-35 years old) and adult (36-50 years old).
- **EDUCATION LEVEL:** includes primary education ("I did not go to school or left school before I was 16"), basic education ("I stopped school in my [reference exam for each country] year"), graduate ("I studied 1 to 3 years after the [reference exam for each country]") and post-graduate ("I studied 4 years or more after the [reference exam for each country]").
- **RELATIONSHIP TO FILM:** includes film fans (I love cinema and I am a cinema fan), film likers (I like some films very much although film is a secondary area of interest for me), film reluctants (I watch films because there are so many of them but I don't feel particularly attracted to film) and film dislikers (I don't watch many films and I don't think this will change).
- **MOTIVATION TO WATCH FILM:** includes entertainment (to entertain myself and have fun), emotion (experience strong feelings and emotions), discovery (discover and learn about people and cultures) and socialising (spend some nice time with friends/family).
- **FILM FREE DOWNLOADER/STREAMER:** film viewer who declares streaming or downloading films for free (used as the main proxy to identify illegal film viewers: see Piracy).
- **FILM VIEWER USING SOCIAL NETWORKS:** film viewer who declares using social networks.
- **AUDIENCE PROFILES:** five pan European film audience portraits resulting from a behavioural and attitudinal segmentation (divided 'according to their knowledge of, attitude towards, use of or response to a product', that is, is based on the behaviour and opinions of the viewer).

In this survey around 100 criteria are taken into account resulting in five groups showing a relative homogeneity in their answers to behaviour and opinion issues. They are designated as **film addicts** (younger, more connected and heavy consumers), **film selectives** (older, active, educated premium consumers), **blockbuster lovers** (medium consumers with strong preference for blockbusters), **hit grazers** (younger, poorer women picking lighter films) and **film indifferentents** (younger and older men with low interest in films).

## 6.2. Content

This section reviews the key terms for film characteristics:

- **FILM GENRE:** film viewers were asked about 5 key genres (drama, comedy, animation, documentary, performance) and 19 sub-genres (action, adventure, fantasy, thriller, romance, horror, crime, sci-fi, musical, western, history, biography, war, science and nature, current affairs, teen comedy, social comedy, black comedy and parody).
- **FILM TYPE:** includes blockbusters (films with star cast, big budget, visual effects), other commercial films (films with famous cast members but made without big budgets or visual effects), indie films (independent or 'indie' films, typically made with smaller budgets) and genre films (films attractive only to very specific fan audiences: horror, experimental, etc.).
- **FILM ORIGIN:** film viewers were asked about National films (originated in the same country as the respondent), European films (from another European country), US films (from the USA, typically Hollywood-Studio) and other films (any other origin: South American, Indian, Chinese, etc.).

## 6.3. Platforms

This section reviews the key terms for media, platforms and devices:

- **MEDIA ACTIVITY:** includes radio (listening to the radio), reading (newspapers-magazines and books-novels), film (watching films), television (watching TV series and non-fiction TV: news, game shows, entertainment), music (listening to music), gaming (playing video games) and internet (surfing the internet excluding social networks).
- **SOCIAL NETWORK ACTIVITY:** includes discussing (discussing a film before watching it), contributing (rating a film or film elements, creating/sharing material related to the film), sharing (sharing promotional material with friends), planning (organizing film events with friends, fans and colleagues) and social viewing (watching a film together with friends online).
- **DEVICE:** includes standard TV set (standard TV, smart TV connected to the internet, small screen TV below 80 cm, large screen TV above 80 cm), home cinema (video projector and sound system), physical video player (VHS analog video, DVD digital video, Blu-Ray high-definition digital video), computer (desktop, laptop), game console (X-Box, PS3, Wii, etc.), smartphone (iPhone, Samsung Galaxy, etc.), tablet (iPad,

Samsung Galaxy Tab, etc.) and digital video recorder (DVR-DVR: digital-personal video recorder).

- **CINEMA (theatre/multiplex):** includes theatre (cinema with 1 to 3 screens) and multiplex (cinema with 4 screens or more).
- **ACCESS TO CINEMA:** availability of at least one cinema (theatre or multiplex) within less than 30 min of home.
- **TELEVISION (free/pay):** includes free TV (main free-to-air channels available for free) and pay TV (additional channels accessible with a subscription).
- **PHYSICAL VIDEO:** includes VHS (videotapes either rented or purchased), DVD (physical discs either rented or purchased) and Blu-Ray discs (high-definition physical discs either rented or purchased).
- **VIDEO ON DEMAND:** includes subscription VOD (services based on a monthly fee to access a selection of films) and pay per view VOD (services offering access to wide catalogue with separate payments for each film).
- **CINEMA SERVICE:** includes cinema discount card (owning a card that allows paying for cinema tickets cheaper), cinema unlimited card (owning a card that allows visits to the cinema any time).
- **VIDEO SERVICE:** includes video rental chain membership (being a member of a video store and renting films there) and VOD film subscription (subscribing to a VOD channel with a film catalogue to freely choose from).
- **TRIPLE PLAY SERVICE:** includes high-speed internet access, television and telephone over a single broadband access.
- **PIRACY (free download/streaming):** suggested by a yes answer to 'do you download/stream films online for free?' and through frequency of free downloads (MPEG 4, DivX, etc. stored on PC, local drive, home network or CD-ROMs) and free streaming (live film played from a free website, without downloading/storing any file on PC).

#### 6.4. Marketing

This section reviews the key terms for film information sources, choice, innovation and literacy:

- **FILM ONLINE INFORMATION SOURCES:** includes film websites (visiting specific film websites per each film), specialized websites (IMDB, Allociné, etc.), film blogs (fan, film critics, etc.), traditional social networks (Facebook, Twitter), specialised social networks (Film Affinity, Cinemur, etc.) and online trailers (Youtube, etc.).
- **FILM INFORMATION CHANNELS FOR CINEMA:** includes word of mouth from friends and family, joint decision while going to the cinema in a group, film reviews or articles (in newspapers and magazines,

online, in cinema magazines, on TV), studio interviews of actors/director in TV newscasts, user ratings/reviews and comments online, film extracts and interviews available online, advertising (theatre, television, outdoor, print media, social network), recommendation of friends through social networks, campaigns through social networks to build a buzz before release (shooting diary, previews, pre-trailers, snippets...) and selection at film festivals (e.g. Cannes, Berlin, etc.).

- **FILM INFORMATION CHANNELS FOR TELEVISION:** includes prior knowledge (film I have already heard about), film scheduling (broadcast time, duration), word of mouth from friends and family about the film, joint decision while watching TV in a group, film reviews or ratings in TV guides (print/online), user ratings/reviews and comments online, television advertising (trailers), social network advertising (e.g. Facebook pages and banners) and TV check-in by friends/relatives (e.g. GetGlue, etc.).
- **FILM INFORMATION CHANNELS FOR VOD:** includes prior knowledge (film I have already heard about), word of mouth from friends and family, joint decision while viewing VOD in a group, user ratings, votes and comments, film trailer (available on the interface), recommendation of friends through social networks, prominence on interface (titles promoted on homepages), freshness (titles added most recently to catalogues), popularity (most watched titles), exclusivity (title available nowhere else), editor's choice (titles recommended by the service), genre search (browsing titles for my favourite genres), and tailored recommendation (based on other films I have seen).
- **FILM EDUCATION-LITERACY:** includes watching or having watched in the past films as part of a course of study (at school, University or in adult education) and watching or having watched films in an after school film society (local or at your University).
- **FILM EDUCATION BENEFITS:** includes film interest (I watch films more often), film curiosity (I watch more diverse films), film culture (I have a stronger film knowledge: film history, etc.) and film understanding (I can assess film technical/artistic values better).
- **FILM MARKETING INNOVATION:** includes day-and-date (being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months), ultra-VOD (being able to watch films on Video on Demand services before they are released in cinemas), crowd-funding (being able to participate in the financing of films by spending a few euros on a film project I would like to support, before it starts shooting), crowd-ticketing (being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film), premium screening (having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party) and secret screening (having the opportunity to go to the cinema without knowing in advance which film will be shown to me).
- **FILM MARKETING INITIATIVES:** includes promotion (more promotion of European films on TV, more promotion of European cinema

online, more visibility for the European Film Awards ceremony, online database with complete and detailed information about European films, a European website offering news and reviews about European films, a free magazine on European films available in theatres), distribution (a transnational European cinema VOD platform, a European cinema channel on YouTube, a reward-discount scheme for European film viewers) and events (a week of European cinema in theatres, more festival events dedicated to European cinema in various countries).

## 7. Annex 1: The European Film Landscape

This part describes prominent characteristics of the current film landscape, reviewing top line data on the offer and demand for films in the EU. The first section utilises published data on income per platform, total annual releases and total annual box office in order to provide an overview of key film developments in EU Member States and in some other neighbouring countries.

Later, one of the original research strategies used in this project will be put to work: we call it “The Top 100”. The Top 100 is a database of 100 films from our sample of ten Member States. These films are ranked by box office revenue, over a period of three years, and coded by genre, film origin (National, European, Non-national, US, Rest of the World), language of shooting, and earnings. This tool provides good data on the relative performance of different categories of film by market and also draws inferences from those films that figure prominently in more than one territory.

### 7.1. Revenue per window analysis: total and country by country

The data made use of in this section focuses on key film platforms – cinemas, DVDs and other home entertainment media – and the new forms of online film delivery - the downloading and streaming of digital content. The data set excludes Free and Pay Linear TV. The tables below show the total annual revenue in millions of dollars generated by films between years 2008 and 2013, and the expected revenue for year 2017.

In general, we can see that revenues of filmed entertainment across Europe are on the rise in the period 2008-2013 and this trend is expected to continue into the future.

<b>Film entertainment in Europe</b>	<b>2008</b>	<b>2013</b>	<b>2017</b>	<b>2013-2017CAGR</b>
<b>Filmed entertainment in Western Europe (US Dollar millions)</b>				
Box office in Western Europe	7 092	8 573	9 500	2,5
Cinema advertising in Western Europe	731	838	930	2,9
Electronic home video in Western Europe	808	2 567	5 462	21,3
Physical home video in Western Europe	12 705	10 149	8 646	-4
<b>Total Filmed entertainment in Western Europe</b>	<b>21 335</b>	<b>22 127</b>	<b>24 538</b>	<b>2,3</b>
<b>Filmed entertainment in Central &amp; Eastern Europe (US Dollar millions)</b>				
Box office in Central & Eastern Europe	1 253	1 727	2 374	7,8
Cinema advertising in Central & Eastern Europe	116	185	239	7
Electronic home video in Central & Eastern Europe	179	521	1 072	19,6
Physical home video in Central & Eastern Europe	915	710	668	-1,9
<b>Total Filmed entertainment in Central &amp; Eastern Europe</b>	<b>2 464</b>	<b>3 143</b>	<b>4 353</b>	<b>7,9</b>

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 87: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017, in EU6 and 16 more countries.**

In terms of the revenue share, physical home video is in decline – a trend, which is expected to continue. On the other hand, electronic home video seems to be systematically replacing physical windows.

Traditionally, the main revenue for the sector has been the 'sell through' of physical video, but its decline means that in the near future, Box Office may well take over as the main source of revenue.

The lessons drawn from the data analysed can be summarised:

- Box office revenues are growing in every country.
- Cinemas are popular and are surpassing physical home sales as the main provider of revenue.
- All types of digital formats are becoming more and more important: both subscription and OTT/streaming services.

The reason for revenue stagnation in some countries is that DVD sales and rentals, once so significant and exceeding box office in value, have collapsed so severely that new electronic services, though growing, are nowhere near replacing that revenue.

### 7.1.1. France

Film entertainment in France	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in France (US Dollar millions)</b>				
Box office in France	1 469	1 862	2 134	3,3
Cinema advertising in France	102	170	189	3,6
Electronic home video in France	148	535	1 421	28,5
Physical home video in France	1 853	1 810	1 642	-2,4
<b>Total Filmed entertainment in France</b>	<b>3 572</b>	<b>4 377</b>	<b>5 386</b>	<b>5</b>

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 88: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in France**

France is one of the few countries where box office revenue is the main source of revenue, having already surpassed the revenue of physical home video. Electronic home video has increased and it is expected to increase at a higher rate in the near future. It is also one of the few European countries where the total film revenue is not stagnant and shows a consistent positive trend.

### 7.1.2. Germany

Film entertainment in Germany	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in Germany (US Dollar millions)</b>				
Box office in Germany	1 022	1 356	1 451	1,8
Cinema advertising in Germany	98	119	130	2,5
Electronic home video in Germany	12	175	395	24,9
Physical home video in Germany	1 995	1 959	1 761	-2,6
Total Filmed entertainment in Germany	3 127	3 608	3 737	0,9

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 89: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in Germany**

Germany is the only country expected to still have home video as the main source of filmed entertainment revenue by 2017. Box Office and total revenue show a moderate increase, and electronic home video is increasing steadily but at the moment is less relevant than in France.

### 7.1.3. Italy

Film entertainment in Italy	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in Italy (US Dollar millions)</b>				
Box office in Italy	829	909	961	1,3
Cinema advertising in Italy	54	43	52	3,4
Electronic home video in Italy	62	62	221	33,1
Physical home video in Italy	694	472	404	-3,9
Total Filmed entertainment in Italy	1 638	1 486	1 639	1,9

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 90: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in Italy**

Italy shows a moderate increase in Box Office and total revenue with a decrease in physical home video (more extended in time than in other countries). Electronic home video is still behind other countries and somewhat stagnant until now but expected to grow.

### 7.1.4. Poland

Film entertainment in Poland	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in Poland (US Dollar millions)</b>				
Box office in Poland	179	229	261	3,1
Cinema advertising in Poland	29	36	41	3,4
Electronic home video in Poland	69	139	235	13,7
Physical home video in Poland	177	127	129	-0,6
Total Filmed entertainment in Poland	454	531	665	5,3

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 91: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in Poland**

Poland currently shows bigger earnings from box office than from physical home video. Electronic home video is increasing and total filmed entertainment is expected to have the biggest increase in the EU6 in the near future, just ahead of France.

### 7.1.5. Spain

Film entertainment in Spain	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in Spain (US Dollar millions)</b>				
Box office in Spain	796	798	849	1,4
Cinema advertising in Spain	27	31	34	2,3
Electronic home video in Spain	69	156	279	17,1
Physical home video in Spain	612	338	242	-8,1
Total Filmed entertainment in Spain	1 504	1 323	1 403	1,3

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

**Figure 92: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in Spain**

In Spain the physical home video and the total film revenue have recently decreased. The growth of Box Office revenue and the electronic home video are expected to make the total revenue resume growth again.

### 7.1.6. United Kingdom

Film entertainment in United Kingdom	2008	2013	2017	2013-2017CAGR
<b>Filmed entertainment in UK (US Dollar millions)</b>				
Box office in UK	1 347	1 722	1 956	3
Cinema advertising in UK	250	279	304	2,5
Electronic home video in UK	256	846	1 828	21,4
Physical home video in UK	4 229	3 191	2 735	-3,8
Total Filmed entertainment in UK	6 083	6 039	6 822	2,7

Source: PwC Global Entertainment and Media Outlook: 2013-2017, [www.pwc.com/outlook](http://www.pwc.com/outlook)

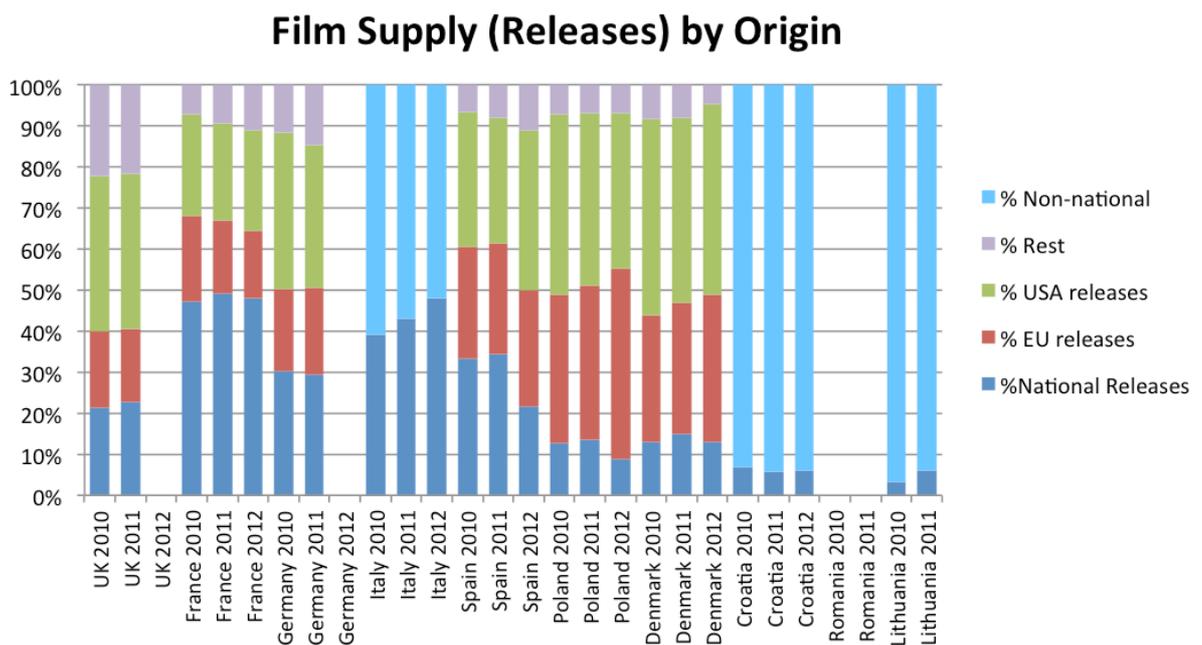
**Figure 93: Total Filmed Entertainment Revenue in Europe in M\$, 2008-2017e, in United Kingdom**

In the UK, filmed revenue comes mainly from the physical home video sector, and this is expected to continue. Total revenue has stagnated up to 2013, but is expected to increase again in the future thanks to the increases in box office and electronic home video earnings.

## 7.2. Film Offer and Demand in Box Office

This section analyses the recent releases in the relevant countries of focus and compares the prominence of different types of film in the rankings to give further insights into the European film landscape.

The following figure shows the *supply*, which is the percentage of total releases in each country, by category:



**Figure 94: Percentage of the annual releases by origin. Only years available presented. Some countries (IT, CR, LI) do not split films in detail by origin, so the releases have been simplified to “National” or “Non-national”**

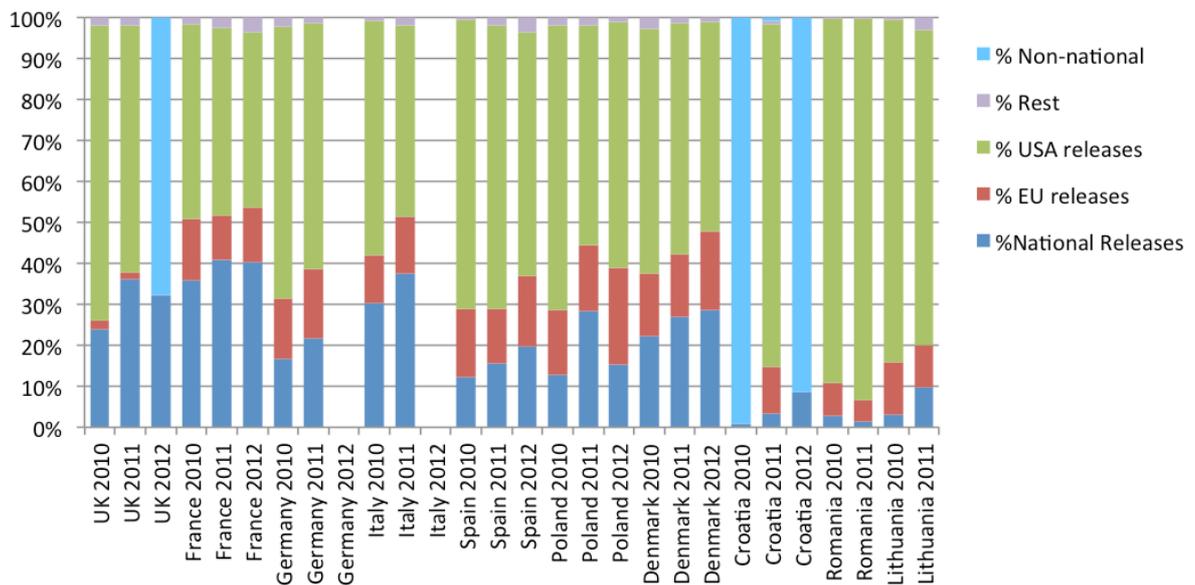
**Source: national reports**

First, we can observe that in most of the large European countries (except for the UK) European and National releases combined encompass around half of the releases. In countries such as France and Italy, National productions amount to between 40% and 50% of the annual releases. The National industry is less prolific in Spain, Germany and UK (between 20% and 30%). National films represent over 10% of the share in Poland and Denmark and less than 10% in countries such as Croatia and Lithuania.

In order to monitor *demand*<sup>83</sup> for each kind of movie we used the annual Box Office data for each year, split by category of the movie. The next figure shows the results:

<sup>83</sup> As the Report makes clear, Cinema is only one element in the film value chain. It is therefore an inadequate proxy for total film demand and supply. However no other universal measure was robust enough to enable a more extensive demand and supply analysis.

### Film Demand (Box Office) by origin



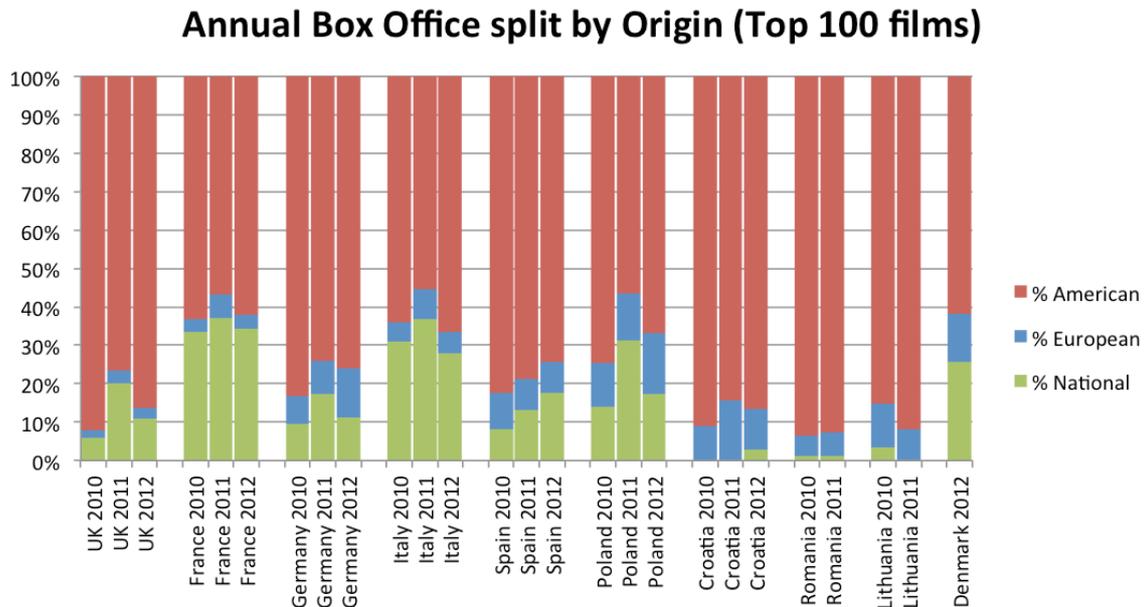
**Figure 95: Percentage of the total annual box office split by origin, Only years available presented.**

US productions are responsible for the biggest share of box office revenues in all countries, even those where they are a minority of releases. However, as a general rule, both graphs correlate where National films are concerned: in other words, in countries that produce more films, viewers watch more National films (with the strongest domestic performances coming from the French, Italian and Danish industries).

US productions also easily surpass European films and productions from the rest of the world. US productions are most dominant in new EU countries such as Croatia, Lithuania and Romania (the three countries with the lowest share of National productions in the previous figure), and in the United Kingdom (the most permeable market to US productions because of language proximity).

### 7.3. Film Offer and Demand for Top 100 Box Office

In order to further assess consumer preferences, the revenues of the Top 100 films at box office were ranked for all sample countries over the period of three years. The result is shown in the next figure.

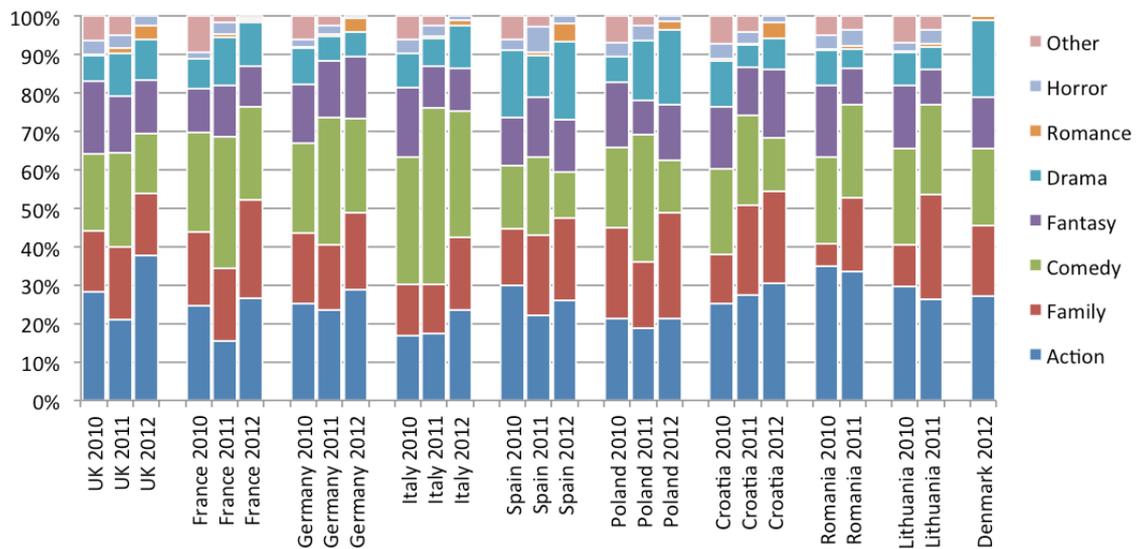


**Figure 96: Percentage of the annual Box Office split by origin, taking into account only the Top 100 films. Source: Box Office Mojo / imdb**

Taking the Box Office composition of the Top 100 films per country per year, the correlation with production can still be seen: the more films a country produces, the better the performance of its national industry at the box office. However, National, and especially European, films are underrepresented in the Top 100. **The most successful films are predominantly US productions. European and National films stand behind.**

The following figure, which analyses the Top 100 box office rankings by genre, shows a clear preference for comedies (especially in Italy, France and Germany) and action films (especially in Romania and the UK). Denmark and Spain seem to prefer drama.

### Annual Box Office split by Genre (Top 100 films)



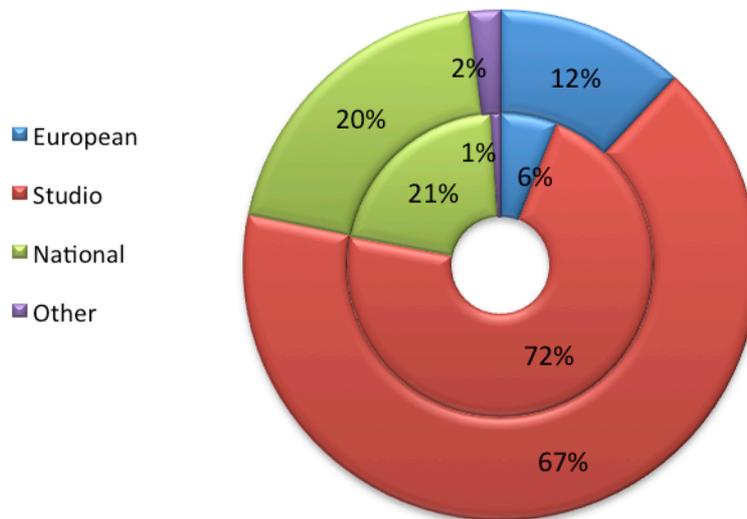
**Figure 97: Percentage of the annual Box Office split by genre, taking into account only the Top 100 films. Source: Box Office Mojo / imdb**

To better understand the behaviour of the European Box Office and to minimise country per country differences, the Top 100 films for years 2010 to 2012 in the EU6 countries were aggregated.

The EU6 were deemed representative, because according to Figure 5 above, their Box Office revenue represents 67% of the total revenue of Europe’s Box Office (the EU6 represent 4,388 m€ of the total 6,491 m€ for the EU 22). They also show the most consistent behaviour. Smaller countries, with smaller populations, are less consistent because individual movies can become box-office hits, making their trends more variable from year to year.

In this chart the outer circle represents the number of films in a category, the inner circle the proportion of Box Office revenue they generated.

## Box Office Top 100 Films in EU6 2010-2012 by Origin



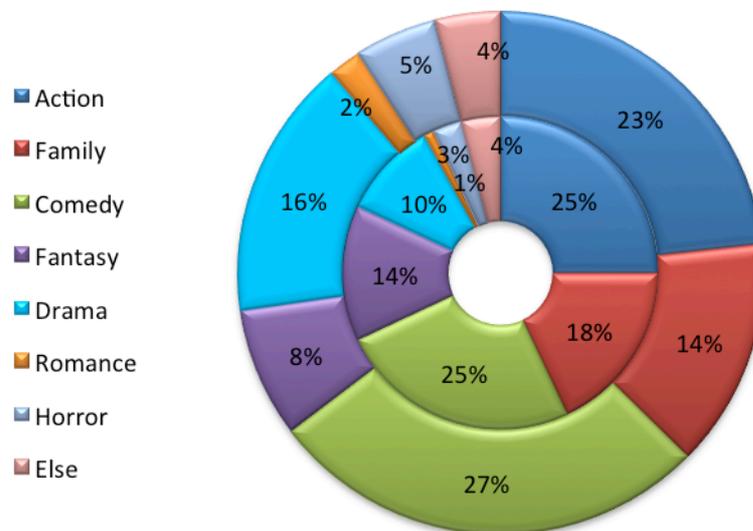
**Figure 98: Origin of the Top 100 films in the annual Box Office between 2010 and 2012 in the EU6. Outer circle indicates number of films, while inner circle indicates percentage of revenue.**

After analysis of the Top 100 films in the EU6 countries over the three years of the study (1800 entries in total), we can identify a number of trends:

- 2 of every 3 films that reached the Top 100 box office rankings were US films.
- 1 in every 5 films that reached the Top 100 was a National film, with huge differences among countries. In France in 2010, 37 of the tTop 100 titles were domestic, while only 9 Polish and 8 British domestic films featured in the Top 100 in 2010.
- Only 12 of the 100 films were European. The revenue of these films is relatively lower, indicating that these films fall in the lower part of the Top 100 list.

Small countries are more variable than the EU6: While Lithuania only had two National movies in the Top 100 in 2010 and none in 2011 and Croatia only had two National productions in the Top 100 in 2012, and none in 2010 or 2011, Denmark had 17 National titles in the Top 100, making up 26% of the income, almost aligned with the EU6.

## Box Office Top 100 Films in EU6 2010-2012 by Genre



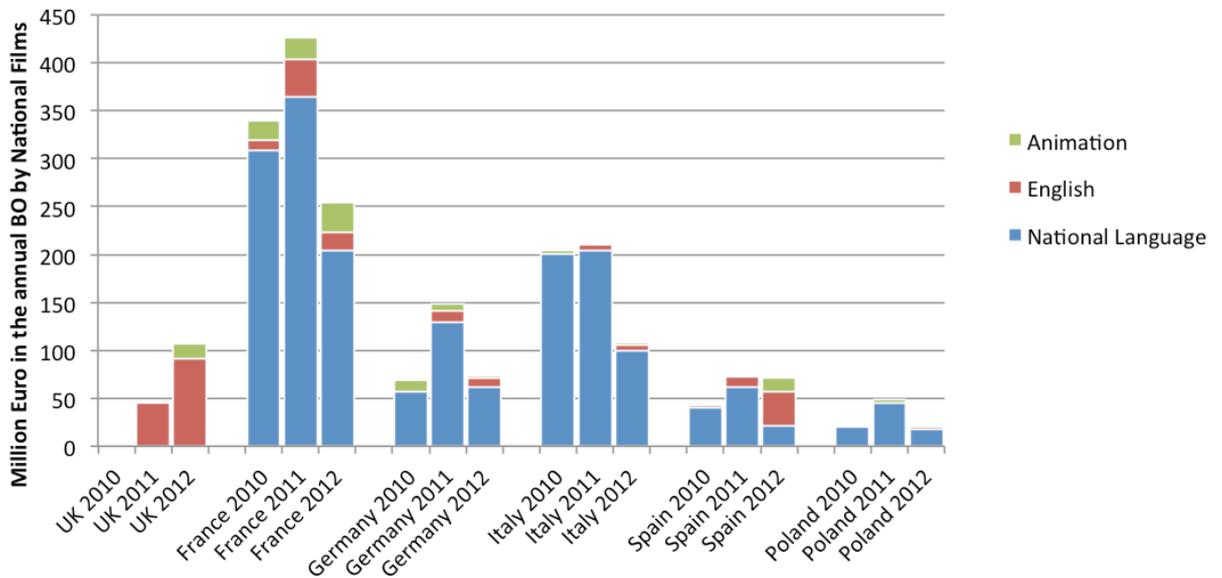
**Figure 99: Genre of the Top 100 films in the annual Box Office between 2010 and 2012 in the EU6. Outer circle indicates number of films, while inner circle indicates percentage of revenue.**

When looking at the genres of the 1800 entries in the list, the main observations are:

- Around 1 in every 4 films is an action film.
- Around 1 in every 4 films is a comedy.
- Thus, Action and Comedy make up half of the films in the list, and also half of the revenue.
- Fantasy and Family films are very popular, and are overrepresented in revenue (meaning that they sell more tickets than an average production and that they rank high in the yearly Box Office List).
- Drama is the least popular of the main genres, and is underrepresented (meaning that even popular dramas do not generate a lot of revenue, falling in the lower part of the Top 100 list).

In the following figure, we can observe the revenue generated by National films in each country by language of shooting:

## National productions in the Top 100 split by language



**Figure 100: Analysis of the revenue generated by National films in each country that appeared in the Top 100 of the annual Box Office in M€, split by language. Source Box Office Mojo / imdb.**

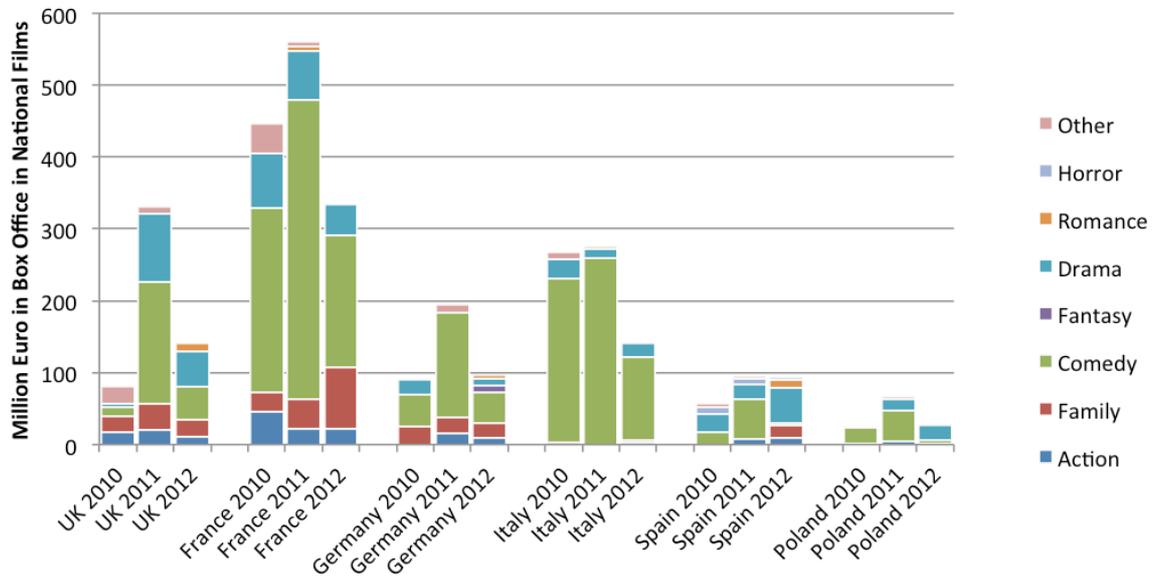
**Figure only represents EU6 because the relative value of National productions in smaller countries is not comparable in millions of Euro. Also, in smaller countries except for Denmark, inclusion of National films in the annual Top 100 is rare and inconsistent.**

It is clear that National films shot in national language draw more home audiences than films in other languages with the remarkable exception of Spain where, after some years of increasing production, National films in English took over National films in Spanish in 2012 (“*The Impossible*” became the biggest local film of all time)<sup>84</sup>. France and Germany made local productions in English as well (“*Cloud Atlas*” in Germany, “*Hollywood*” in France).

In terms of consumption of National films, genres most favoured are comedies (especially in France, Italy and Germany), followed by drama (in the UK and Spain). But variances in the following figure are often accounted for by the exceptional performance of one or two films of a given type in each year.

<sup>84</sup><http://www.screendaily.com/reports/territory-focus/spanish-cinema-achieving-the-impossible/5051616.article>

## National productions in the Top 100 split by genre



**Figure 101: Analysis of the revenue generated by national films in each country that appeared in the tTop 100 of the annual Box Office in M€, split by genre. Source Box Office Mojo / imdb.**

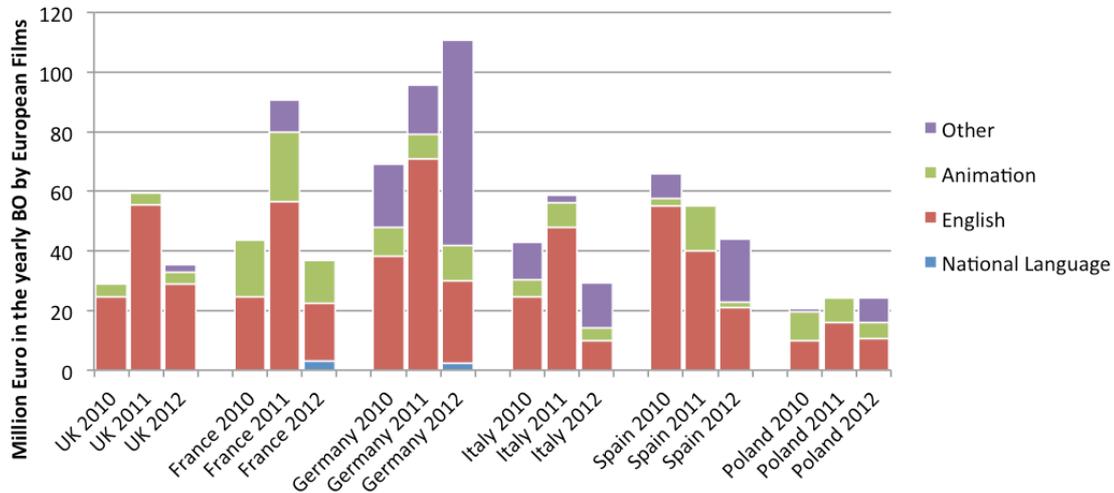
Figure only represents EU6 because the relative value of national productions in smaller countries is not comparable in millions of Euro. Also, in smaller countries except for Denmark, inclusion of National films in the annual tTop 100 is rare and inconsistent.

The next analysis moves from successful National productions to successful European productions, splitting them by language of shooting.

In general, films shot in English seem to be more successful than films shot in any other language, even in the group of countries in which most films are likely to be dubbed, (France, Germany, Italy, Spain). Only Germany and Italy seem to generate significant revenue for films shot in another language than English. (Films shot in English often have big stars, higher budgets and a wider appeal to mainstream viewers, which may facilitate their travel.)

In the non-dubbing countries, Denmark shows interest in other languages, but the UK is extremely closed to foreign languages. The impact of *Intouchables* in all countries in 2012 was remarkable.

## European productions in the Top 100 split by language of shooting



**Figure 102: Analysis of the revenue generated by European films in each country that appeared in the Top 100 of the annual Box Office in M€, split by language of shooting. Source Box Office Mojo / imdb**

To summarise: in most countries, around 50% of the annual releases are National or European. However, on average their share of box office revenue amounts to 30%, with significant variances between countries and respective years.

Taking the most successful 100 films for each year, we observe a consistent under-representation of National and European productions. Action, family and comedy films account to most of the annual box office revenue. Those three genres alone and on average represent around 70% of the revenue.

The most successful National productions are comedies shot in the local language. European productions shot in English seem to cross borders more easily than European productions shot in other languages: dubbing countries seem to be impermeable to productions in languages other than their own or English, independently of whether or not they are dubbed.

This kind of top line analysis omits a lot of important details. There are many categories of smaller films that have performed well. Some of them will be discussed later. (The Top 100 list is available in the methodology section: Annex 3, item 9.2.3)

One of the strategic issues facing public and private European players, apart from improving marketing and distribution of its prolific art-house production, is simple: if Europe wants to make films that attract larger mainstream audiences, it will apparently need to produce more higher-budget films, possibly shot in English, in genres such as action, family and comedy and aimed at mainstream audiences.

## 7.4. Distribution: Examples of European Films that Travel

While this project is primarily about audiences, films only reach potential viewers because they have been well publicised and distributed.

On the whole, European productions and American productions are distributed in different ways.

Most Studio productions are distributed in Europe by one of the major distributors, supported with high-budget marketing campaigns and marked by wide releases in multiplexes. European productions, on the other hand, tend to be more narrowly distributed by independent companies on a country-by-country-basis. Independent distributors, with less resources are careful to match their spend to the content they deal with. They are often reluctant to undertake dubbing costs and have limited marketing budgets. Factors like these may restrict the possibilities of success of European movies at the Box Office. Waiting to see how a film does in one market before investing in others precludes extensive pre-release publicity.

A key objective for this project is to learn more about films that succeed outside their home country. In order to study successful releases, we selected European films that reached the Top 100 (listed in Annex 3, item 9.2.3) in at least 4 countries of the EU6 in 2010-2012. They can be found in the following table (Figure 103) along with film nationality, genre and the language of shooting.

Movie title	Nationality	Genre	Language of shooting
Sammy's Adventures	BE	Family	Animation
Konferenz der Tiere (Animals United)	DE	Family	Animation
Niko 2 - Lentäjäväljekset	FI/DE/DA/IE	Family	Animation
The Pirates! Band of Misfits	UK/US	Family	Animation
Arthur Christmas	UK/US	Family	Animation
Gnomeo and Juliet	UK/US	Family	Animation
Sammy's Adventures 2	BE	Family	Animation
Astérix et Obélix: Au service de Sa Majesté	FR/ES/IT/HU	Family	French
Streetdance 3D	UK	Music	English

Nanny McPhee and The Big Bang	UK/FR/US	Family	English
The Three Musketeers	DE/FR/UK/US	Action	English
Johnny English Reborn	US/FR/UK	Comedy	English
Taken 2	FR	Action	English
Resident Evil: Afterlife	GE/CA/US	Action	English
Green Zone	FR/US/ES/UK	Action	English
Unknown	UK/DE/FR/CA/JP/US	Action	English
The Iron Lady	UK/FR	Drama	English
Midnight in Paris	ES/US	Comedy	English
To Rome with Love	US/IT/ES	Comedy	English
Carnage	FR/DE/PO/ES	Drama	English
The Ghost Writer	FR/DE/UK	Drama	English
The skin I live in	ES	Drama	Spanish
The King's Speech	UK/US/AU	Drama	English
The Artist	FR/BE/US	Comedy	-
Intouchables	FR	Comedy	French
Tinker, Tailor, Soldier, Spy	FR/UK/DE	Drama	English

**Figure 103: List of the 26 European films that entered the yearly Top 100 in at least 4 of the EU6 between 2010 and 2012. Source: box office mojo / imdb**

After review, the 26 films were grouped in the following informal categories<sup>85</sup>:

- **European animation:**

These films travel because they are easily translatable and adaptable to any market. Animation is a genre that is ideal for a multi-language community.

<sup>85</sup> We are grateful to Expert Sarah Calderón for assistance with this part.

*Sammy's Adventures, Sammy's Adventures 2, Niko 2, Konferenz der Tiere / Animals United, The Pirates! Band of Misfits, Gnomeo & Juliet, Arthur Christmas.*

- **Family entertainment:**

Family films are a popular genre across countries. Often based on a franchise, or on famous books, they provide easy entertainment for the whole family.

*Nanny McPhee, Streetdance 3D, Astérix et Obélix: Au service de Sa Majesté, Johnny English Reborn, The Three Musketeers*

- **Action films:**

Action is one of the genres most liked and appreciated by mainstream audiences, who love watching it in the cinema for "the cinema experience". The list includes two franchises and two standalone movies.

*Resident Evil: Afterlife, Greenzone, Unknown, Taken 2*

- **Transatlantic independents:**

In this category we include smaller films that have creative involvement, on the directorial side or in the cast, from US talent giving an "American feel" to the audience. Two of them are Woody Allen films and the other is a portrayal of a European icon with a critically acclaimed performance from an American actress (Meryl Streep).

*Midnight in Paris, To Rome with Love, The Iron Lady.*

- **European auteurs:**

This section includes films from European creators / auteurs with an international fanbase. Two of them are movies by Roman Polanski, shot in English with a powerful Hollywood cast, and the other is a movie by Pedro Almodovar, probably one of today's most beloved auteurs, shot in Spanish.

*Carnage, The Ghost Writer, The Skin I Live In*

- **Critically acclaimed:**

The last section includes films that succeed by strength of positive criticism and get great Box Office support, without necessarily belonging in any of the previous categories. These are conceptually very European films that were successful all over the world: two of them French, one English and one a co-production between France, Germany and the UK. Two of them were shot in English, one in French, and *The Artist* was a silent film, which therefore travelled easily.

*The King's Speech, Tinker Tailor Soldier Spy, Intouchables, The Artist*

In conclusion:

Up to 16 out of the 26 identified successful European productions were films of genre categories currently dominated by Hollywood (Animation, Family entertainment and Action).

10 films fell in the lower three categories, appealing to more specialised tastes. 12 of the 26 films (almost half) had financial support from US firms. Or in other words, only half of the European films that managed to succeed in at least 4 of the EU6 countries were 100% European.

Only 3 of these 26 films were shot in a language different from English: *Astérix et Obélix: Au service de Sa Majesté* is part of a successful, on-going franchise with very well-known European cultural icons. Only *The Skin I live In* and *Intouchables* represent standalone movies developed in other languages.

Throughout this project, which by its nature concentrates on mainstream success, there is a danger that we will miss thriving subsectors lower down the value chain, that also “travel” albeit on a reduced scale. The following 6 movies, in two extra categories, were added to the previous 26, creating the list of 32 films that will be used in the rest of this section.

- **National comedies:**

These comedies might not have succeeded in 4 countries of the EU, but they reach considerable audiences in their country of origin and usually one or two more:

*Le Prénom, Les Infidèles, The Angel’s Share*

- **Festival darlings:**

These are not top hits in terms of total grossing box-office, but might have a remarkable performance per print. Premiered and awarded at festivals, these films raise awareness from loyal and frequent European cinemagoers despite not involving big names.

*Shame, Des Hommes et de Dieux, Pina*

The data and analysis above suggest that European films that travel successfully and get strong box office performance all over Europe mainly fall into the first four categories (animations, action, family films shot in English or smaller films with international talent). European films from the last four categories (probably not shot in English, a cultural comedy, a thriller or an art-house film) can succeed at the box office all over Europe, but this will be less common. They are more likely to have good performances per print, but unlikely to make it into the Top 100 and to obtain a global success.

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To extract good information about a potential relationship between these films and the way they were distributed, the next step was to understand and study the companies that distributed these 32 films in the EU6.<sup>86</sup> The distributors were coded into 5 categories, depending on the size of the company and the kind of services offered:

1. Company involved only in film distribution in only one territory
2. Company involved in film distribution and other services (production/exhibition) in one territory
3. Company involved successful in film distribution in multiple territories.
4. Mini-major: company involved in film distribution and other services in multiple territories.
5. Studio: American company that distributes films in European countries.

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<sup>86</sup> We are grateful to Expert, Edward Fletcher, for help with this part,

Country	Distributor	Type
All	Sony	5
All	WB	5
All	Disney	5
All	Fox	5
All	UPI	5
All	UIP	5
France	UGC	4
France	Studio Canal	4
Germany	Kinowelt	4
Spain	Studio Canal	4
UK	E1	4
UK	Optimum	4
UK	Studio Canal	4
France	Wild Bunch	3
Italy	BIM	3
Spain	Vertigo	3
UK	Ent. Films	3
UK	Momentum	3
France	Metropolitan	2
France	EuropaCorp	2
France	Pathe	2
France	MK2	2
France	Lfd Losange	2
France	Gaumont	2
Germany	Delphi	2
Germany	Constantin	2
Germany	Universum	2
Germany	Senator	2
Germany	NFP	2

Country	Distributor	Type
Germany	Concorde	2
Italy	Eagle	2
Italy	Moviemax	2
Italy	Lucky Red	2
Italy	Medusa	2
Poland	Forum	2
Poland	Monolith	2
Poland	Kino Swiat	2
Poland	ITI	2
Spain	Wanda	2
Spain	Avalon	2
Spain	Golem	2
Spain	Alta	2
Spain	A contracorriente	2
UK	Vertigo	2
France	Bac	1
France	Mars	1
France	Le Pacte	1
Germany	Tobis	1
Germany	Prokino	1
Italy	01 Dist	1
Poland	Best	1
Poland	Gutek	1
Poland	New Horizons	1
Spain	Solotresd	1
Spain	Tri	1
Spain	Aurum	1
Spain	DeAPlaneta	1
UK	Artificial Eye	1

**Figure 104: Distribution of all relevant distributors for the 32 films in Europe in the five categories: 1 (dark blue, national distributor), 2 (light blue, national distributor with other services), 3 (light green, international distributor), 4 (green, international distributor with other services), 5 (dark green, American studio)**

The next table shows the categories of the companies that distributed the 32 films in the EU6:

Apart from the Studio companies identified (Disney, Fox, UIP/UIPI, Warner Bros and Sony), categories 3 and 4 proved an interesting group because of recent mergers and acquisitions. These are recently created "European mini-majors", as defined in category 4 (companies in charge of distribution and other services in several territories) and category 3 (multi-territory distributors). Some examples include:

**StudioCanal** is the main example of category 4: a French production and distribution company that also distributes films in Spain and UK. It acquired UK distributor **Optimum** in 2006 and German **Kinowelt** in 2008. **UGC** is an exhibitor with over 500 screens in France, Belgium, Italy and Spain.

In category 3, **Wild Bunch** is a "French-based pan-European distribution network": **Wild Bunch** in France, **Vertigo** in Spain, **BIM** in Italy, and **Wild Bunch** and **Central Film Verleih** in Germany. **E1** distributes different types of content in the US, Canada, Benelux, UK and Spain. In UK, it absorbed local distributor **Momentum** and in Spain **Aurum**. **Entertainment Films** is a UK distributor that also distributes films in Ireland.

Companies in category 1 are national distributors with no secondary activity (like **Aurum** in Spain, **Artificial Eye** in UK, **Gutek** in Poland and **Le Pacte** in France).

Most companies in category 2 have production of National Films as a secondary activity (like **Wanda** in Spain, **Kino Swiat** in Poland, **Eagle** in Italy and **Constantin** in Germany), but some companies have an exhibition branch (**Gaumont** in France, **Medusa** in Italy, **Golem** in Spain).

By coding the distribution of films by category and using the same colour-system, we arrive at the following table. Red cells indicate that the movie was not commercially distributed in the country, or that the distribution was so small that the distributor information was not available. Distributor's name in red signifies that the movie failed to make it into the Top 100 of the country. Movie title in green then indicates that the movie at question was (co)financed by US money.

Festival Darling @ National Film Centre  
 Critical acclaim  
 Transatlantic  
 Auteur  
 Action  
 Family Entertainment  
 European Animation

	Poland	Spain	UK
Sammy's Adventures	Forum	<b>Studio Canal</b>	<b>WB</b>
Konferenz der Tiere (Animals United)	Monolith	<b>Solotresd</b>	Ent. Films
Niko 2 - Lentäjätiekset	Kino Świat		
Konferenz der Tiere (Animals United)	Sony	Sony	Sony
The Pirates: Band of Misfits	Sony	Sony	Sony
Niko 2 - Lentäjätiekset	ITI	Disney	E1
Arthur Christmas	Kino Świat		<b>WB</b>
Gnomeo and Juliet	Kino Świat	Tri	
Sammy's Adventures 2	Monolith	<b>Aurum</b>	Vertigo
Asterix et Obélix: Au service de Sa Majesté	<b>UIP</b>	UIP	UPI
Streetdance 3D	Monolith	Aurum	E1
Astérix et Obélix: Au service de Sa Majesté	UIP	UIP	UPI
Nanny McPhee and The Big Bang	Monolith	Fox	Fox
Streetdance 3D	Sony	Sony	Sony
The Three Musketeers	UIP	UIP	UPI
Johnny English Reborn	Monolith	Fox	Fox
Johnny English Reborn	Sony	Sony	Sony
Taken 2	UIP	UIP	UPI
Resident Evil: Afterlife	WB	WB	Optimum
Taken 2	Best Film	Wanda	Fox
Green Zone	Kino Świat	Alta	WB
Unknown	Kino Świat	Alta	<b>Sony</b>
The Iron Lady	Kino Świat	Alta	<b>Studio Canal</b>
Midnight in Paris	Forum	Aurum	Optimum
To Rome with Love	Guttek	WB	<b>Fox</b>
Carnage	Kino Świat	Deapl.	Momentum
To Rome with Love	Forum Films	Alta	Ent. Films
The Ghost Writer	Guttek	A	Ent. Films
The Skin I live in	ITI	Deapl.	Studio Canal
The King's Speech		Vertigo	
The Artist	Kino Świat	<b>Vertigo</b>	<b>Momentum</b>
The King's Speech	<b>Best Film</b>	<b>Alta</b>	E1
Intouchables	Guttek	Alta	Momentum
Tinker, Tailor, Soldier, Spy	<b>Guttek</b>	<b>Golem</b>	<b>Artificial Eye</b>
Le Prénom	<b>New Horizons</b>	<b>Avalon</b>	<b>Artificial Eye</b>
Les Infidèles	Mars	<b>NFP</b>	<b>Lucky Red</b>
The Angel's Share	<b>Les films de</b>	NFP	<b>BIM</b>
Shame			
Des Hommes et de Dieux			
Pina			

**Figure 105: Selection of European Films that travelled coded by Distributor Type: 1 (dark blue, national distributor), 2 (light blue, national distributor with other services), 3 (light green, international distributor), 4 (green, international distributor with other services), 5 (dark green, American studio).**

The table below shows that Hollywood studios play a very significant role in distributing European Animation and Action films – and to a lesser extent Family films – and cover all or most countries (as shown by cells highlighted in dark green), usually distributing a film simultaneously in all territories. Most but not all of these titles have partial investment from the US (titles in green).

US companies rarely enter the “indie” arena and only for big titles in a home country: *The Iron Lady* in the UK or *The Artist* in France.

The independent European distribution system focuses on the other categories, in the second half of the table. As can be seen, the lower half of the table is predominantly blue.

The next table studies the type of distribution most common in each country for the 32 films.

	France	Germany	Italy	Poland	Spain	UK	Total
1	19%	13%	7%	23%	23%	7%	15%
2	38%	50%	43%	55%	40%	3%	39%
3	9%	-	20%	-	3%	21%	9%
4	22%	16%	-	-	-	24%	10%
5	13%	22%	30%	23%	33%	45%	27%

**Figure 106: Percentage of distribution type occurring in each country for the 32 films selected: 1 (national distributor), 2 (national distributor with other services), 3 (international distributor), 4 (international distributor with other services), 5 (American studio).**

The most frequent type of distribution for these 32 European films is via a distributor type 2 (national distributor with other activities, mostly production) in all countries except in the UK. Their share is highest in Poland and Germany. The second most popular distributor type is the American studio (type 5), which is dominant in the UK.

The next table records the instances where a distributor succeeded in getting a film into the Top 100 in the six markets analysed.

	France	Germany	Italy	Poland	Spain	UK	Total
1	100%	25%	100%	57%	71%	0%	64%

2	83%	88%	77%	100%	67%	100%	85%
3	67%	-	33%	-	0%	83%	56%
4	100%	100%	-	-	-	86%	95%
5	100%	86%	89%	86%	100%	69%	86%

**Figure 107: Percentage of films in the list that entered the yearly Top 100 in the 32 films per country and type of distributor: 1 (national distributor), 2 (national distributor with other services), 3 (international distributor), 4 (international distributor with other services), 5 (American studio).**

By weighting both tables against each other, i.e. using the success rate against the pure frequency measure, a number of observations can be drawn.

For example, it can be seen that it is distributor type 4 (company involved in film distribution and other services in multiple territories) that achieves the highest proportion of introductions into the Top 100s while, as the previous table indicates, only 10% of movies used a distributor type 4.

Type 2 distributors, national distributors with other services, distribute the largest number of films in the sample and have a similar strike rate to Hollywood studios (type 5). They are currently the predominant type of distributor in Europe.

The performance of type 1 (national distributors) varies by country: in France they distributed 19% of the films and all managed to reach the Top 100, while in the UK their performance is less impressive.

The trend seems to be to merge national distributors (types 1 and 2) into multi-territory distribution companies (types 3 and 4).

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## 7.5. Marketing Overview

Marketing is of an equal importance to distribution. Marketing budgets reflect the film distribution landscape. Mainstream European films are often promoted with local P&A<sup>87</sup> budgets that range from 600K€ to 1.5M€, while mid-range European films are mostly supported by P&As between 200K€ and 600K€, and smaller films get marketed below 200K€.

As determined by budget and promotion strategy, mainstream films are promoted mainly through mass media such as TV, radio, print and online, big outdoor displays, and Point of Sale (POS) advertisement at multiplexes and commercial centres. Smaller films are specialists in “guerrilla marketing”, relying on press reviews and festival exposure, by precisely targeted advertising on art-house circuits, specialized media, social media, and smaller outdoor displays.

The film marketing landscape in Europe has not yet evolved at the speed of other industries. Trailers and posters remain the key axis for film promotion. However, these are more and more complemented by the use of a wide range of interactive materials and novel approaches aiming to win viewer engagement. On one hand, graphic design tools such as character posters, teaser posters, moving posters, infographics; and on the other hand, a number of audiovisual materials, such as clips, excerpts, making of capsules, b-roll and gags. More sophisticated campaigns rely as well on interactive materials. As examples of European innovation, the Finnish and Spanish science fiction films *Iron Sky* and *El Cosmonauta* raised huge fan support through crowd funding and transmedia strategies, while the Belgian film *Mobile Home* created high-impact outdoor events. The Norwegian young-adult drama *Turn Me On Dammit!*, created a real hotline for teenagers, while the French film *Louise Wimmer* had post-it advertisements with real phone numbers to call the actress of the film, and *The Congress* made a Facebook application to create your own avatar.<sup>88</sup>

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<sup>87</sup> Print & Advertising Budget

<sup>88</sup> These examples were provided by Sarah Calderon of The Film Agency, our expert advisor on film promotion.

### 7.5.1. VOD: Day-and-date releasing

VOD platforms are undergoing a process of consolidation across Europe, particularly in France, the UK and Scandinavia. This “new” window of exploitation, not yet of real financial significance, is growing fast.

Two clear barriers to more film consumption through the Internet are piracy and the long holdback periods between the first release window (theatrical) and availability on VOD and Pay TV (between 0 months and 18 months, depending on the country). In some EU countries the holdback periods are fixed by law, in some others by informal market rules. Countries all across the continent are, for different reasons, reluctant to modify the existing system. An unreleased survey on release trends by Europa Distribution in selected European territories in 2011 identified four types of countries:

- The UK stands at the more liberal end of the spectrum, where there are no holdback periods by law. The independent cinemas have integrated the day-and-date model in most of their releases, but the multiplexes still do not allow it.
- In countries like Italy, Belgium, Finland, Hungary, The Netherlands, Norway, Poland or Sweden, there is no fixed law and the periods are agreed on a case-by-case basis. The trend is towards shorter windows, but the exhibitors oppose this practice and day-and-date releases are still exceptions.
- Spain, Denmark, Germany and Austria are mixed cases: they regulate the holdback periods only for films that have been nationally subsidized. However, after considering the drastic impact on Spanish box office of a VAT increase from 8% to 21%, the Spanish ICAA (Instituto de la Cinematografía y de las Artes Audiovisuales / Institute for Cinema and Audiovisual Arts) has recently accepted exceptions for day-and-date releases and agreed to two week holdback periods in particular cases.
- France is a highly regulated case: the media chronology law has been fixed for all releases in the country. Given the health of the theatrical market and the contribution of PayTV towards film production, it is felt that a rupture in the media chronology system, could jeopardize the film financing model. However, some lobby groups and other bodies are supporting an exception to the Media Chronology law whereby films below a certain number of prints would be able to go Day-and-Date.

In Europe, the film *Home* remains the only wide Day-and-Date release. It was launched in parallel in 127 countries on 5<sup>th</sup> June 2009 (World Environmental Day). The film, entirely produced by big luxury brands, was more of an education/awareness project than a commercial release. Other films such as *Life in a Day* and *Springsteen and I* followed a similar path, though they were less dependent on theatrical release.

The Day-and-Date practice was launched in Europe in 2007 by the group Artificial Eye (Curzon Cinemas) branded as Curzon on Demand. It was quickly adopted by other independent UK distributors such as Soda Pictures, Dogwoof and Pécadillo. "*One of the greatest advantages of the model is that it gets adapted to independent content: low*

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*P&A and a theatrical promotion targeting thousands of households,”* stated Jonathan Perchal, from Artificial Eye, at a recent conference about Day-and-Date organized by Europa-Distribution.

In other European countries, some experiments (although not yet fully fledged business models) are underway. A Spanish film *Carmina o Revienta* has become a famous case study. The film, directed by the well-known actor/director Paco León, with more than 500,000 followers on Twitter) was launched on all available platforms in Spain on the same day, achieving massive support from audiences tired of waiting for long holdback periods. *“Buying this film turned into a militancy act”* commented Juan Carlos Tous, head of Cameo Home Entertainment label and Filmin.es, a Spanish VOD platform. The 20 copies released in cinemas only managed to gather 17,000 viewers, compared to the almost 70,000 DVDs sold (same day, for 5.95€) and the 60,000 online viewings.<sup>89</sup> Following the success of *Carmina o Revienta*, other National and foreign films would be launched under the Day-and-Date in Spain: some examples are Ulrich Seidl’s *Paradise Trilogy*, *Barcelona Summer Nights*, *Otro Verano*, and *Cabás*.

Despite the extreme reluctance of the local industry, in France the *Eye on Films*, which is a first-time-directors label, has successfully organised live online events featuring “festival darlings” attracting over 18,000 people in one evening. The European Union has recently supported three groups of independent companies in three experimentation consortia to explore the possibilities of adaptation in the digital era. These consortiums are The TIDE Experiment, Speedbunch and EDAD. Films like *Viramundo*, *Magnifica Presenza* and Ken Loach’s *The Spirit of 45*, have already been released on a multi-territory basis and under the Day-and-Date scheme, using transversal marketing tools. The three projects are expected to report results in May 2014.

At Europa Distribution’s workshop dedicated to Day-and-Date which took place in Sofia in March 2013, the industry began to register some level of openness and dialogue towards the scheme and between distributors and exhibitors.

The discussion explored the pros and cons of a day-and-date release strategy: it launches smaller films, thematically diverse films or those with low P&A budgets; it is versatile enough to adapt to the demand; it can concentrate its marketing efforts; it can reach a wider audience that doesn’t go to cinemas often; it is a legal alternative to piracy. In addition, it brings the product closer to younger people and to their homes and allows the creation or discovery of specific niches. Against those benefits, day-and-date risks part of the audience, produces lower margins and creates a change of paradigm (it is a new competitor, without any upfront costs or risks, for both exhibitors and TV, which impacts the production systems and complex coordinated revenue models among key players).

Henk Camping from the Board of Directors of Europa Cinemas opened the dialogue by saying: *“All of a sudden this is a partnership of three! In most cases this would lead to divorce!”* Madeleine Probst from Watershed Media Center stressed: *“We’re not just a box at the end of the film chain. We want to be involved and participate from the*

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<sup>89</sup> [http://www.elmundo.es/especiales/premios\\_goya/2013/familia-leon.html](http://www.elmundo.es/especiales/premios_goya/2013/familia-leon.html)

*marketing decisions. We're the touch-point with the audience."* Distributor and exhibitor Artificial Eye contrasted these opinions by sharing the excellent results in terms of figures, promotion and partnerships that they are currently obtaining with these practices.

The outcome of the event could be summarised as following: The independent industry identifies the positive side of the argument, mostly from the point of view of promotion. They see the possibility of releasing smaller films with smaller budgets, mutualizing expenses across windows, partners and countries, targeting specific niches, adapting the offer to the demand, and reaching a wider audience that does not enjoy independent cinemas nearby or have the time to attend. However, they also identified negative points, mostly from the economic point of view, such as the lack of upfront funds in VOD, the low margin of profit, the fact that the exhibitors do not get anything in exchange, and the risk of losing TV as a main financier of film making. The findings were grouped in a list of challenges and future steps that will serve as basis of a new session in 2014:

- **Challenge 1: Partnership of three.** In order to make the system fairer, it is essential to understand that in this scenario, agreements, terms and earnings have to be split three-way: exhibitor, distributor and VOD.
- **Challenge 2: Cinema watching is social.** The cinematic experience offers things that VOD cannot offer and those should be marketed: event-driven screenings, pre- and post-film activities, nicer or unconventional venues... Following the lead of the music industry, try and make cinema "live".
- **Challenge 3: Multi-platform relationships.** Sponsors and media should be engaged to achieve visibility, strategies for social media developed, and PayTV and SmartTV services brought on board to group all methods of film consumption.
- **Challenge 4: Public support.** The audience must feel their opinions have been heard and appreciated, so that on-demand services are worth paying for.
- **Challenge 5: Service integration.** Solid alliances must be built between exhibitors and VOD services, with interesting marketing initiatives (monthly cards used for cinema and VOD, for example). Cinemas should be promoted through VOD with shared artwork and trailers.
- **Extra challenge: Keep moving.** Having an open mind is crucial, communicate with other people and plan. Don't be afraid of new movements: micro-windowing negotiations, online events, special promotion ideas across windows...

Across the Atlantic, Day-and-Date releasing is widely used for indie titles. IFC, Magnolia, Radius TWC (an arm of The Weinstein Company), Roadside and Lionsgate all carried out experiments between 2007 and 2010 and have recently adopted the Day-and-Date for most of their line-ups. Success cases like *Margin Call* (\$5.4 million US Box-office and \$8 million VOD) and *Arbitrage* (\$8 million Box-

office and \$14 million VOD)<sup>90</sup>, and more recently *Bachelorette* (\$448,000 box-office and \$5.5 million)<sup>91</sup> prove the potential and segmentation benefits of this model.

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<sup>90</sup> <http://www.hollywoodreporter.com/news/sundance-how-arbitrages-vod-gamble-412594>

<sup>91</sup> <http://articles.latimes.com/2012/oct/05/entertainment/la-et-ct-video-on-demand-20121006/2>

### 7.5.2. Event-driven promotion and crowd-ticketing

As yet marginal, but consistently growing, event-driven and alternative content systems are getting a certain success in Europe. Pioneers in this “social experience of cinema” are Secret Cinema and Mr Wolf in the UK and Pathé Live in France. Some other initiatives like Mk2 Paradiso in France have followed. Some of the common denominators are partying, surprises and music as a complement to cinema. According to a joint report by Screen Digest and the newly launched Event Cinema Association (ECA), opera, classic music and ballet are the mainstream of this sector. Popular singers and bands are also high-rated. The possibility of reducing costs through the DCP<sup>92</sup> systems allows the programming of single screenings, which was not possible with the 35mm format. The expected growth in upcoming years is from 30% to 40%, a trend comparable to the one followed by film’s sister industry, the music business. Under threat from Internet access and piracy, musical live performances have become a highly profitable line of the business.

Crowd-ticketing is a new phenomenon in movie distribution based on social platforms, blending the principles of group buying and video-on-demand which allows for customizable theatrical screenings. We Want Cinema in the Netherlands, I Like Cinema and La Septième Salle in France and Cineama in Italy are pioneers of this new business in Europe. They follow the trend which originated in the US which was invented by Fans for Film and Quad Cinema.

We Want Cinema is a Dutch online crowd-ticketing tool that enables the audience to decide what is being screened in the cinema. Anyone who wants to see a film, can create an event, purchase some tickets and promote it until it hits the minimum number of tickets required for the event to take place. It is intended to be a one-stop-shop that re-establishes the relationship between audience, theatres and content-owners, which optimizes the cinema capacity and creates a theatrical window for the content owners. The programming switches from push (what is showing that I want to see?) to pull (what do I want to see?, I’ll get them to show it).

Marieke Jonker, CEO of the Dutch company We Want Cinema, holds that filmmakers should start thinking like real distributors, and try and establish a dialogue with the consumer to improve their business. In her own words: *“As a ‘classic’ distributor (Amstelfilm) we have seen lots of opportunities in digitization and online distribution. We have evolved as a “service distributor” with We Want Cinema to help producers raise awareness of their films. We have to learn from the audience and give them the power to program as well. We have to believe in the power of the crowd. And remember: Going to the cinema is a social event. The screening of the film needs to have a live or social component. The changes we see in the film industry nowadays are only the beginning. In the future, cinematic products and cinema events will become more user generated and event driven. Live and unique experiences will become more important.”*

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<sup>92</sup> Digital Cinema Package is the most commonly used digital format currently replacing the 35 mm print. It stores and conveys audio, image and data streams.

We Want Cinema, launched in October 2012, organised over 60 events in one year alone, cooperates with 14 associated venues, holds over 1500 titles and will launch in 5 EU countries in 2014. The business model is based on fixed-price tickets and three fixed costs (content-owners, cinema and We Want Cinema) that determine the critical mass of tickets to be sold for each event. The company is also characterised by a dialogue with the audience through social media, guerrilla initiatives and unique promotions. Their average webpage visitor is still the prototypical early adaptor: 25-35 year olds, highly educated, interested in culture and with a large online social network — and, at the moment, slightly male-skewed.

La Septième Salle, launched in France in June 2012, features two distinct offers: catch-up screenings and première screenings. Catch-up screenings enable registered users to watch recent films they missed when they were released in local partner cinemas<sup>93</sup>. Every week, users receive a list of 40-50 indie films in original language<sup>94</sup> screened in domestic cinemas between 5 and 16 weeks before<sup>95</sup> and they can express for titles they would like to watch; then La Septième Salle arranges a vote between the few most 'wished-for' titles and the winner is scheduled for the weekly session(s) reserved for catch-up screenings in the partner cinema<sup>96</sup>; finally, users can buy tickets and invite friends to do so too (on Facebook, Twitter or via email). This offer, which Tom Dercourt, manager of La Septième Salle, qualifies as a 'film club 2.0', is geo-located (each user can only express his/her preferences and vote for films in a cinema not more than 25km away from his/her home) and it is available both online and via print bulletins (distributed in cinemas). Nonetheless, it has yet to achieve the critical mass of audience it needs to build a virtuous circle yet (with 3.000 registered users and 2.000 Facebook fans to date)<sup>97</sup>.

Première screenings featured by La Septième Salle enable movie-goers to attend simultaneously a film première in several partner cinemas and take part in a single live debate after the screening. The debate is filmed live in one of the cinemas with three cameras and simulcast with a split screen in all other partner cinemas (video broadcast on the left of the screen and Twitter wall with questions/commentaries on the right). This offer has been quite successful and La Septième Salle has concluded a partnership with Franco-German channel Arte in October 2013 to simulcast quarterly première screenings for its coproductions<sup>98</sup>. The age bracket of La Septième Salle users is consistent with and reflective of the average film consumers but can vary greatly from one film to another (Italian drama *The Legend of Kaspar Hauser*, for example, appealed to a much younger audience than the German biopic *Hannah Arendt*).

*I Like Cinema*, launched in France in June 2012, is based on a slightly different approach. Every registered user can choose a film he/she would like to watch, select a partner cinema, create a screening (define day and/or film showtime), pre-purchase a

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<sup>93</sup> La Septième Salle currently has 40 partner cinemas (mainly small, art-house theatres in Paris and big or mid-sized cities) and aims for 250 by April 2014.

<sup>94</sup> The list features approximately 35% of National titles, 35% on non-national European titles, 20% of US titles and 10% of titles from other origins; every week 3-5 new titles enter the list and 3-5 titles go out.

<sup>95</sup> Catch-up screenings end when the VOD window opens, i.e. 4 months after release in France.

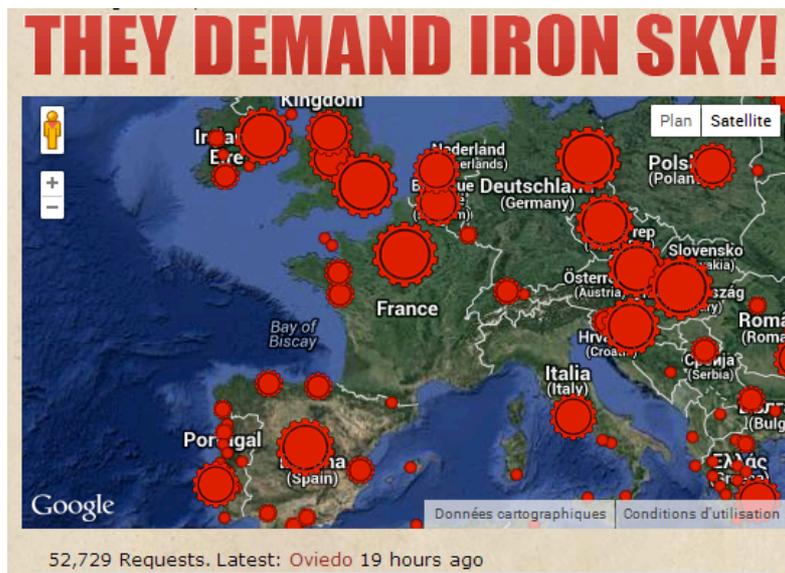
<sup>96</sup> One or two weekly sessions are usually reserved to La Septième Salle screenings in partner cinemas on a given day and hour (recurrent slot).

<sup>97</sup> Phone interview with Tom Dercourt, October 18<sup>th</sup> 2013.

<sup>98</sup> "Arte Fait son cinema avec La Septième Salle", press release, October 8th, 2013.

ticket and invite friends to join his/her film session. The screening is validated and the movie is officially scheduled when a certain number of viewers have joined the session -guaranteeing a determined occupancy rate.

Finnish film *Iron Sky* also used an original crowd-based support and outreach campaign, 'They Demand Iron Sky!', to build a community of fans throughout the world and let distributors/exhibitors know in advance that there was some demand for the film in their area. Supporters were simply asked to vote for the film in their home city – each vote being added up on a Google map - to leave their email address so that *Iron Sky* producers could contact them and mobilize them easily when necessary.



**Figure 108: Iron Sky votes in Europe (<http://www.ironsky.net/site/>)**

The film garnered more than 18000 fans in the US, 7000 in Germany, 5000 in the UK and 3800 in Finland thanks to this strategy.

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## 7.6. Social Media Overview

Online budgets for film marketing are still trending at around 5-15% of the overall spend - depending on the subject matter of the movie. TV is still the dominant platform accounting for up to 85% of the advertising spend<sup>99</sup>.

Since the emergence of social networking technologies such as Bebo, Myspace and Facebook, film distributors have been attempting to use these platforms to help build and maintain audiences around the release of their upcoming movies. Marketing movies online using social media is still in its early life stages of development; however investments in social marketing are rapidly growing to become an important component of the online budget.

The following platforms are dominant today:

- **Facebook:** creates a community and holds baseline interest for a long time period via its Pages product. There is also an advertising solution that also allows campaign managers to target and engage users based on 'interests'
- **Twitter:** its use of hashtags (#) can lead to instantaneous awareness; they too supply an advertising platform that allows campaign manager to target keywords
- **YouTube:** Video based platform that allows the distributor to build audiences around the video materials in 'Brand Channels'. This, combined with Google's ad targeting software, is a powerful combination to boost awareness.

There are many proven cases now, which have demonstrated that these services combined with the right strategy and execution can be excellent tools for building and retaining awareness prior to a film's launch. In 2012 for example, *On The Road* social media campaign, combining a single Facebook page and a special app, enabled the film to reach 60,000 fans in 4 days and to become a 'trending topic' on Twitter on the very day its trailer was released.

There are of course many other platforms, these include:

- Instagram and other Photo Sharing Apps
- Google+
- Tumblr
- Foursquare
- Phone messaging services such as WhatsApp

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<sup>99</sup> Copyright © 2013, Robert Marich. All rights reserved. Used here with permission from SIU Press.

None of these services have matured enough to offer a distributor all they need for their film marketing campaigns. This is due to either limited reach and/or the lack of a built-in broadcast advertising solution. However given the nature of rapid development within the environment, plenty of change is expected. New opportunities to engage potential audiences should open up in the short to medium term.

A number of specialized platforms and applications combining film data and promotion material (movie information, trailers, screening schedules in local theatres, etc.) with social networking features (rating, creation of 'watchlists', discussion, recommendations) and/or video-on-demand services have also sprung up over recent years: Film Affinity (Spain), Vodkaster (France), Cinemur (France), FindWatchShare (UK), Cinecliq (UK/US), etc. Most of these services are built within the Facebook framework or use Facebook Connect to foster social curation/recommendation of films and content sharing. Using Facebook allows distributors to access valuable statistical information about their users in order to target film marketing and distribution more precisely.

## 7.7. Additional Data on the 10 Countries Covered in the Survey

### 7.7.1. Croatia

#### Croatian Film Preferences

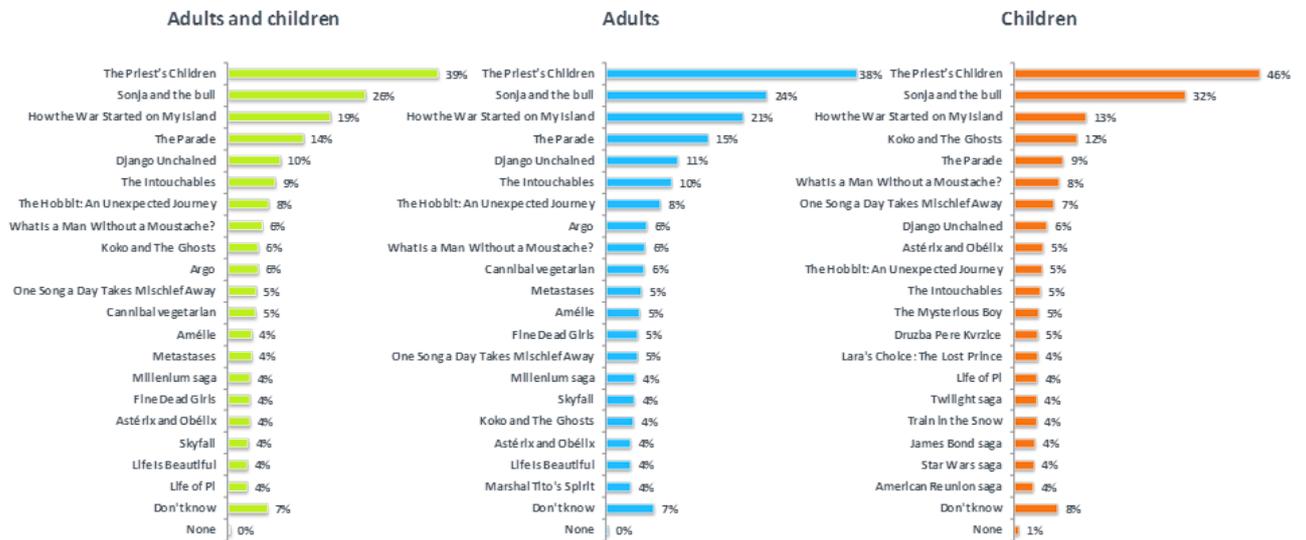


Figure 109: Films Cited Spontaneously by Croatian Respondents

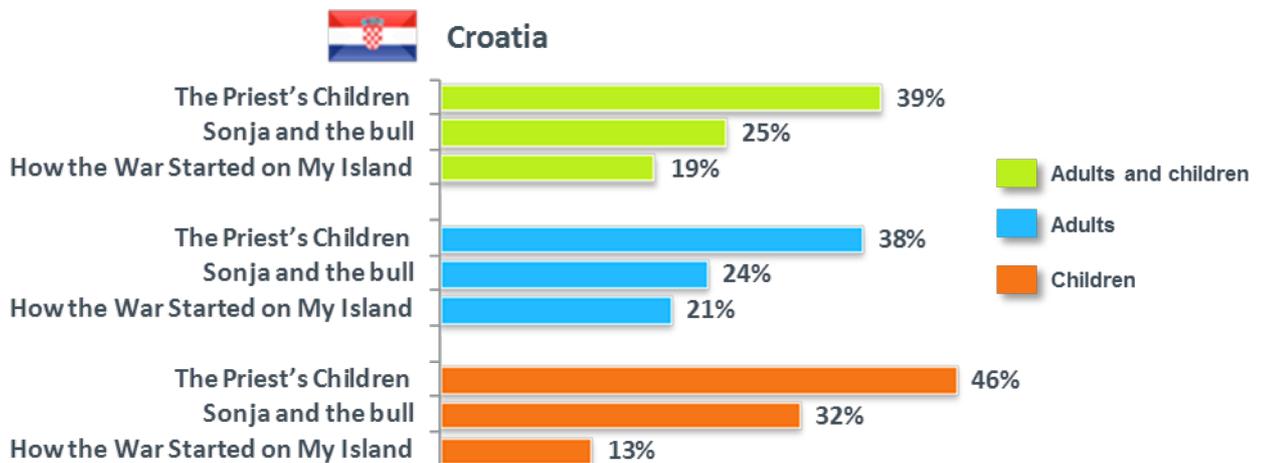
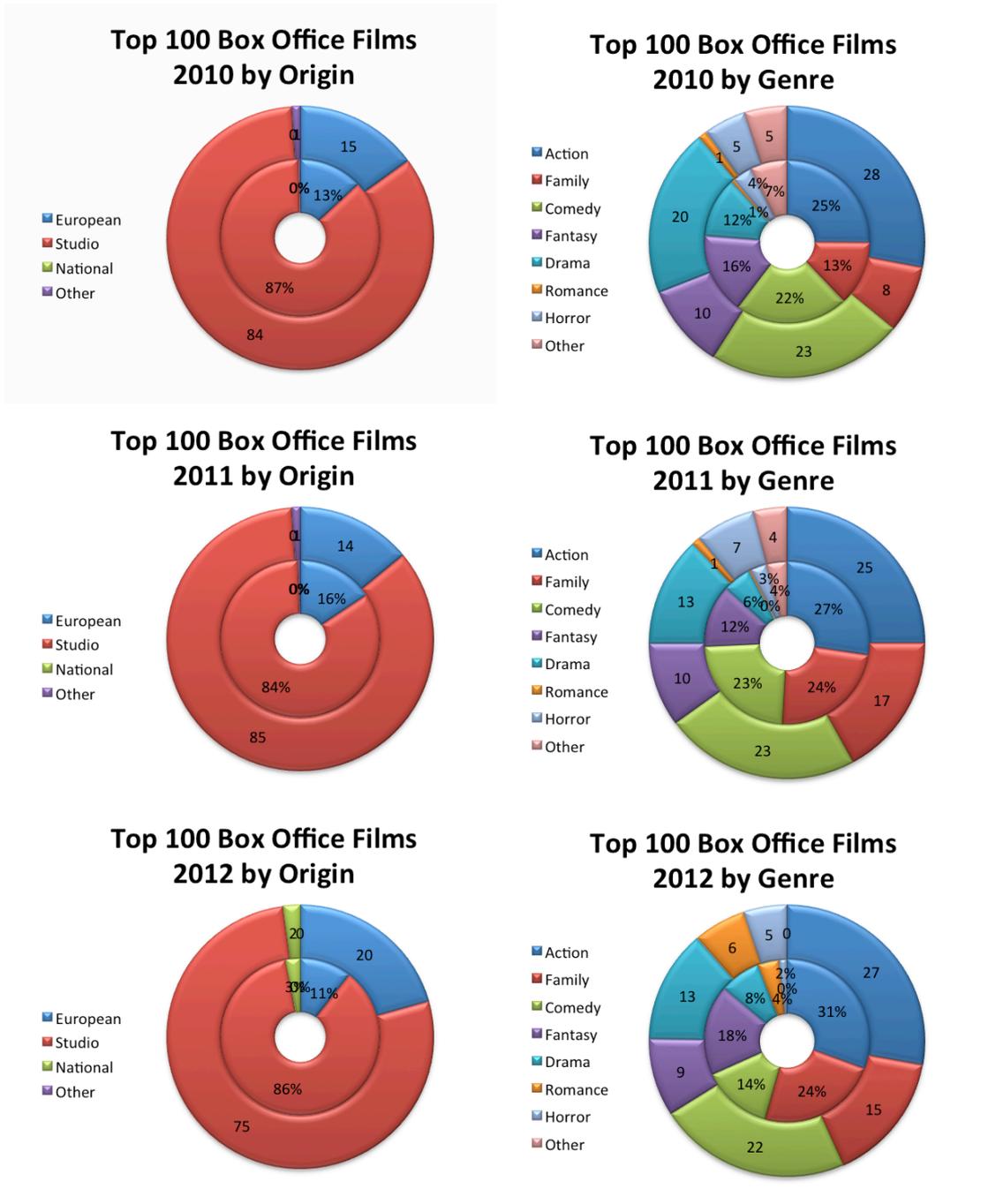


Figure 110: Most cited films unprompted by Croatian Respondents

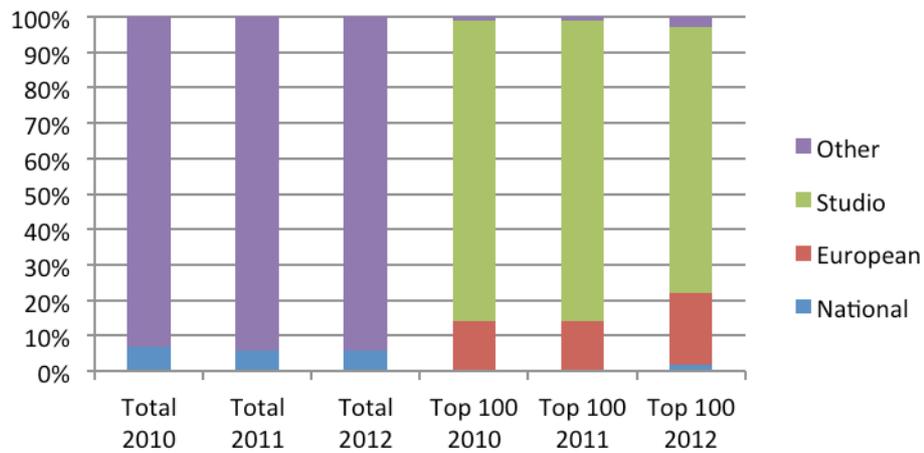
### Croatian Box Office



**Figure 111: Composition of the Top 100 of the Croatian Box Office 2010-2012 by Origin and Theme. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

The overwhelming majority of all tickets sold at the country’s Box Office were for films of American origin (only 2 National films made it into the Top 100 in the three years of the study). In terms of film genres, Croatia shows a preference for action films, followed by comedies and family films.

## Film releases in Croatia



**Figure 112: Composition of the Film Offer in Croatia 2010-2012 (total releases, left; Top 100 most successful releases, right)**

Only 2 National films made it into the Top 100 (in 2012), so indigenous Croatian cinema is underrepresented in its Top 100.

## 7.7.2. Denmark

### Danish Film Preferences

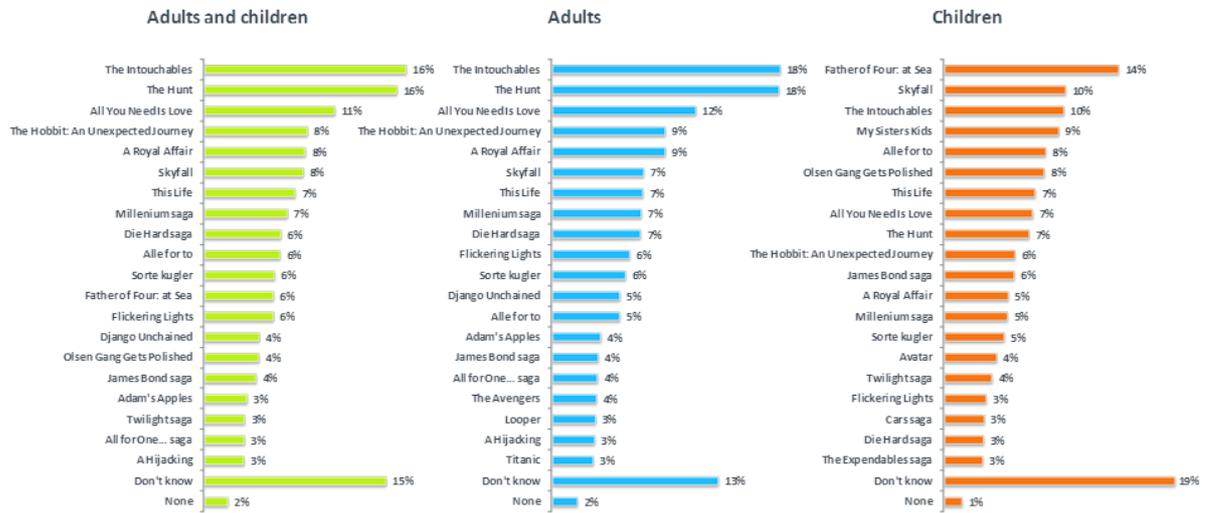


Figure 113: Films cited spontaneously by Danish respondents

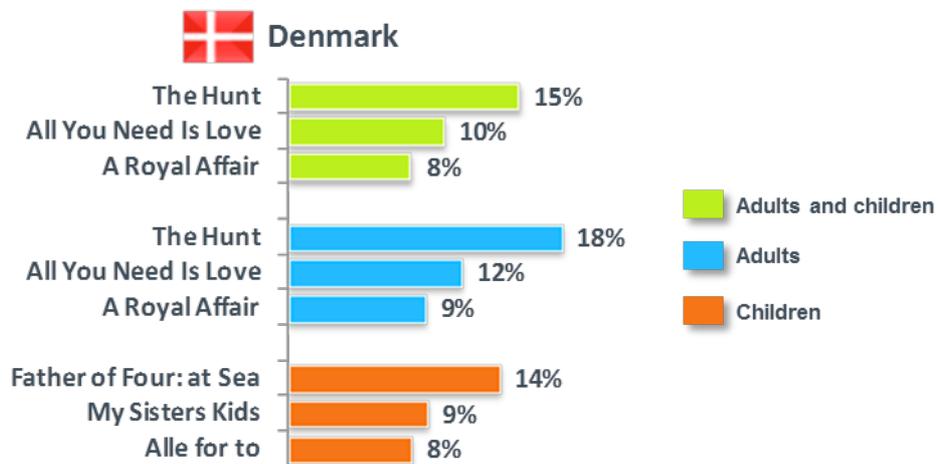
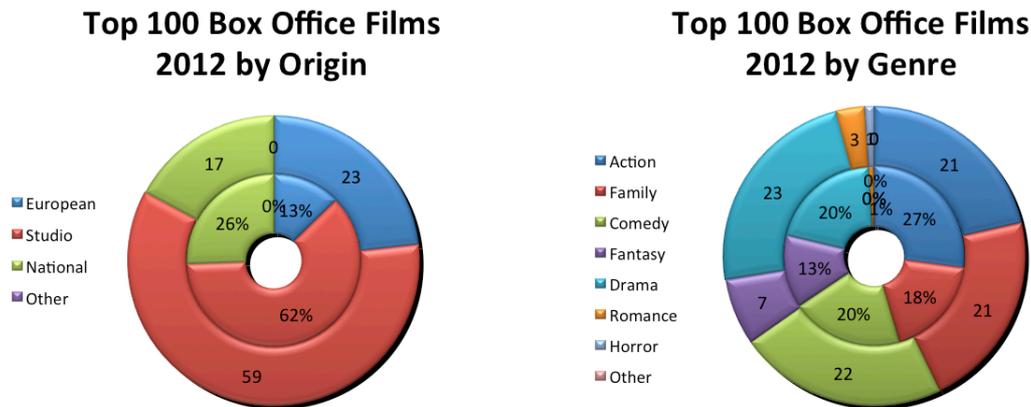


Figure 114: Most cited films unprompted by Danish respondents

## Danish Box Office



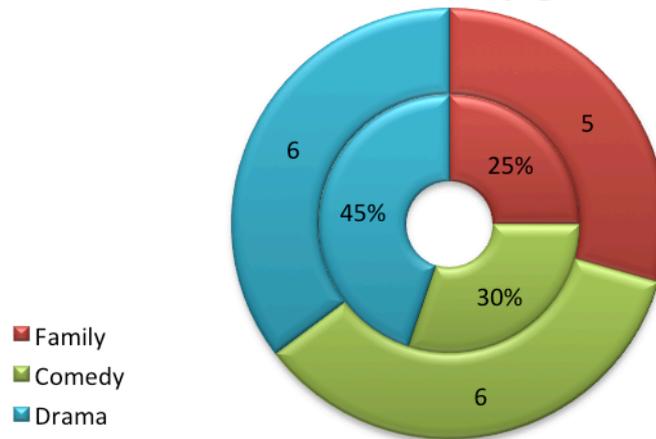
**Figure 115: Analysis of the Top 100 movies in the annual Box Office in Denmark in 2012 by Origin (left) and Genre (right). Outer circle indicates total of films, Inner circle portion of the box office**

The Top 100 list was not available for either 2010 or 2011, so the report is restricted to 2012.

American films account for two-thirds of the market share of the Top 100 films in 2012. National production, nevertheless, had a strong showing too. While there were more European than National films in the Top 100 (23 vs. 17), National films had a greater impact in BO (26% vs. 13%)

In terms of film genres, Danes show a preference for action films. Drama and romance films also score well with local audiences.

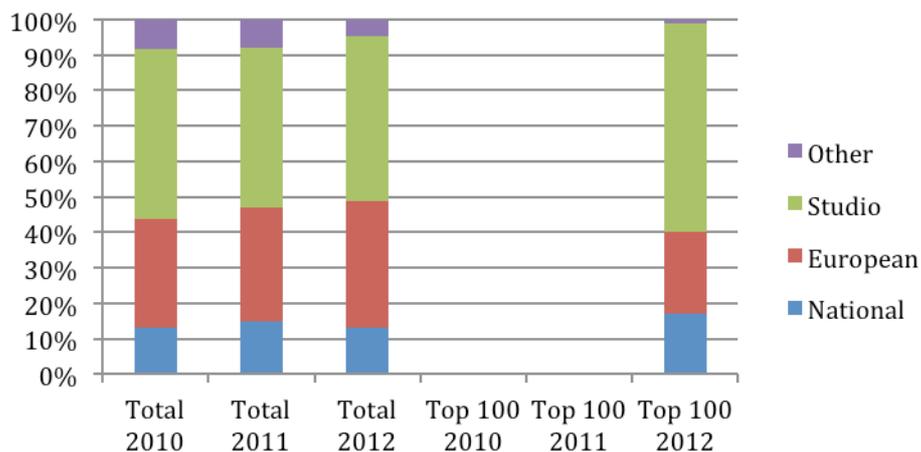
## Danish movies in the Top 100 in Denmark 2012, by genre



**Figure 116: Analysis of National movies in the Top 100 movies in the annual Box Office in Denmark in 2012 by Genre. Outer circle indicates film totals, Inner circle proportion of box office**

Successful Danish movies are predominantly dramas, although comedies and family films rank closely behind.

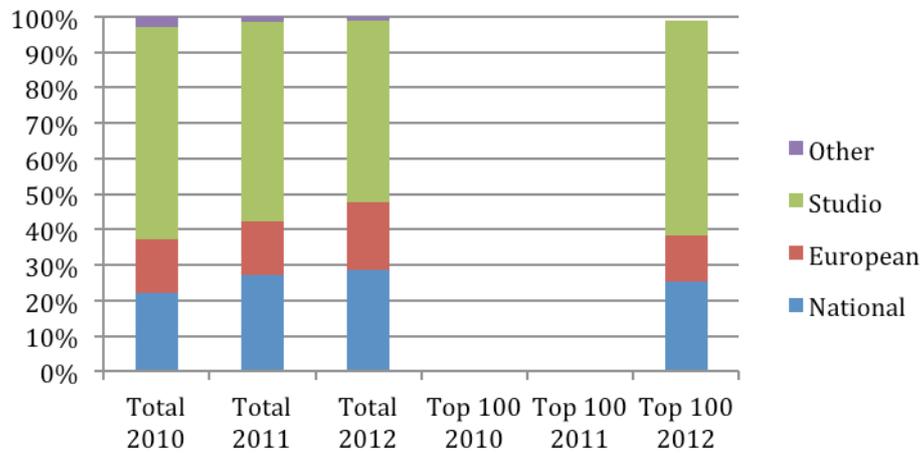
## Film releases in Denmark



**Figure 117: Percentages of Film Releases in Denmark (2010-2012), split by Origin. Totals (left side) vs. Top 100 (right side)**

The list of films in the Top 100 appears to be a reliable representation of the total. European films are slightly underrepresented.

## Film consumption in Denmark



**Figure 118: Percentages of Annual Box Office in Denmark (2010-2012), split by Origin. Totals (left side) vs. Top 100 (right side)**

The share of Top 100 films would seem to be consistent with the splitting of the total.

In Denmark, the switch from sales to Box Office is expected for 2015. Streaming is not as strong a source of revenue as in France, but TV services are developing.

### 7.7.3. France

#### French Film Preferences

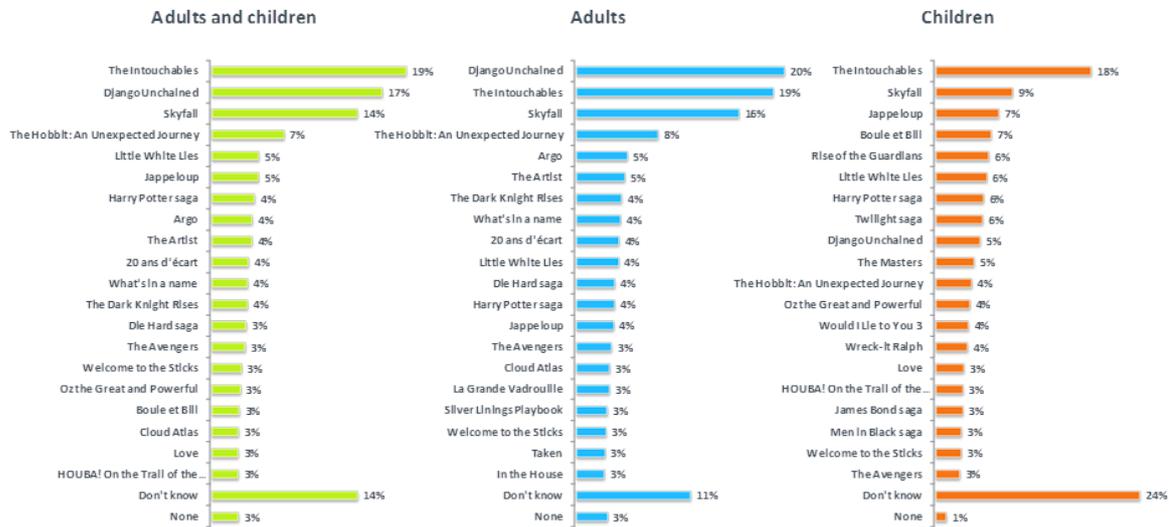


Figure 119: Films cited spontaneously by French respondents

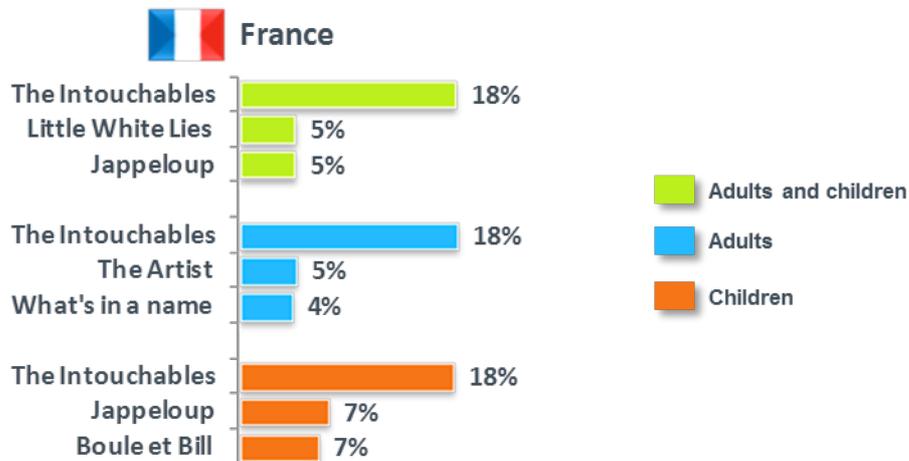
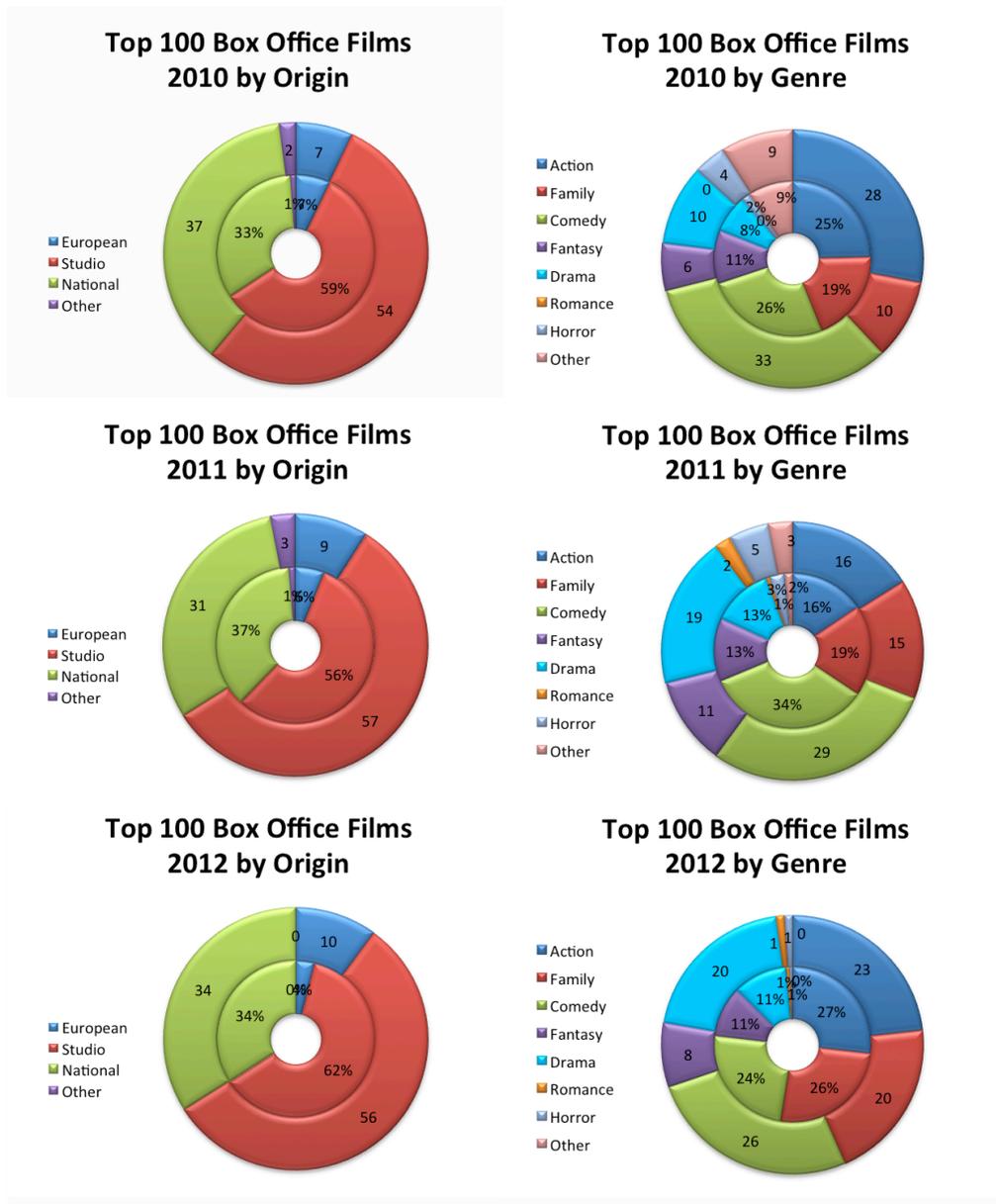


Figure 120: Most cited films unprompted by French respondents

## French Box Office

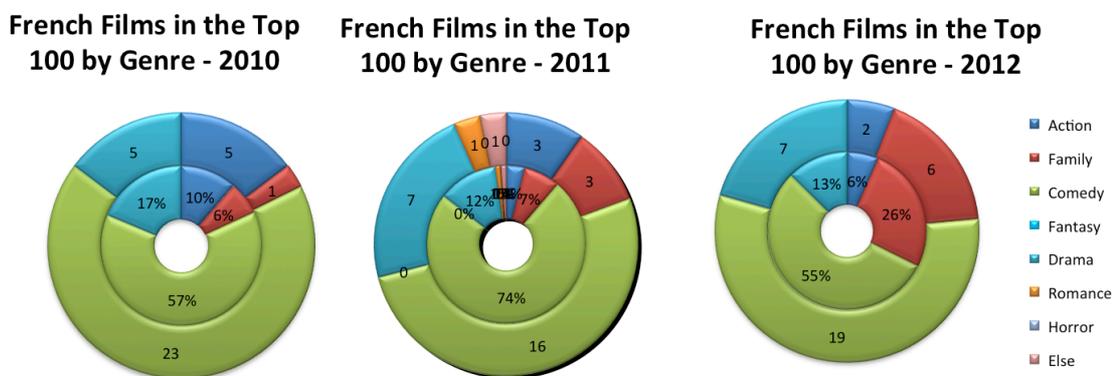
In this section the composition of the Top 100 in France in the last 3 years is analysed to understand the preferences of the local audience.



**Figure 121: Composition of the Top 100 of French Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

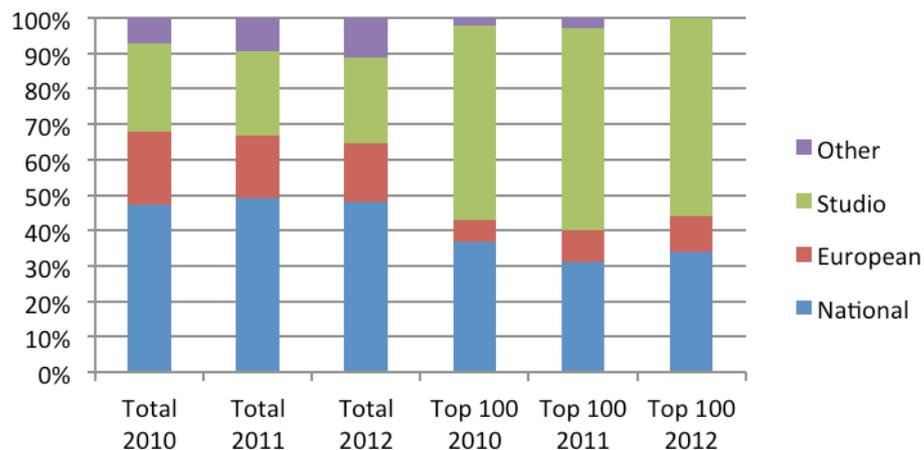
- French cinemagoers spent twice as much on American films as on their country's own productions. In 2011, however, National films beat the trend and took 37% of the market. European production is rather marginal in France.

- In terms of genres, French cinema audiences show a clear preference for comedies - followed by action and family films.
- Most French films that make it into the Top 100 are comedies. The next most popular genre is drama, followed by family films and action.
- When comparing the Top 100 Analysis (right side) with the total French Box Office composition (left side), Studio films are over-represented while national and European films are under-represented in numbers (that is, even though Studio films are a small fraction of the total number of releases, they are concentrated in the top part of the Box Office list). This is a global trend in Europe: American films draw more people to the cinema.

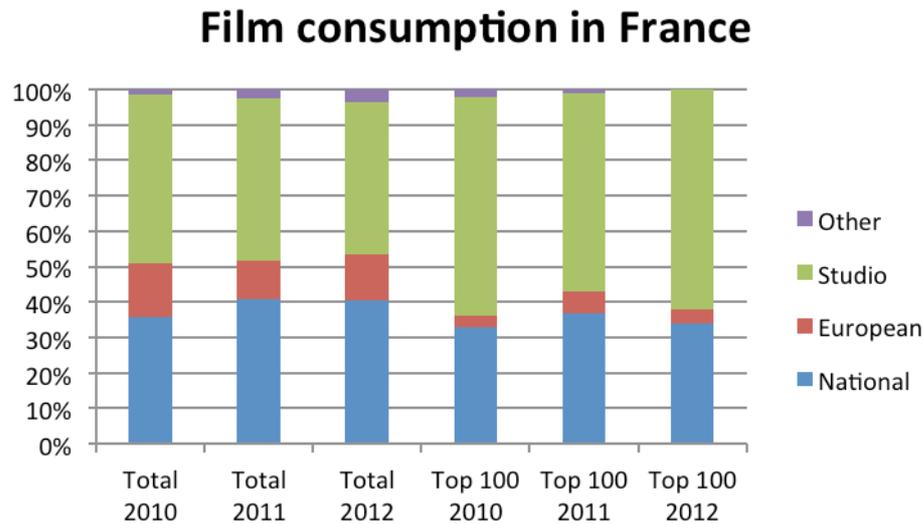


**Figure 122: Analysis of National movies positioned in the Top 100 in France 2010-2012, split by Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

### Film releases in France



**Figure 123: Analysis of film releases (Film Offer) in France 2010-2012. On the left, all releases, split by movie Origin. On the right, Top 100 most successful movies in Box Office**



**Figure 124: Analysis of tickets sold (Film Demand) in France 2010-2012. On the left, all tickets split by Origin. On the right, Top 100 most successful movies in Box Office**

When looking at box office composition, the first 100 films (right) are a good representation of the total (left columns). Again, Studio films are concentrated at the top of the box office list: they appeal more to viewers and make more money. European and National films are under-represented in the Top 100, which means that most of their revenue is below position 100: they are not mainstream entertainment (or at least less mainstream than American films).

### 7.7.4. Germany German Film Preferences

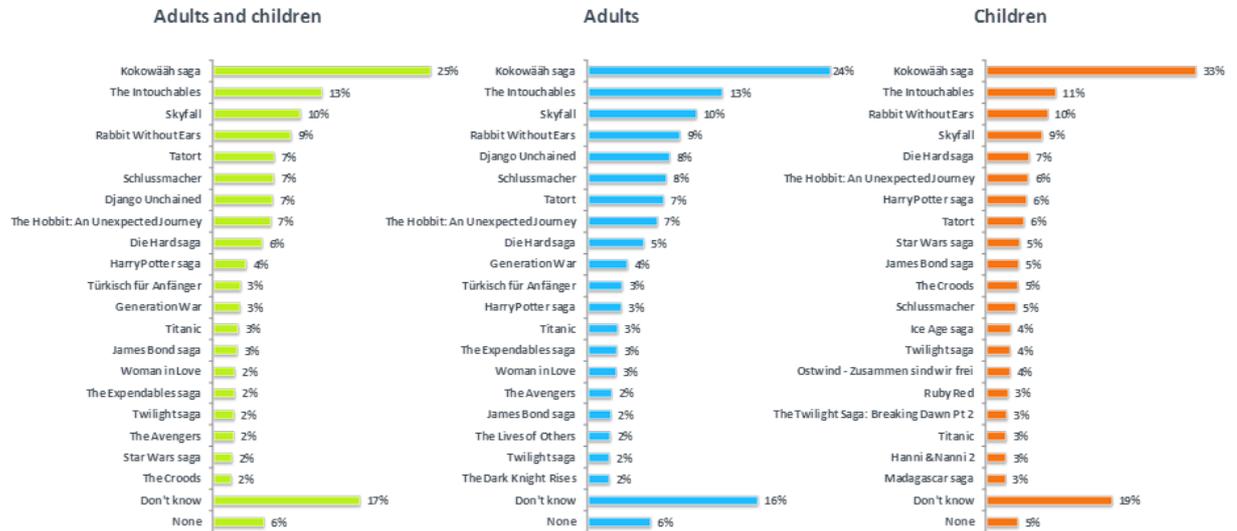


Figure 125: Films cited spontaneously by German respondents

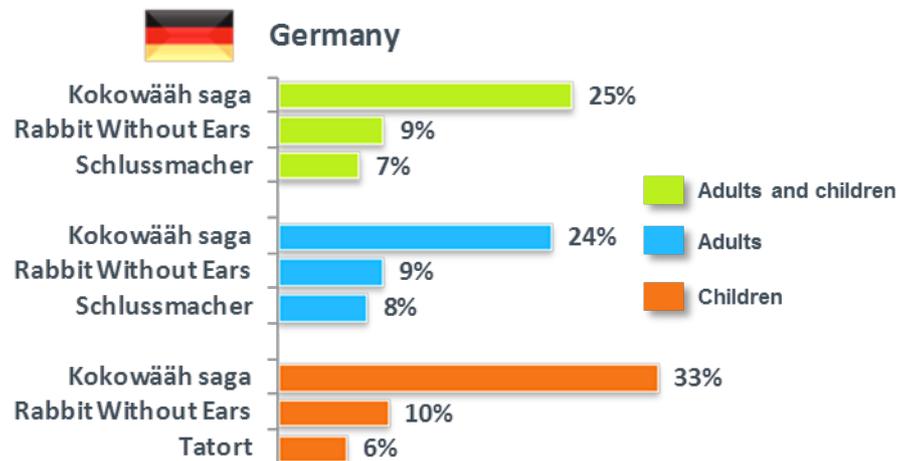
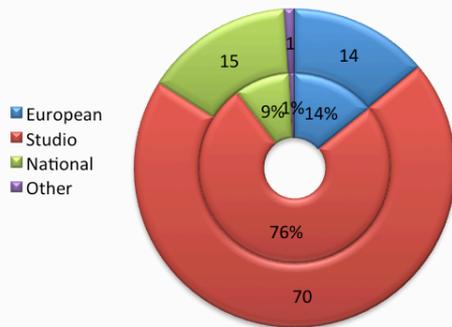


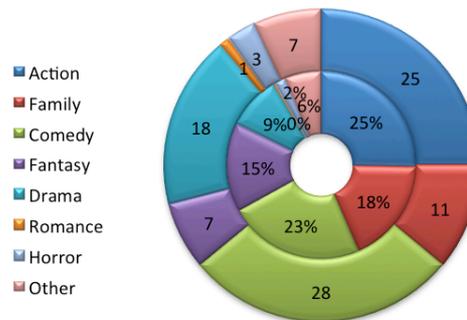
Figure 126: Most cited films unprompted by German respondents

### German Box Office

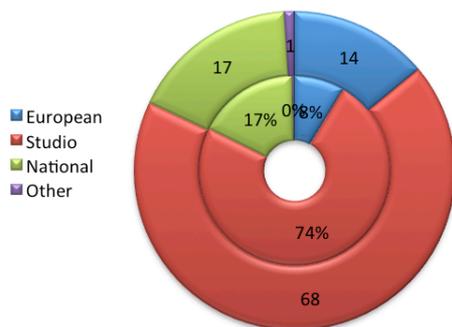
**Top 100 Box Office Films 2010 by Origin**



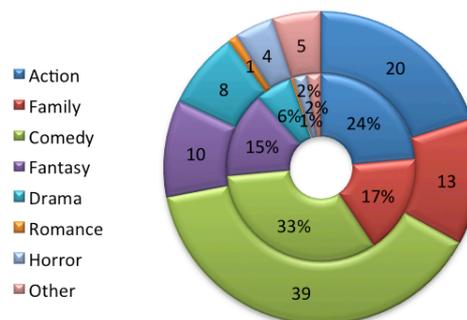
**Top 100 Box Office Films 2010 by Genre**



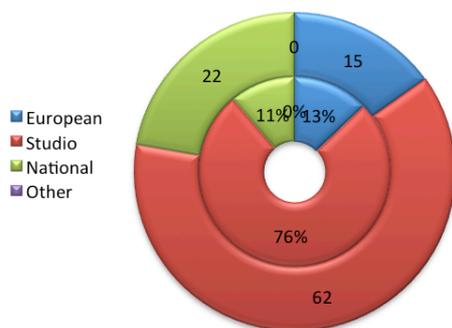
**Top 100 Box Office Films 2011 by Origin**



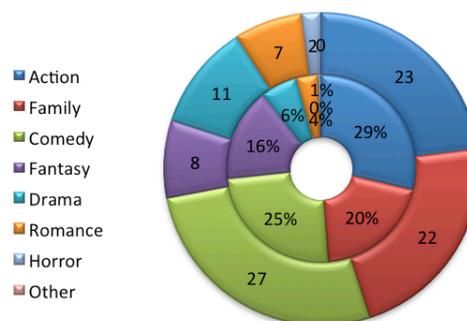
**Top 100 Box Office Films 2011 by Genre**



**Top 100 Box Office Films 2012 by Origin**



**Top 100 Box Office Films 2012 by Genre**



**Figure 127: Composition of the Top 100 of German Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

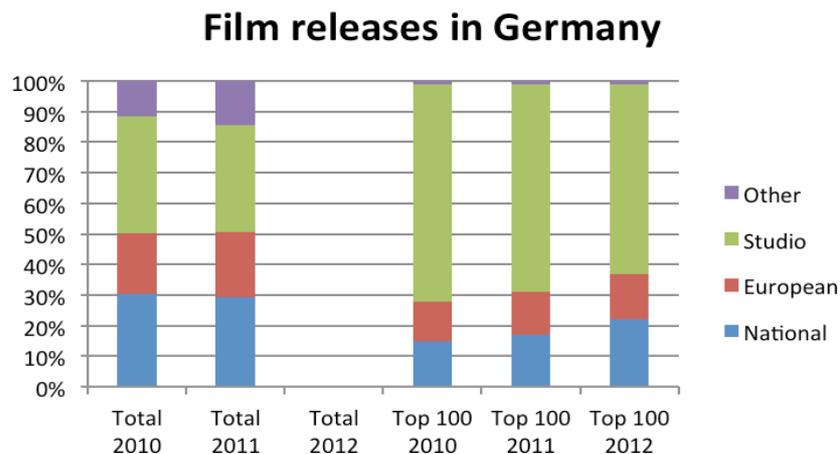
- In Germany, American films score high with the local audiences, getting up to around 80% of the market share, and National films are more popular than European films. European films have, however, increased their market share over the three year period.

- When analysing the country's Box Office by film genres, Germans prefer action films and comedies closely followed by family films.



**Figure 128: Analysis of National movies in the Top 100 in Germany 2010-2012, split by Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

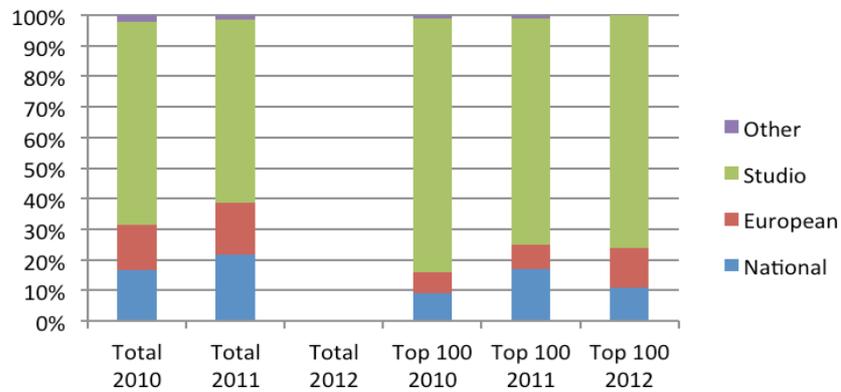
- German films that made it into the Top 100 are mostly comedies, with family films being very important. Dramas aren't popular in Germany. 2012 was a thematically diverse year, in which German action, fantasy and romance films made it into the Top 100.



**Figure 129: Analysis of film releases (Film Offer) in Germany 2010-2012. On the left, all releases, split by movie Origin (2012 not available). On the right, Top 100 most successful movies in Box Office**

As before, Studio releases are overrepresented in the Top 100 list (right columns). National films are clearly under-represented (from 30% of releases, only 15-20 made it into the Top 100), but European films seem to be popular among German audiences (20% of releases were European, and there are more than 10% in the Top 100).

### Film consumption in Germany



**Figure 130: Analysis of tickets sold (Film Demand) in Germany 2010-2012. On the left, all tickets split by Origin (2012 not available). On the right, Top 100 most successful movies in Box Office**

In the Top 100 films (right columns) there is a predominance of Studio films in Box Office. In Germany, Studio films tend to cluster at the top of the list, leaving European and National films at the bottom.

### 7.7.5. Italy

#### Italian Film Preferences

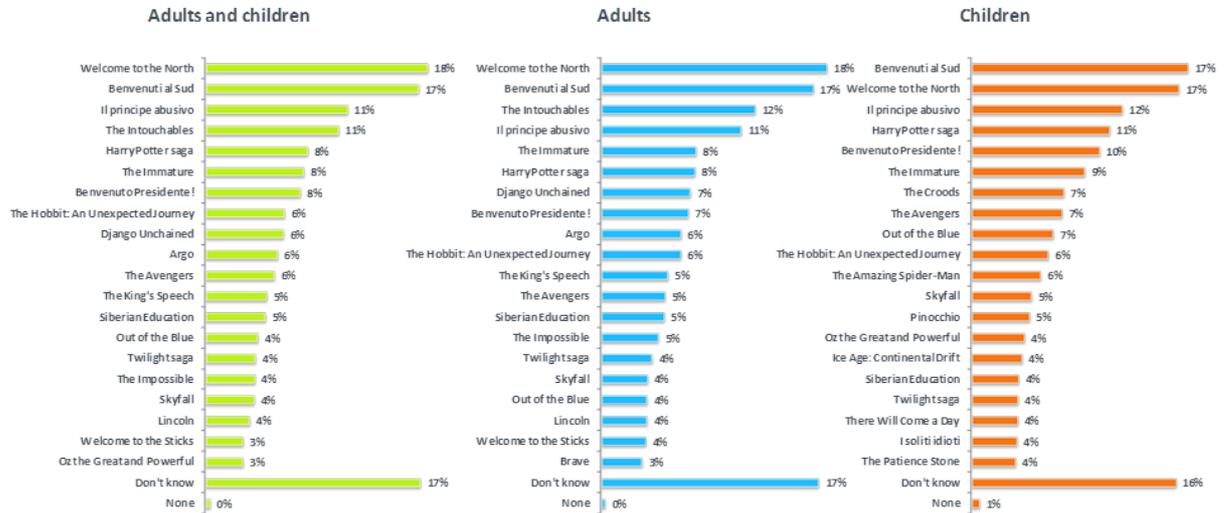


Figure 131: Films cited spontaneously by Italian respondents

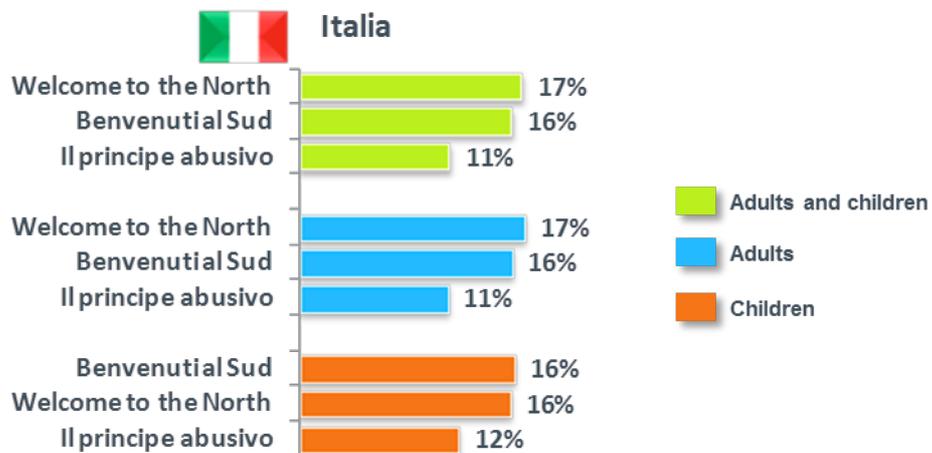
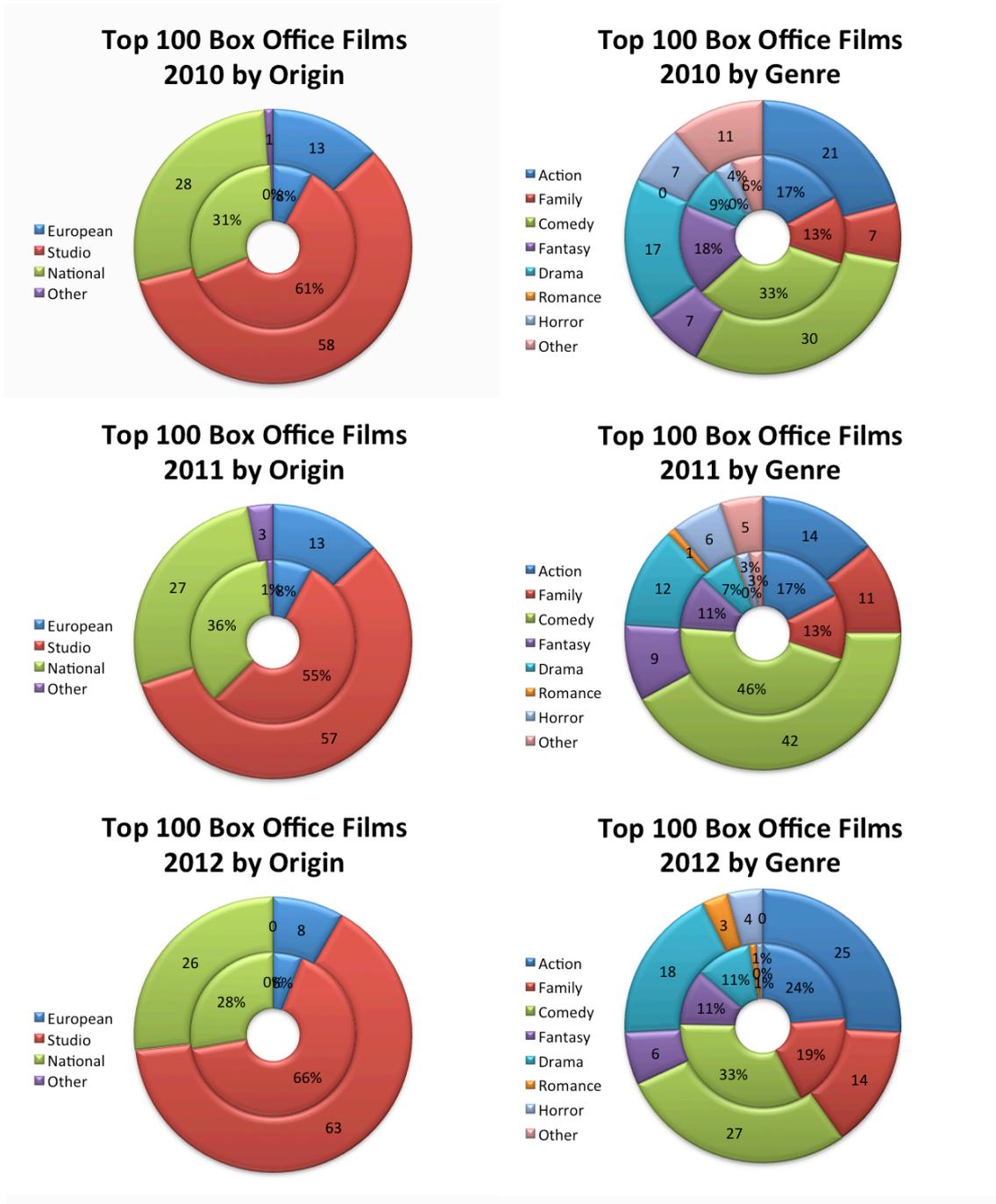


Figure 132: Most cited films unprompted by Italian respondents

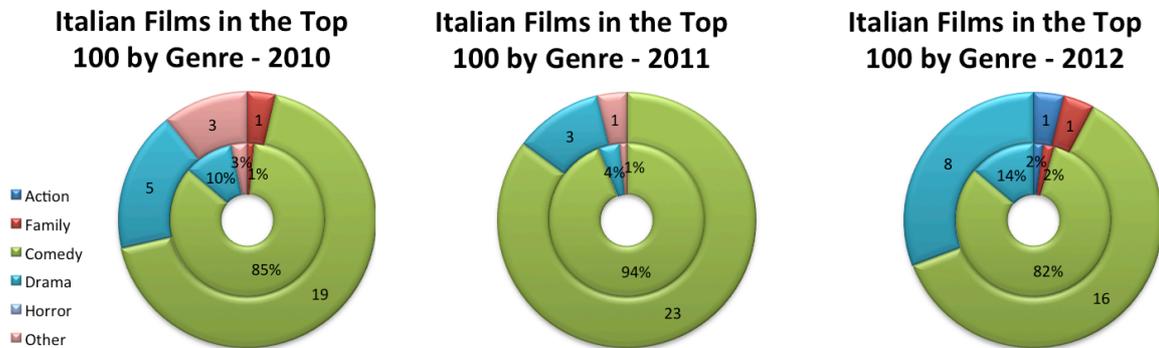
### Italian Box Office



**Figure 133: Composition of the Top 100 of Italian Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

American films represent about two-thirds of the market. National films score a healthy share of approximately one third.

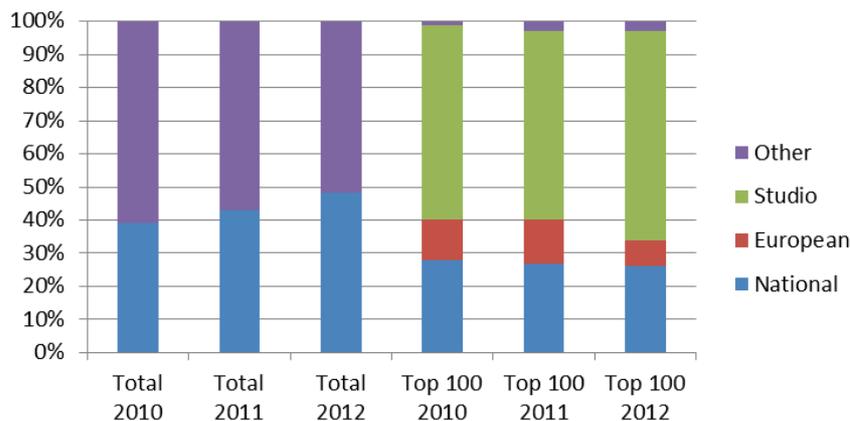
Italians' preference for comedy films is evident in all years analysed - especially in 2011 when comedy managed to achieve a share of 46%<sup>100</sup>.



**Figure 134: Analysis of National movies positioned in the Top 100 in Italy 2010-2012, split by Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

Most of the National films that made it into the Top 100 in Italy are comedies (over 80% of the money earned by local productions every year comes from comedies).

### Film releases in Italy

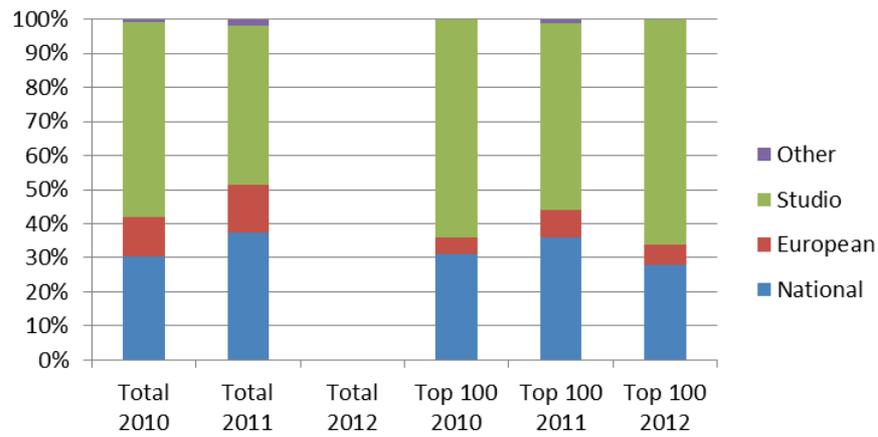


**Figure 135: Analysis of film releases (Film Offer) in Italy 2010-2012. On the left, all releases, split by movie Origin (only distinguishing between National or non-National). On the right, Top 100 most successful movies in Box Office, split by Origin**

Even though the number of National releases grew year after year, the number of National releases that made it to the Top 100 stayed almost constant.

<sup>100</sup> In 2011, there were 4 Italian comedies in the top 10 of the yearly box Office: *Che bella giornata*, *Qualunque sia*, *Immaturo* & *Femmine contro Maschi*. This helped Italian comedy achieve a great success.

### Film consumption in Italy



**Figure 136: Analysis of tickets sold (Film Demand) in Italy 2010-2012. On the left, all tickets split by Origin (2012 not available). On the right, Top 100 most successful movies in Box Office**

The breakdown of the yearly box office as represented by Italian productions (left columns) matches the proportion of releases in the Top 100 (right columns). European productions are slightly less prevalent.

## 7.7.6. Lithuania Lithuanian Film Preferences

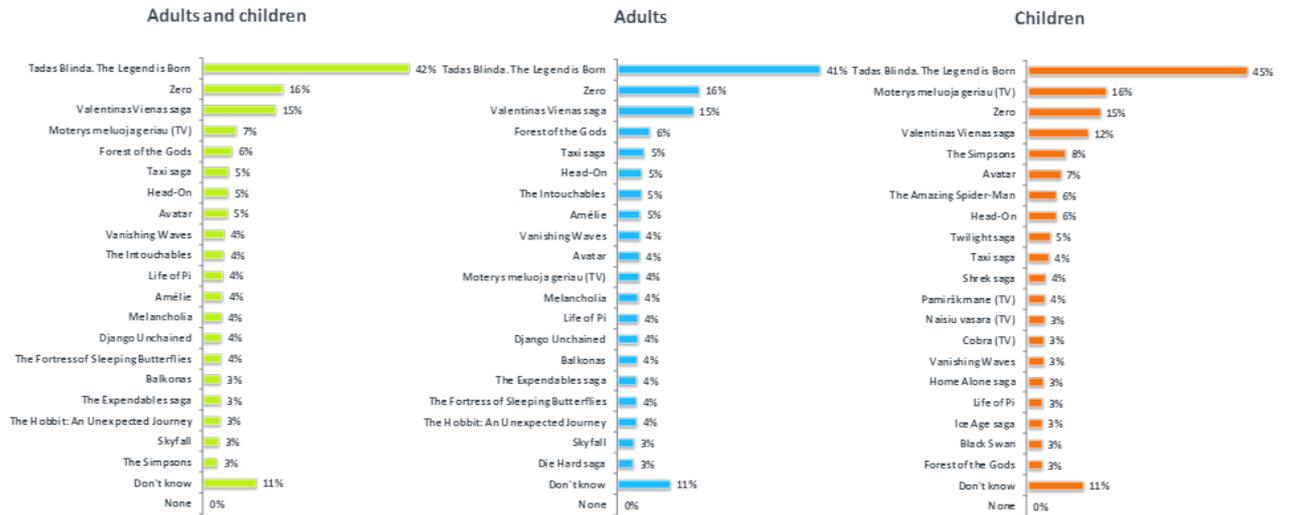


Figure 137: Films cited spontaneously by Lithuanian respondents

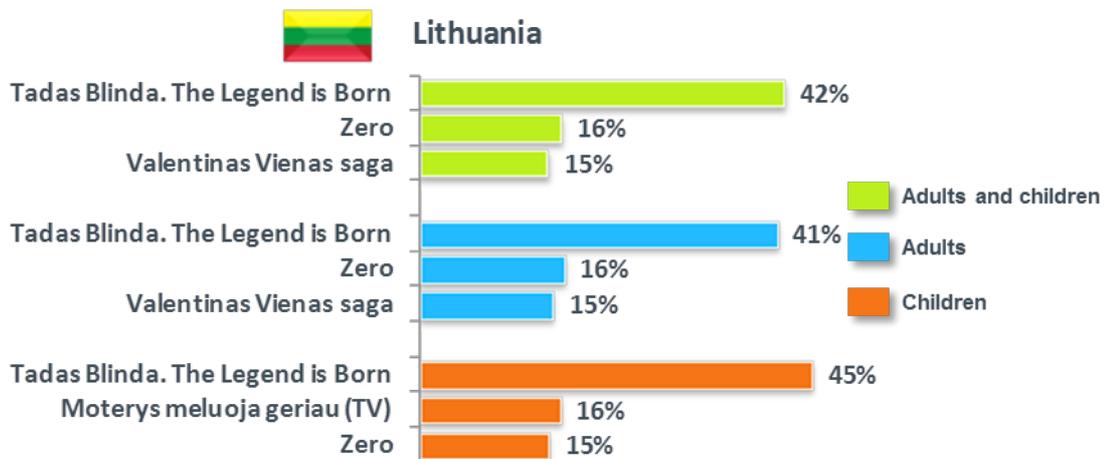
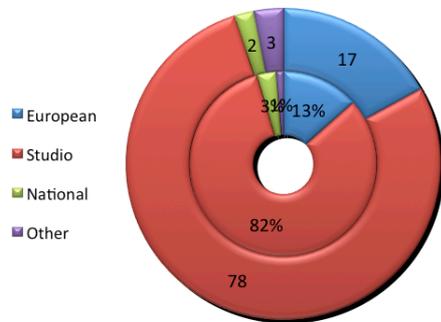


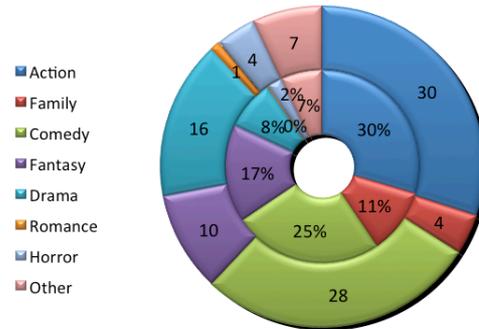
Figure 138: Most cited films unprompted by Lithuanian respondents

## Lithuanian Box Office

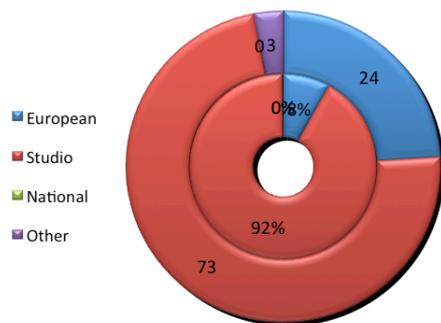
### Top 100 Box Office Films 2010 by Origin



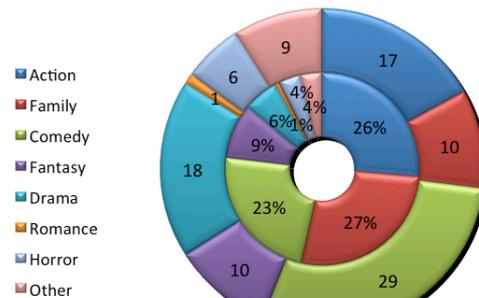
### Top 100 Box Office Films 2010 by Genre



### Top 100 Box Office Films 2011 by Origin



### Top 100 Box Office Films 2011 by Genre

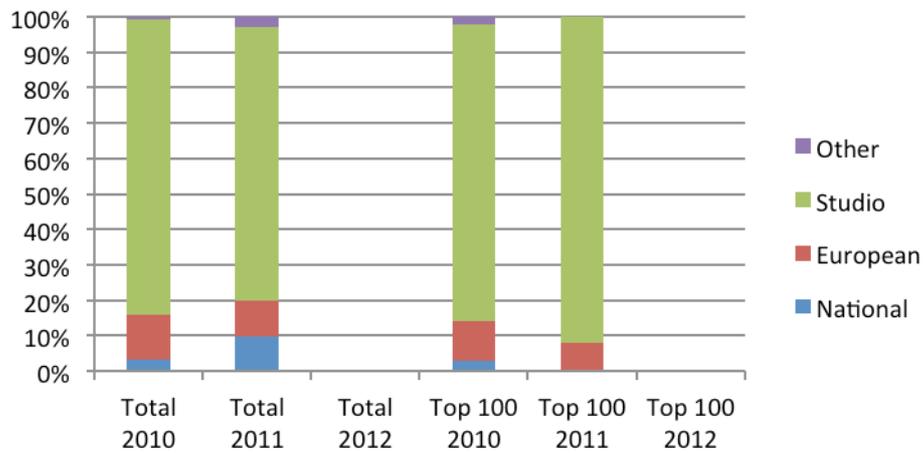


**Figure 139: Composition of the Top 100 of Lithuanian Box Office 2010-2011 by Origin and Genre. (2012 wasn't available) Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

US-produced films dominate the country's Box Office returns. European production managed to do better both in 2010 and 2011 than National production, which only featured 2 films in the Top 100.

Lithuanians particularly enjoy action films followed by comedies and family films.

## Film consumption in Lithuania



**Figure 140: Analysis of tickets sold (Film Demand) in Lithuania 2010-2011. On the left , all tickets split by Origin (2012 not available). On the right , Top 100 most successful movies in Box Office**

The Lithuanian film industry failed to get one single production into the Top 100 in 2011, hence the National segment of Box Office is minimal.

### 7.7.7. Poland Polish Film Preferences

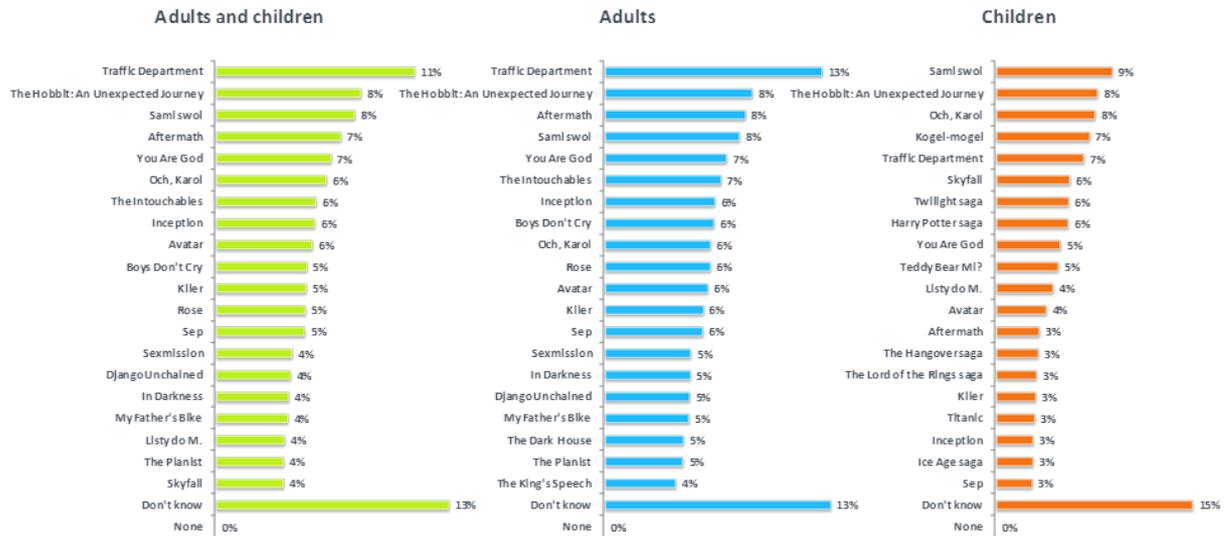


Figure 141: Films cited spontaneously by Polish respondents

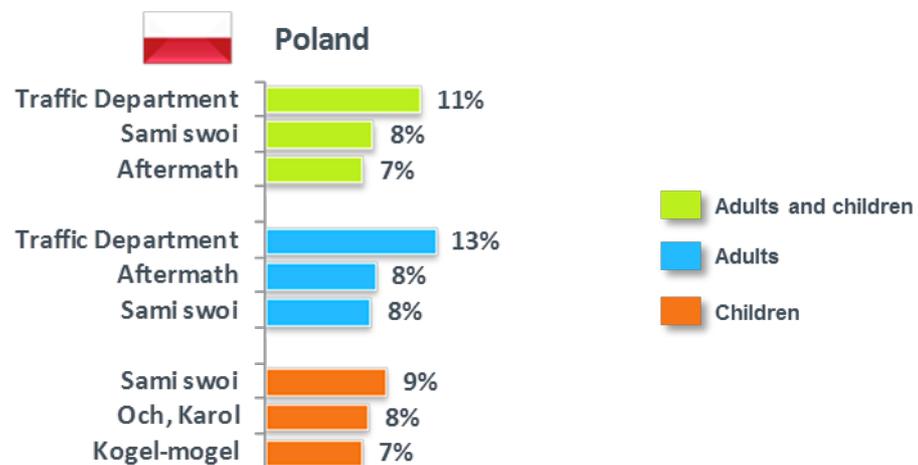


Figure 142: Most cited films unprompted by Polish respondents

### Polish Box Office

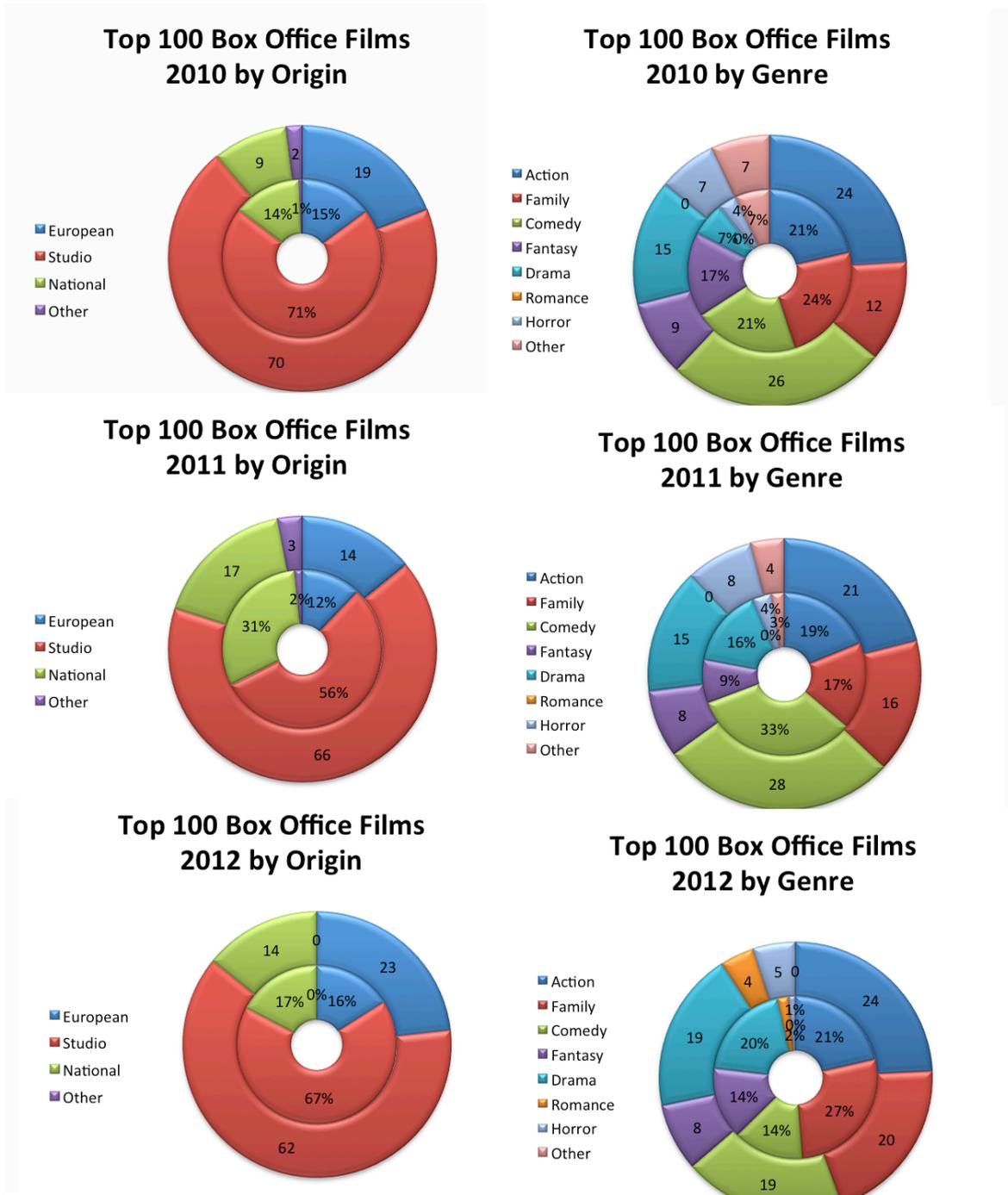
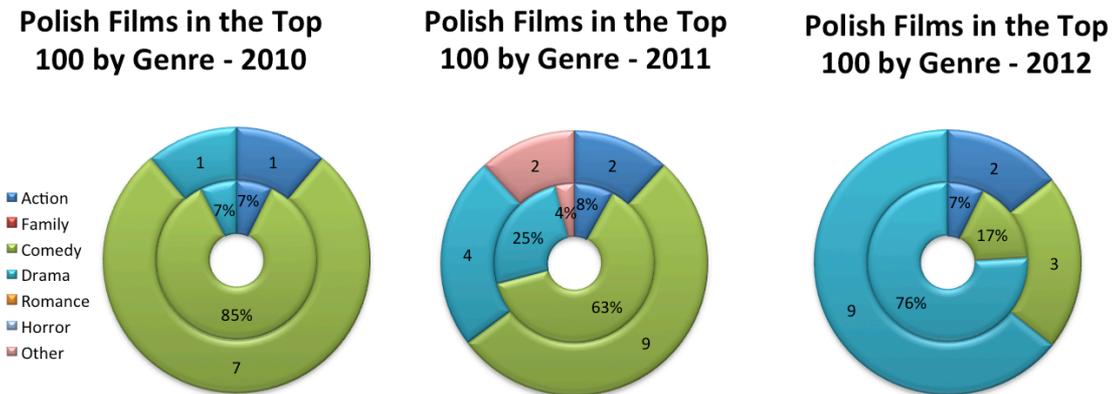


Figure 143: Composition of the Top 100 of Polish Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.

US-produced films dominate the country's Box Office. The popularity of National and European films remains stable, showing similar portions, with the exception of 2011 when National production reached a notable 31% of market share.

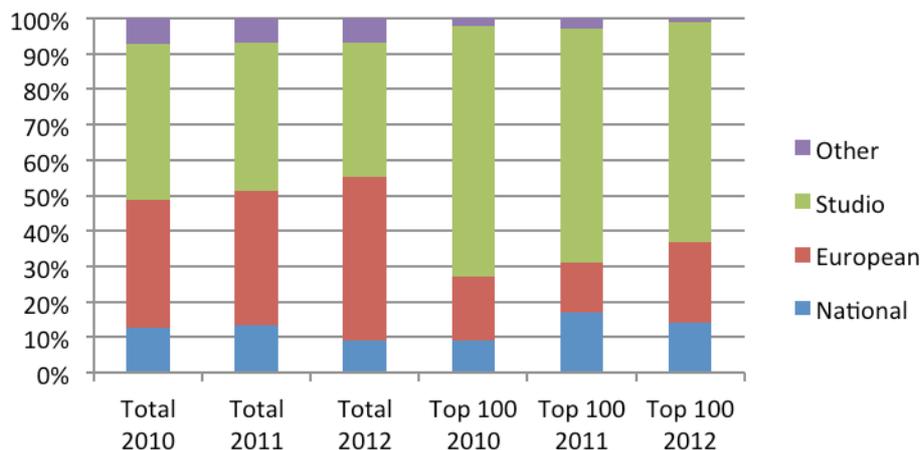
In terms of the country's genre preferences, Poles have systematically opted for family, action and comedy films.



**Figure 144: Analysis of Polish films that made it into the Top 100 list in 2010-2012, split by Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

During 2010 and 2011, most of the Polish films that made it into the Top 100 were comedies. In 2012 dramas were more important.

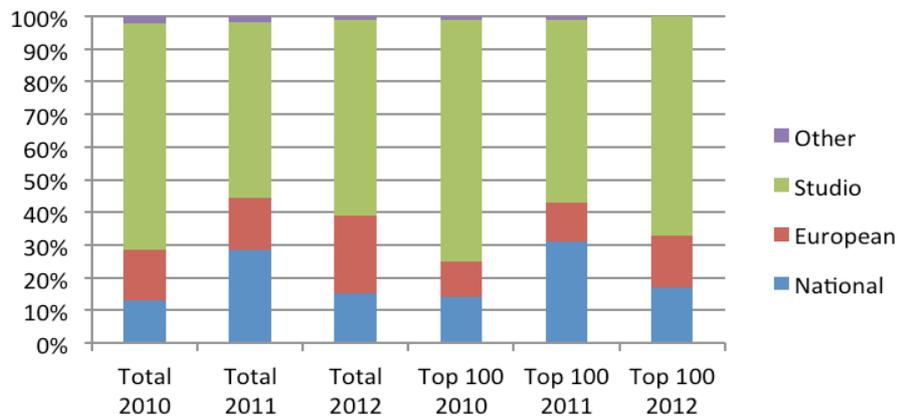
### Film releases in Poland



**Figure 145: Analysis of film releases (Film Offer) in Poland 2010-2012. On the left, all releases, split by movie Origin. On the right, Top 100 most successful movies in Box Office, split by Origin**

As expected, Polish and especially European films are underrepresented in a Top 100 dominated by Studio films.

## Film consumption in Poland



**Figure 146: Analysis of tickets sold (Film Demand) in Poland 2010-2012. On the left, all tickets split by Origin. On the right, Top 100 most successful movies in Box Office.**

In Poland, the Top 100 Box Office is very similar to the total Box office. Differences are minimal.

## 7.7.8. Romania Romanian Film Preferences

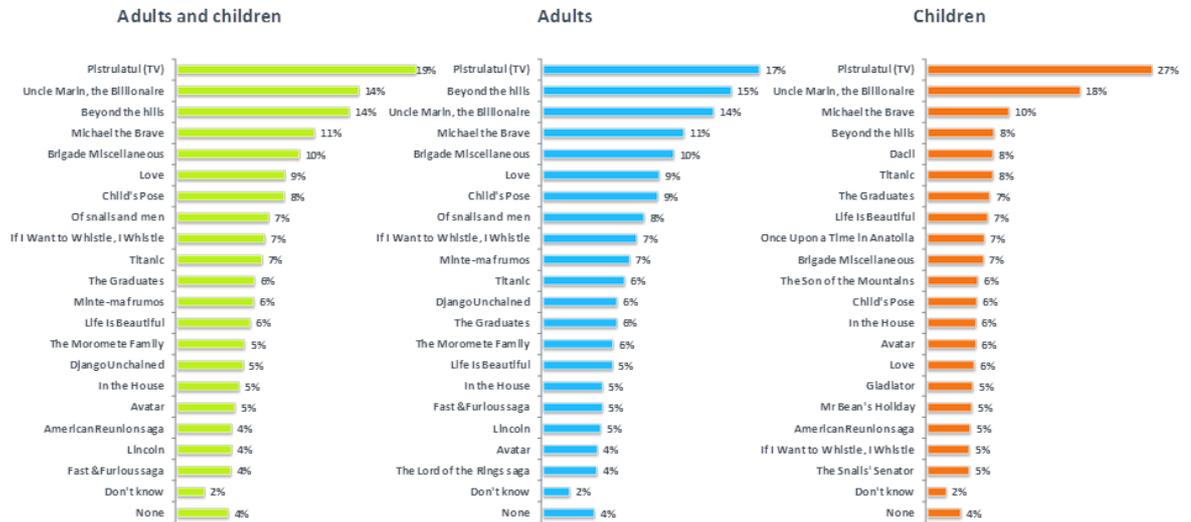


Figure 147: Films cited spontaneously by Romanian respondents

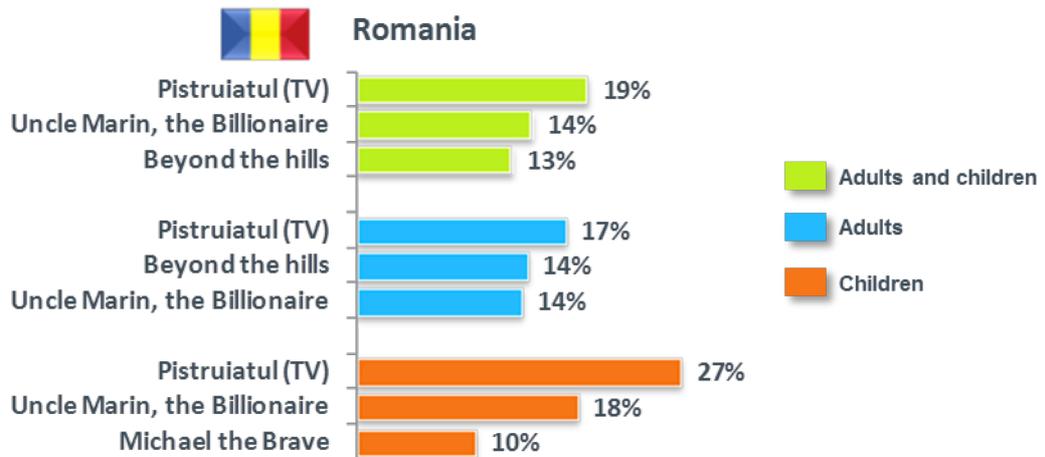
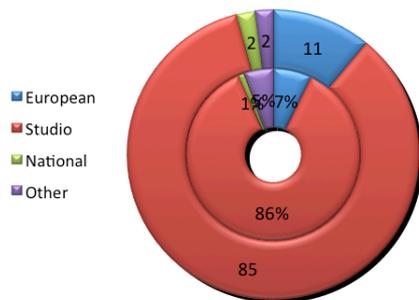


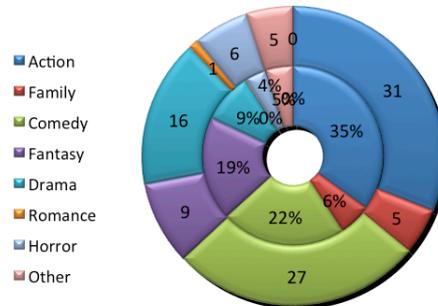
Figure 148: Most cited films unprompted by Romanian respondents

## Romanian Box Office

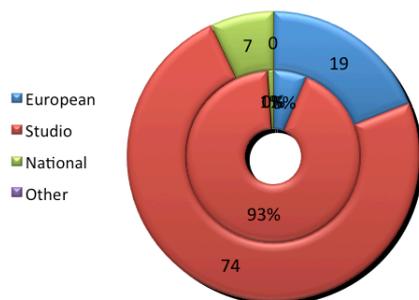
### Top 100 Box Office Films 2010 by Origin



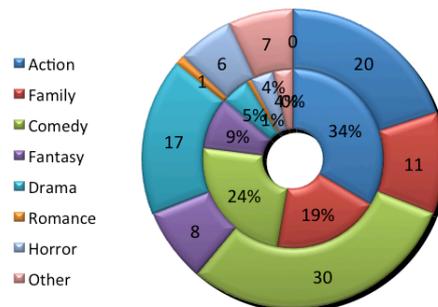
### Top 100 Box Office Films 2010 by Genre



### Top 100 Box Office Films 2011 by Origin



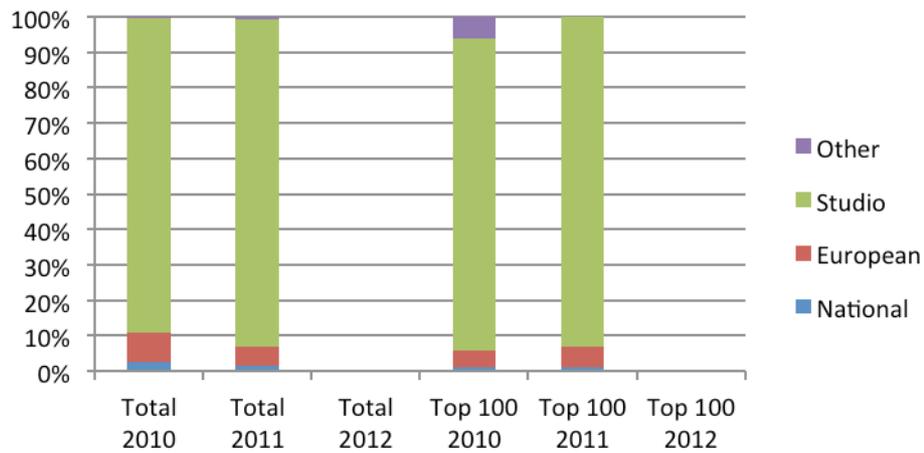
### Top 100 Box Office Films 2011 by Genre



**Figure 149: Composition of the Top 100 of the Romanian Box Office 2010-20121 (2012 wasn't available) by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

Box Office data for the first 100 films is missing for 2012. American films are extremely popular with local audiences. Films of European and National origin have little impact at the Romanian Box Office. Action films account for a third of all film genres. Comedies also prove popular with local audiences.

## Film consumption in Romania



**Figure 150: Analysis of tickets sold (Film Demand) in Romania 2010-2011. On the left, all tickets split by Origin. On the right, Top 100 most successful movies in Box Office**

The composition of the total Box Office and Top 100 films is very similar, (which is most likely due to the modest size of the Romanian Market).

### 7.7.9. Spain

#### Spanish Film Preferences

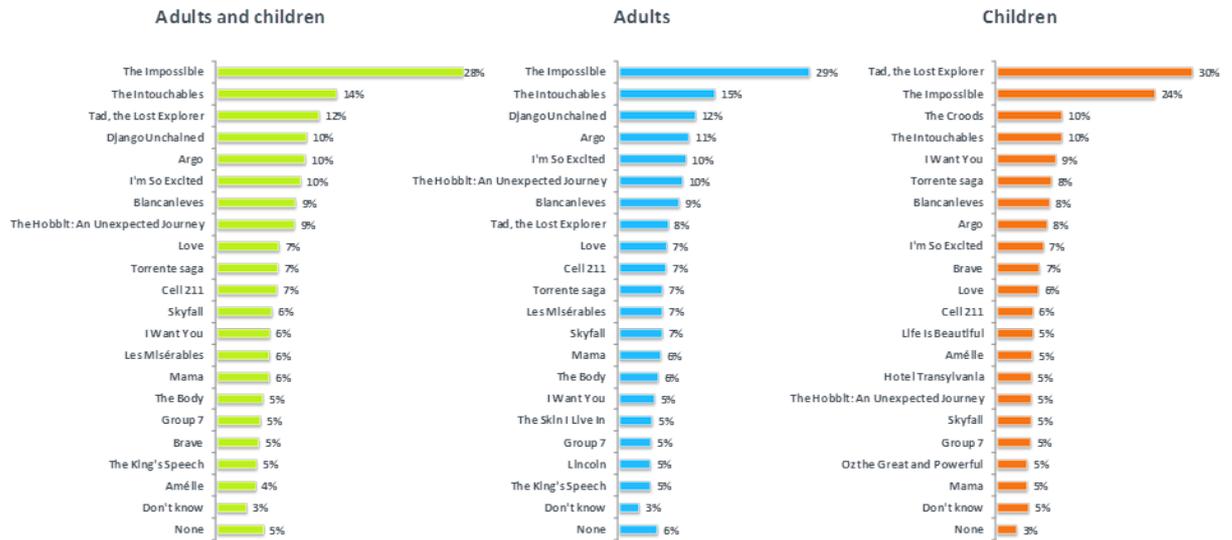


Figure 151: Films cited spontaneously by Spanish respondents

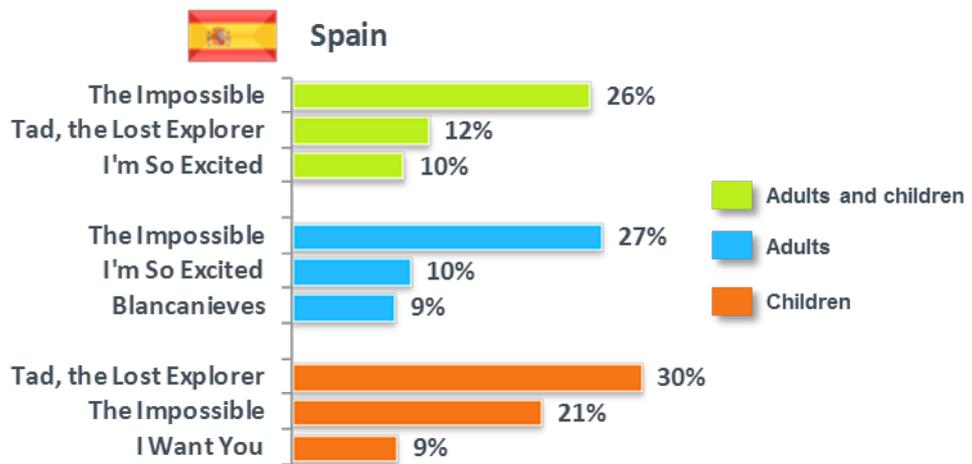
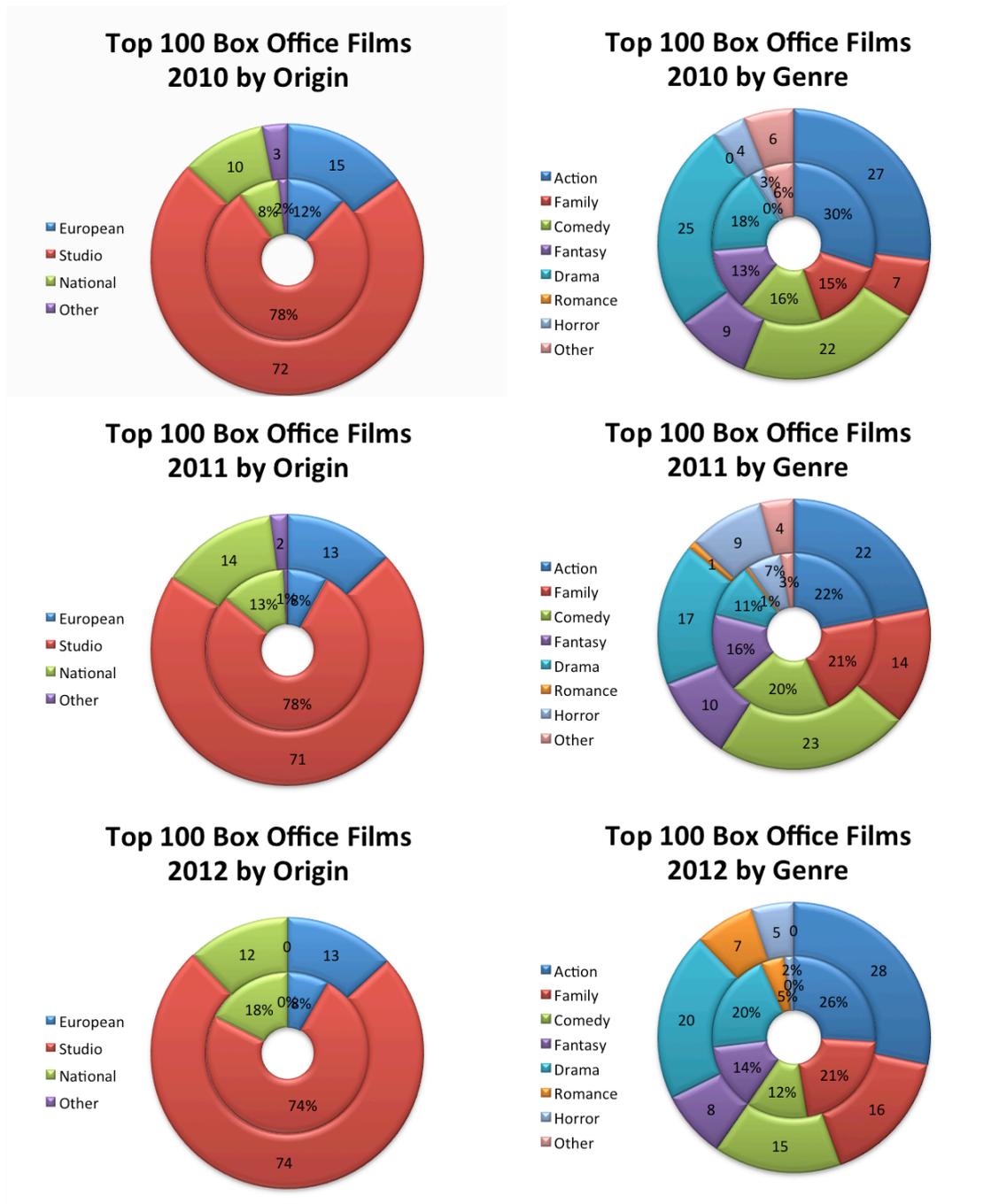


Figure 152: Most cited unprompted films by Spanish respondents

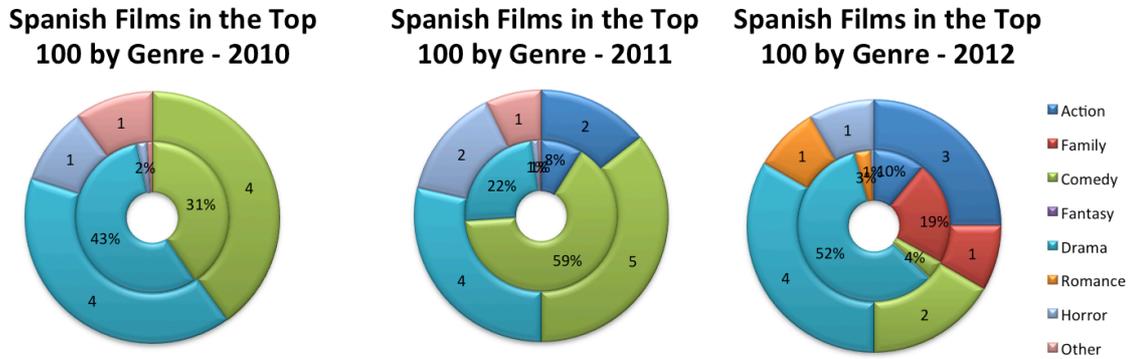
## Spanish Box Office



**Figure 153: Composition of the Top 100 of the Spanish Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

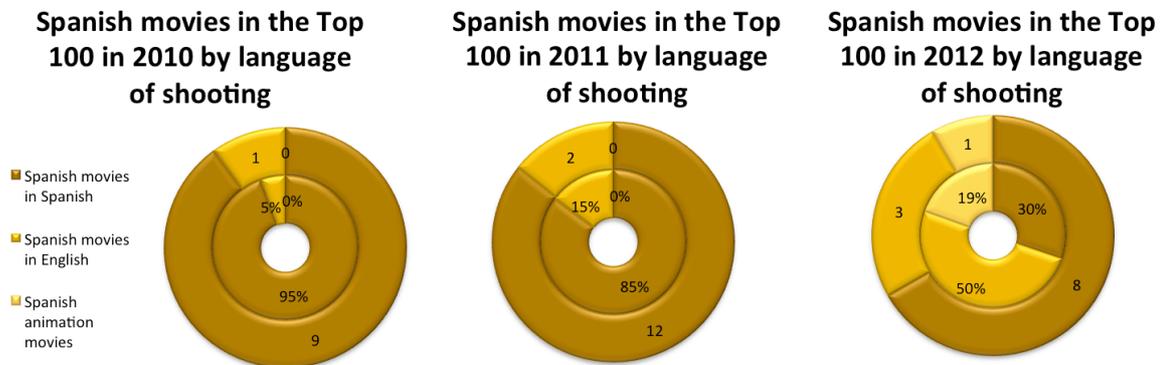
Film consumption in Spain is tilted towards US films. The prominence of national films seems to be on the rise, however, leading to its best historical year in 2012. Spaniards

particularly enjoy action films. It should also be noted that dramas reached a market share of up to 20% in 2012, which is rather rare in this study.



**Figure 154: Spanish movies in the national Top 100 2010-2012, split by genre. Outer circle indicates number of films in the Top 100, inner circle indicates relative Box Office.**

Most Spanish films that make it into the Top 100 are dramas or comedies. The Spanish audience seems to be interested in exploring more diverse genres and themes than most European audiences.

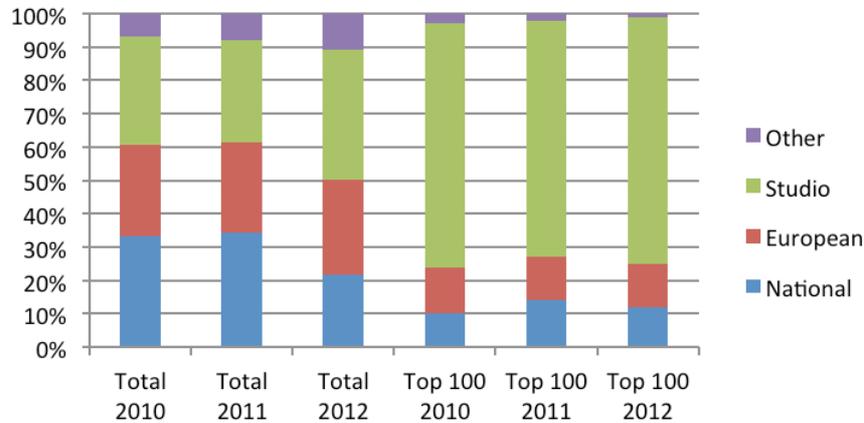


**Figure 155: Spanish movies in the national Top 100 2010-2012, split by language of shooting. Outer circle indicates number of films in the Top 100, inner circle indicates relative Box Office.**

One of the key characteristics of the Spanish cinema industry is the development of big productions, shot in English. This is a trend on the rise<sup>101</sup>. In 2012, *The Impossible* became the most successful Spanish movie in Spanish Box Office.

<sup>101</sup> Since the global Box Office success of *The Others* in 2001, this has become an established trend in Spain. In the three years of the study, we identified *Buried*, *There be dragons*, *Midnight in Paris*, *Red lights* and *Katmandu* as local productions in English, apart from the mentioned *The Impossible*.

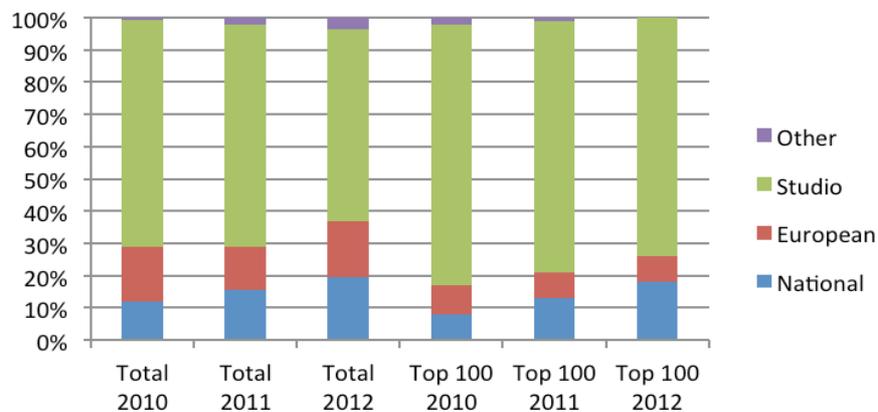
### Film releases in Spain



**Figure 156: Analysis of film releases (Film Offer) in Spain 2010-2012. On the left side, all releases, split by movie Origin. On the right side, Top 100 most successful movies in Box Office, split by origin**

Even though, on average, only 30% of the yearly releases in Spain were Studio productions, most of the films that made it into the Top 100 were American. European productions and Spanish productions are underrepresented in the Top 100.

### Film consumption in Spain



**Figure 157: Analysis of tickets sold (Film Demand) in Spain 2010-2012. On the left , all tickets split by Origin. On the right, Top 100 most successful movies in Box Office**

European and National I productions are only slightly underrepresented in the Top 100 as far as revenue is concerned (right columns), making more space for American productions.

In Spain, home video has traditionally been weak (the switch from physical sales to box office is less evident). Just as with Italy, streaming levels are behind leading countries.

### 7.7.10. UK British Film Preferences

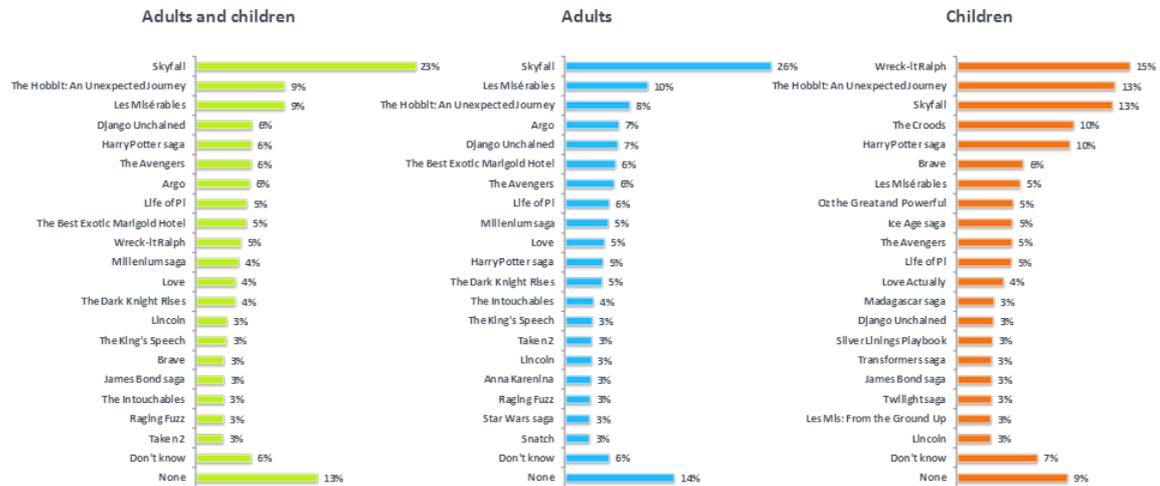


Figure 158: Films cited spontaneously by British respondents

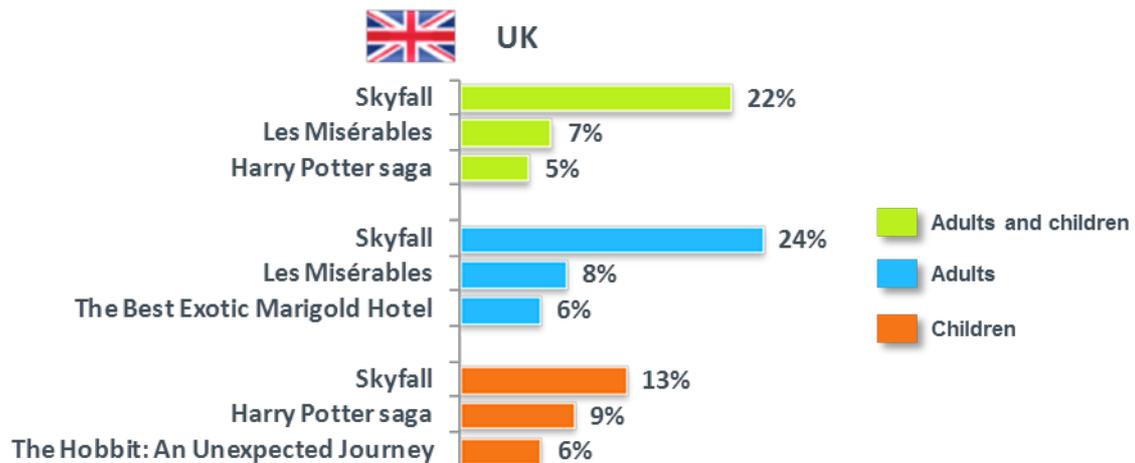
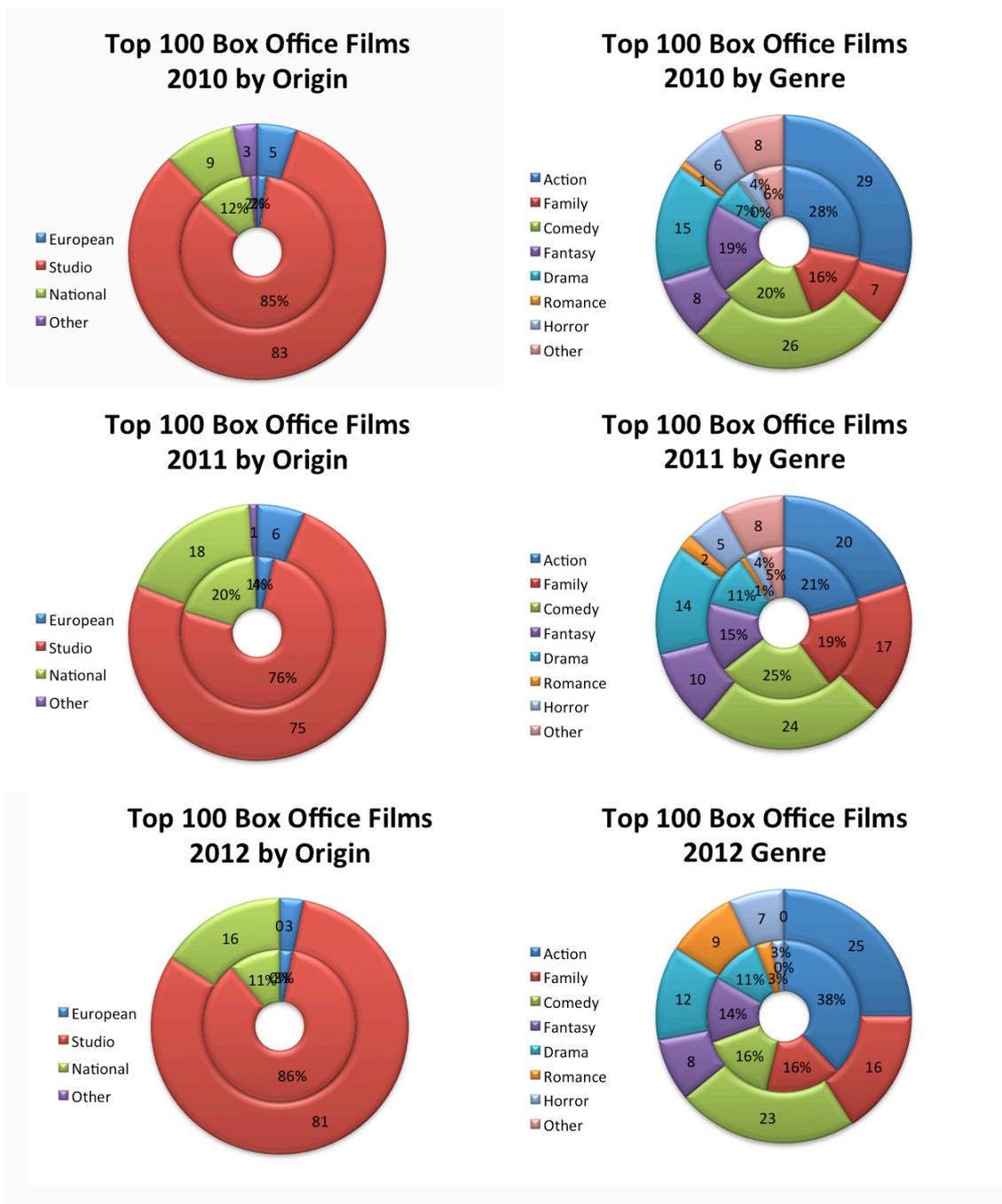


Figure 159: Most cited films unprompted by British respondents

## British Box Office

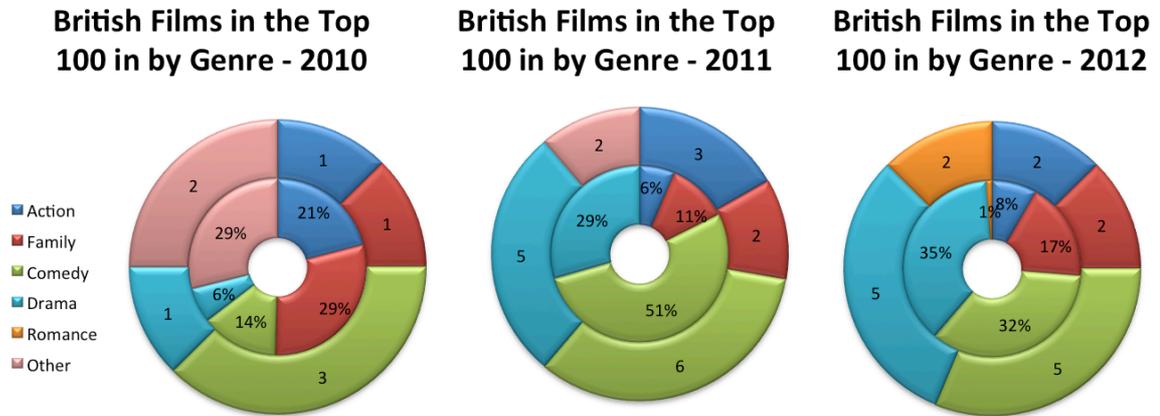


**Figure 160: Composition of the Top 100 of British Box Office 2010-2012 by Origin and Genre. Outer circle indicates number of films in the Top 100. Inner circle indicates relative box office.**

The United Kingdom is a country with a high market share of American films at its Box Office – reaching as much as 91% in 2010. National films are more popular than European.

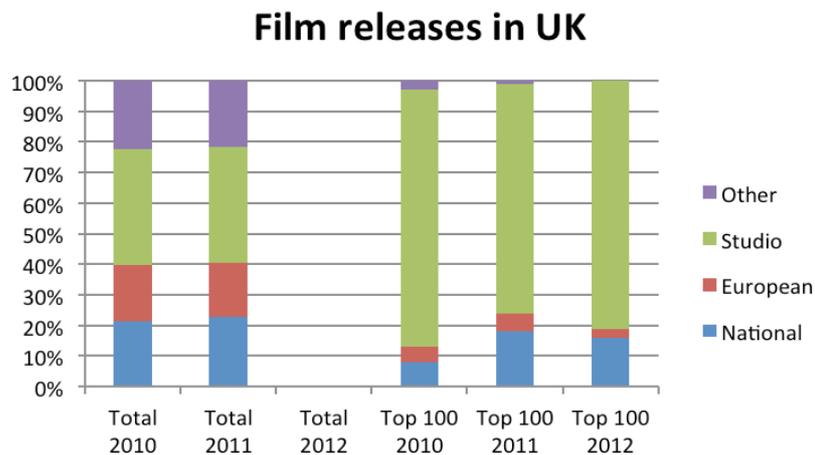
The UK is one of the countries with the lowest viewing of European cinema.

The British have a preference for actions films, followed by comedies.



**Figure 161: British movies in the national Top 100 2010-2012, split by Genre. Outer circle indicates number of films in the Top 100, inner circle indicates relative Box Office**

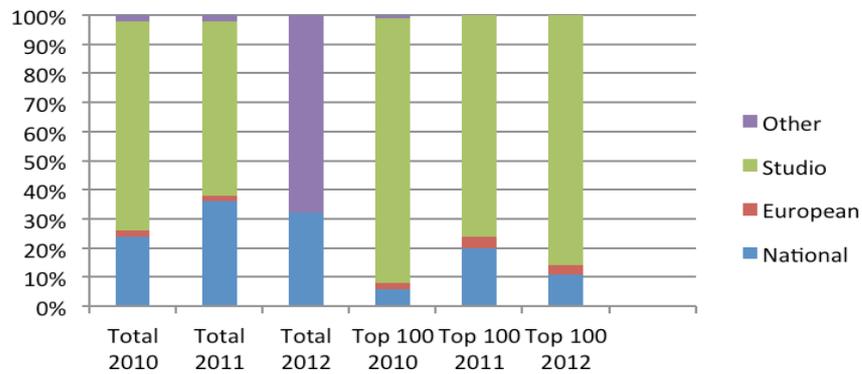
The most successful British genre appears to be comedy, but the UK audience also enjoys many different genres: family, action and drama rank high too.



**Figure 162: Analysis of film releases (Film Offer) in United Kingdom 2010-2012. On the left, all releases, split by movie Origin. On the right side, Top 100 most successful movies in Box Office, split by Origin**

Studio productions are overrepresented, while not many European productions achieve the Top 100.

### Film consumption in UK



**Figure 163: Analysis of tickets sold (Film Demand) in United Kingdom 2010-2012. On the left, all tickets split by Origin (2012 only partially available). On the right, Top 100 most successful movies in Box Office**

The Box Office is dominated by Studio films in the Top 100. Not many British films reach mainstream audiences.

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## 8. Annex 2: Country Profiles

In this Annex, we will consolidate a country profile for the 33 Countries of interest to the report. The 10 countries covered by the survey will include more detailed information with specific national results of the survey.

**Sources used:** EAC European Film Consumer Study 2013, European film promotion, International Film Guide 2012, Le Film Français, supplément Europa Cinemas, Filmneweurope, Cineuropa, imdb, [www.cia.gov/library/publications/the-world-factbook/geos/cy.html](http://www.cia.gov/library/publications/the-world-factbook/geos/cy.html), [http://news.bbc.co.uk/2/hi/country\\_profiles/default.stm](http://news.bbc.co.uk/2/hi/country_profiles/default.stm), <http://www.filmfestivalacademy.net>, <http://www.filmneweurope.com/tag/production/menu-id-120>, <http://www.money-go-round.eu/Countries.aspx>, <http://www.efp-online.com/en/members/>, <http://www.cineuropa.org/cf.aspx?t=cfocuses&l=en&tid=2019>,

## 8.1. AUSTRIA

<i>Key facts and figures</i>	
<b>Population (2012):</b>	8,420,900
<b>Capital:</b>	Vienna
<b>Area:</b>	83,871 sq km
<b>Median age:</b>	43.4 years
<b>Urban population:</b>	68% of total population (2010)
<b>EU adhesion:</b>	1995
<b>Language:</b>	German (official nationwide) 88.6%, Turkish 2.3%, Serbian 2.2%, Croatian (official in Burgenland) 1.6%
<b>Religions:</b>	Roman Catholic 73.6%, Protestant 4.7%, Muslim 4.2%, other 3.5%, unspecified 2%, none 12% (2001 census)
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2011):</b>	EUR 36,430
<b>Internet users (2012):</b>	6,559,355 (77.9% of population)
<b>Facebook users (2012):</b>	2,915,240 (34.6% of population)

**Table 2: Austria Key Fact and Figures**

<i>Film production</i>	
<b>Volume of films produced (2012):</b>	54
<b>Main production genres (2012):</b>	social drama, action, fiction, fantasy
<b>Volume of co-productions (2012):</b>	4 maj. / 9 min.

Film production is low with 54 films (including co-productions) in 2012. Austrian films' share of the domestic box-office is one of the lowest in Europe, with only about 3% of cinema admissions going to domestic productions. Every year the annual top ten films at the Austrian box-office are usually all American.

Modern Austrian cinema looks at important and difficult social subjects, deals with issues from the past and examines the current condition of Austrian society. It continues the leftist tradition of Austrian literature, which was once regarded as the showcase of Austrian intellectuals.

**Table 3: Austria Film Production.**

### Film distribution

<b>Total number of cinemas (2011):</b>	154
<b>Total number of screens (2012):</b>	565
<b>Volume of films released (2011):</b>	369

In 2011 there were 154 cinemas, mostly dominated by single-screen venues. As of December 2012, 537 of the 565 screens (95%) are now digitized and 48% of them are in multiplexes.

Of the total of films released - which in 2011 numbered 369 films - 127 were of American origin with Austrian origin accounting for only 3.6% share of the market, while German films amounted to almost 11%.

**Table 4: Austria Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	7.59
<b>Cinema attendance per capita (2012)</b>	1.9
<b>Overall cinema admissions (2012):</b>	15,752,844
<b>Gross box-office revenues in euros (2012):</b>	124,323,885

Austrians are medium film consumers. Austrian films tend to be released in two batches during the year: in March/April and in September. Austrians do not often visit the cinema, less than twice a year on average.

Foreign players dominate the Austrian film and cinema industry. Film distribution is firmly controlled by the four US companies Universal Pictures International (UPI), Warner Bros., Walt Disney and Centfox. In general, the Austrian film industry depends on subsidies, granted by the state according to the Film Subsidy Act (*Filmförderungsgesetz*) or by European support schemes such as MEDIA. Moreover, public service broadcasters have entered into several agreements to support the Austrian film industry with so-called output deals (pre-purchase of film rights).

**Table 5: Austria Film Consumption**

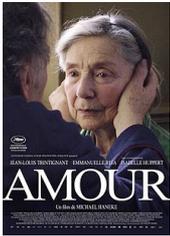
## Film preferences

Contemporary Austrian film making is internationally known for its realistic social dramas, which enjoy a high-profile reputation (*The Piano Teacher* and *Caché*, both by Michael Haneke, received prizes at the Cannes Film Festival) They are considered challenging films, usually having limited distribution, being more of a risk than commercial productions such as comedies with established stars. The latter enjoy a high profile in the Austrian market. Comedies, notably *Hinterholz 8* and *Poppitz*, have had the highest box-office of any Austrian films in the last 25 years.

**Top 5 Box O titles (2012):** *Ice Age: Continental Drift* (US, animation), *Skyfall* (US/UK, action/adventure/crime), *Intouchables* (FR, biography/drama/comedy), *Ted* (US, comedy), *The Hobbit: An Unexpected Journey* (US/NZ, adventure).

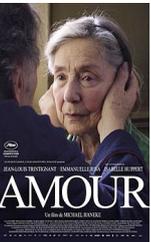
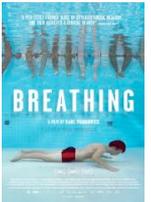
**Top 5 National titles (2011):** *Hexe Lilli: Die Reise nach Mandolan* (comedy); *Echte Wiener 2 - Die Deppat'n & die Gspritzt'n* (comedy); *Atmen* (drama); *One Way Trip* (horror); *Wie man leben soll* (comedy)

**Table 6: Austria Film preferences**

TOP 5 Domestic films	
	<p><b>Amour</b> (2012)</p> <p>Drama/Romance, Michael Haneke, FR/AT/DE</p> <p>Georges and Anne are retired music teachers enjoying life in their eighties. However, when Anne unexpectedly has a stroke their lives are changed forever. Won an Oscar and BAFTA.</p>
	<p><b>Die Wand</b> (2012)</p> <p>Drama, Julian Pölsler, AT/DE</p> <p>A woman inexplicably finds herself cut off from all human contact when an invisible, unyielding wall suddenly surrounds the countryside. She becomes immersed in a world untouched by civilization and ruled by the laws of nature.</p>
	<p><b>Yoko</b> (2012)</p> <p>Family / Fantasy, Franziska Buch, DE/AT/SE</p> <p>In a story reminiscent of ET and adapted from a popular German children's book, an eleven-year-old girl discovers a young Yeti called Yoko in her treehouse trying to escape from a heartless zoo keeper who has accidentally captured him. The two become firm friends but Pia has to keep her visitor a secret and has to try to get him back to the cold Himalayas where he belongs.</p>

	<p><b>Atmen / Breathing</b> (2011)</p> <p>Drama, Karl Markovics, AT</p> <p>A former inmate trying to build a new life begins to come to terms with the crime he committed through his work at a morgue. Won a FIPRESCI Prize, Austrian Film Award and a Golden Eye.</p>
	<p><b>Wie man leben soll – The way to live</b> (2011)</p> <p>Comedy/Drama, David Schalko, DK/AT</p> <p>Adapted from the novel by Thomas Glavinic this is the story of Charlie, a young man who hasn't yet learned to live as an adult.</p>

**Table 7: Austria Domestic Films**

<b>Major films and awards</b>	
	<p><b>Amour</b> (2012)</p> <p>Drama/Romance, Michael Haneke, FR/AT/DE</p> <p>Georges and Anne are retired music teachers enjoying life in their eighties. However, when Anne unexpectedly has a stroke their lives are changed forever. Won an Oscar and BAFTA.</p>
	<p><b>Breathing</b> (2011)</p> <p>Drama, Karl Markovics, AT</p> <p>A former inmate trying to build a new life begins to come to terms with the crime he committed through his work at a morgue. Won a FIPRESCI Prize, Austrian Film Award and a Golden Eye.</p>
	<p><b>Little Girl</b> (2009)</p> <p>Drama, Tizza Covi, Rainer Frimmel, IT/AT</p> <p>A woman and her husband who operate a makeshift circus in a downtrodden suburb of Rome with their 14 year old daughter have their lives changed when they take in an abandoned toddler.</p> <p>Won at the Cannes Film Festival.</p>

	<p><b>Paradies: Liebe / Paradise: Love</b> (2012)</p> <p>Drama, Ulrich Seidl, AT/DE/FR</p> <p>On the beaches of Kenya they're known as "Sugar Mamas" - European women who seek out African boys selling love to earn a living. A 50-year-old Austrian goes from one Beach Boy to the next, from one disappointment to the next and finally she must recognize: on the beaches of Kenya love is a business. Won 3 Austrian Film Awards and was nominated for an EFA.</p>
	<p><b>Grenzgänger / Crossing Boundaries</b> (2012)</p> <p>Drama, Florian Flicker, AT</p> <p>In the remote swamps next to the March River, Hans and Jana are living in a criminal idyll that falls apart when a young soldier enters the picture. Won 3 Austrian Film Awards.</p>

**Table 8: Austria Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Viennale</b></p> <p>Vienna, 14 days, October/November</p> <p>This is one of the largest European festivals for international cinema and attracts many journalists and scouts from other festivals. Attendance figures: 70,000</p>
	<p><b>Diagonale</b></p> <p>Graz, 6 days, late March</p> <p>The Diagonale is the main platform for the presentation and discussion of Austrian film productions</p>
	<p><b>Crossing Europe</b></p> <p>Linz, 7 days, later April</p> <p>Festival devoted to original, contemporary and socio-political auteur cinema from Europe. Attendance figures: 21,000</p>

**Table 9: Austria Major Film Festivals**

## 8.2. BELGIUM

<b>Key facts and figures</b>	
<b>Population (2012):</b>	11,116,243
<b>Capital:</b>	Brussels
<b>Area:</b>	30,528 sq km
<b>Median age:</b>	42.6 years
<b>Urban population:</b>	97%
<b>EU adhesion:</b>	Founding member (1952)
<b>Language:</b>	Dutch (official) 60%, French (official) 40%, German (official) <1%
<b>Religions:</b>	Roman Catholic 75%, Muslims 5.8%, Other 19.2%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	35,572
<b>Internet users (2011):</b>	8,489,901 (76.4% of population)
<b>Facebook users (2011):</b>	4,922,260 (44.3% of population)

**Table 10: Belgium Key Fact and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	64
<b>Main production genres (2012):</b>	drama
<b>Volume of co-productions (2012):</b>	3 maj. / 47 min.

Film production is medium (50-70 movies each year, including a majority of fiction; 56 feature films and 8 documentaries produced in 2012). Belgium's French speaking cinema is more geared towards auteur films and Dutch-speaking cinema towards popular fare.

As financial resources have always been limited due to the modest size of the national market, Belgian film professionals have developed considerable knowhow in the area of international co-production. About 90 cents of every euro spent on film production in Belgium is part of some cross-frontier partnership. Main coproduction partners are

France, Luxembourg and Netherlands.

Both French and Flemish-language communities have their own film-support mechanisms and fiscal incentives.

**Table 11: Belgium Film Production**

### **Film distribution**

**Total number of cinemas (2012):** 101

**Total number of screens (2012):** 510

**Volume of films released (2012):** 387

Belgium has 101 cinemas and 510 screens. In 2012, 94.1% of all screens were digitized and 28.6% were 3D capable.

In 2012, French-speaking and Flemish Belgian films represented 7.5% of film releases altogether, US films 32.8%, non-national European films 48.6% (including about 50% of French films) and films from other origins 11.1%.

French-speaking Belgian films are well distributed within the francophone area: approximately 90% are released in France, 50% in Switzerland, 40% in Canada and 30% in Luxembourg. Wallonia, the French-speaking part of Belgium, has a tradition of releasing films more or less day-and-date with France.

Flanders, the Flemish-speaking region, co-produces films regularly with the Netherlands, and films are exported between the countries regularly, but with somewhat disappointing box office performances.

Belgian film exports are also quite significant in Germany, Australia, Greece, Poland and the US.

**Table 12: Belgium Film Distribution**

### **Film consumption**

**Average ticket price in euros (2012)** 6.88

**Cinema attendance per capita (2012)** 2.0

**Overall cinema admissions (2012):** 21,900,000

**Gross box-office revenues in euros (2012):** 150,800,000

American blockbusters represent approximately 75% of the box office in Belgium and domestic films 8-10%. *Skyfall*, the top 1 title in the 2012 box office totalled 1,151,500 admissions.

In 2012, Dutch-speaking films garnered 1.72 million admissions (9.35% market share vs. 8.29% in 2011) and French-speaking films 180,000 admissions (1% market share). The most popular Flemish title, *The Broken Circle Breakdown*, totalled 353,000 tickets in Belgium vs. only 62,000 for the most popular French-speaking title, *Ernest et Célestine*.

French-speaking films, on the other hand, benefit from a strong 'multiplier effect' due to distribution in francophone countries while Flemish titles are more difficult to export: *Ernest et Célestine*, for example, totalled 911,000 viewers in French-speaking Europe (including 730,000 in France) and *A perdre la raison* totalled 150,000 viewers (vs. 35,000 in Belgium). In summary, Flemish cinema enjoys success at home while francophone cinema performs less well at home but is well-received abroad.

Flemish-speaking Belgians and Dutch producers usually prefer to remake (rather than simply release) successful domestic hits for their next-door neighbours.

**Table 13: Belgium Film Consumption**

### Film preferences

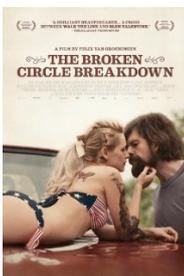
**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *Ice Age Continental Drift* (US, animation/adventure), *The Twilight Saga – Breaking Dawn Part 2* (US, fantasy/drama), *The Dark Knight Rises* (US/UK, action/crime/thriller), *Madagascar 3: Europe's Most Wanted* (US, animation/adventure).

**Top 5 local titles (2012):** *The Broken Circle Breakdown* (BE, drama), *K3 Bengeltjes* (BE, family), *Tot altijd* (BE, drama) *Brasserie Romantiek* (BE, comedy/drama), *Plop wordt de kabouterkoning* (BE, family). All top domestic titles are Flemish.

**Top French-speaking titles (2012):** *Ernest et Célestine* (FR/BE/LU, animation), *A perdre la raison* (FR/BE/LU/CH, drama), *Mobile Home* (BE/LU, drama/comedy), *Au cul du loup* (BE/FR, drama)

**Table 14: Belgium Film Preferences**

**TOP 5 Domestic films**



**The Broken Circle Breakdown (Alabama Monroe) (2012)**

Drama, Felix Van Groeningen, BE

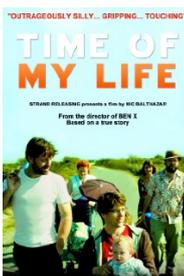
Elise and Didier fall in love at first sight, in spite of their differences. He talks, she listens. He's a romantic atheist, she's a religious realist. When their daughter becomes seriously ill, their love is put on trial. Panorama Audience Award in the Berlin International Film Festival, Best Narrative Feature and Best Actress at the Tribeca Film Festival in 2013. Belgian submission for the Foreign Language Academy Award.



**K3 Bengeltjes (2012)**

Family, Bart van Leemputten, BE

Karen, Kristel and Josje are overjoyed that their three cousins are coming to spend the weekend at their apartments. The joy quickly turns sour when the three girls appear to be spoiled brats. 169.271 admissions in 2012.



**Tot altijd (Time of My Life) (2012)**

Drama, Nic Balthazar, BE

The life of Mario Verstraete, a young politician with multiple sclerosis who fought to get Belgium's euthanasia law passed, and was the first patient to be able to take advantage of it. 186.429 admissions in 2012.



**Brasserie Romantiek**

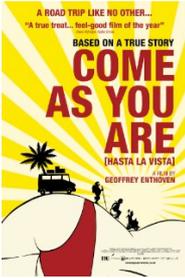
Comedy/drama, Joël Vanhoebrouck, BE

The tension is palpable in Pascaline and Angelo's restaurant, Brasserie Romantiek, on Valentine's Day. Paul and Roos's evening is going downhill, Walter is trying to score with Sylvia. And when the evening is in full swing, Frank, Pascaline's ex-lover, walks in.

	<p><b>Plop wordt de kabouterkoning (Plop becomes the King of Gnomes)</b> (2012)</p> <p>Family, Gert-Jan Booy, BE</p> <p>A follow-up to the adventures of Plop the Gnome. The film saga (9 movies to date) is adapted from a famous Flemish children's television series.</p>
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**Table 15: Belgium Domestic Films**

<b>Major films and awards</b>	
	<p><b>Ernest et Célestine</b> (2012)</p> <p>Animation, Stéphane Aubier, Vincent Patar, Benjamin Renner, FR/BE/LU</p> <p>The story of an unlikely friendship between a bear called Ernest, and a young mouse called Célestine. Won the Best Animated Film at César Awards, France in 2013.</p>
	<p><b>À perdre la raison (Our children)</b> (2012)</p> <p>Drama, Joachim Lafosse, BE/LU/FR/SW</p> <p>Like millions of couples, Mounir and Murielle fall in love. Like millions of couples, Mounir and Murielle have children. But unlike them, they agree to give up their home to live with Mounir's adoptive father. Won Critics Award - Honorable Mention at São Paulo International Film Festival in 2012.</p>
	<p><b>Le Gamin au vélo (The Kid with a Bike)</b> (2011)</p> <p>Drama, Jean-Pierre &amp; Luc Dardenne, BE/FR/IT</p> <p>Abandoned by his father, a young boy is left in a state-run youth farm. In a random act of kindness, the town hairdresser agrees to foster him on weekends. 7 wins &amp; 12 nominations, including Grand Prize of the Jury in Cannes 2011.</p>

	<p><b>Hasta la Vista (Come as You Are) (2011)</b></p> <p>Comedy/drama, Geoffrey Enthoven, BE</p> <p>Three guys with physical disabilities in their twenties love wine and women but they are still virgins. Under the cover of a wine tour they embark on a journey to Spain hoping to have their first sexual experience. 11 international awards.</p>
	<p><b>Mobile Home (2012)</b></p> <p>Drama/Comedy, François Pirot, BE/LU</p> <p>After breaking up with his girlfriend and giving up his job, Simon comes back to his hometown, where he meets up again with his old friend Julien. Nominated for a Golden Leopard at Locarno International Film Festival in 2012.</p>

**Table 16: Belgium Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>The Ghent Film Festival</b></p> <p>Ghent, 12 days, October</p> <p>Festival focusing on film music which distributes the World Soundtrack Awards. Some 100 feature films and 30 shorts screened every year and over 130,000 viewers.</p>
	<p><b>Brussels Film Festival</b></p> <p>Brussels, 8 days, June</p> <p>Succeeds the Brussels International Film Festival, which was held from 1974 to 2000. It shows a vast program, reflecting the diversity and variety of European cinema.</p>

	<p><b>Ostend Film Festival (2007)</b></p> <p>Ostende, 9 days, early September</p> <p>Flemish festival focusing attention on Belgian Cinema with world premières of feature films, documentaries and shorts.</p>
	<p><b>Brussels International Fantastic Film Festival</b></p> <p>Brussels, 12 days, April</p> <p>Festival featuring horror, thriller, science fiction, cult and underground movies along with special features. 60,000 participants every year.</p>
	<p><b>Namur Francophone Film Festival (1994)</b></p> <p>Namur, 8 days, late September</p> <p>Festival featuring fiction, documentaries, animation and shorts reflecting the diversity of French-speaking cinema from Europe, Canada and Africa.</p>

**Table 17: Belgium Major Film Festivals**

### 8.3. BOSNIA AND HERZEGOVINA

<i>Key facts and figures</i>	
<b>Population (2012):</b>	3,840,000
<b>Capital:</b>	Sarajevo
<b>Area:</b>	51,197 sq km
<b>Median age:</b>	41.2 years
<b>Urban population:</b>	49% of total population (2010)
<b>EU adhesion:</b>	n/a
<b>Language:</b>	Bosnian (official), Croatian (official), Serbian
<b>Religions:</b>	Muslim 40%, Orthodox 31%, Roman Catholic 15%, other 14%
<b>Currency:</b>	Bosnia and Herzegovina convertible mark (BAM)
<b>GDP per capita (2012):</b>	EUR 3,435
<b>Internet users (2012):</b>	2,327,578 (60.6% of population)
<b>Facebook users (2012):</b>	1,345,020 (35.0% of population)

**Table 18: Bosnia and Herzegovina Key Facts and Figures**

<i>Film production</i>	
<b>Volume of films produced (2012):</b>	2
<b>Main production genres (2012):</b>	Documentaries
<b>Volume of co-productions (2012):</b>	0
<p>During the last decade, the cinema of Bosnia and Herzegovina has been transformed from a war-disrupted, economically and artistically tested sector into a modern and diverse industry capable of producing high quality audio-visual content. Bosnia and Herzegovina is part of the MEDIA Programme, which will expand its access to film funding and help with a promising line-up of new films in the future. The Sarajevo Film Fund, established in 2002, is the main body responsible for public subsidies. The annual budget of the fund is around 1 million EUR, but in 2011 and 2012 the amount fell by nearly 30%. The country often coproduces with neighbouring countries of the former Yugoslavia, including Croatia, Serbia, and Macedonia.</p>	

**Table 19: Bosnia and Herzegovina Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	N/A
<b>Total number of screens (2012):</b>	21
<b>Volume of films released (2011):</b>	N/A

The number of screens in Bosnia and Herzegovina continues to decrease.

Many of the remaining cinemas are located in Sarajevo - home to the country's first multiplex. Of the 21 screens in 2012, 12 are digital (57%) and 5 are 3D, none of them are in multiplexes.

**Table 20: Bosnia and Herzegovina Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	2.8
<b>Cinema attendance per capita (2012)</b>	0.2
<b>Overall cinema admissions (2012):</b>	799,045
<b>Gross box-office revenues in euros (2012):</b>	2,023,280

**Table 21: Bosnia and Herzegovina Film Consumption**

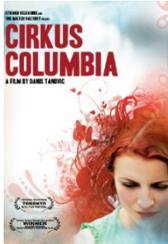
### Film preferences

There is an appetite in the country for individual and intriguing documentaries.

**Top 5 BO titles (2012):** N/A

**Top 5 local titles (2012):** *A Cell Phone Movie, Inside, Her Cinema Love, A Bosnian Rhapsody ... on the Edge of Science, A Russian*

**Table 22: Bosnia and Herzegovina Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>An episode in the life of an Iron Picker</b> (2013)</p> <p>Drama, Danis Tanovic, BA/FR/SI</p> <p>A film based on a true story about a pregnant girl who was denied medical assistance. Won the Silver Bear in Berlin International Film Festival in 2013 for Best Actor, along with the Jury Grand Prix. Bosnian Entry for the Best Foreign Language Film at the 2013 Academy Awards</p>
	<p><b>Children of Sarajevo</b> (2012)</p> <p>Drama, Aida Begic, BA/DE/FR/TR</p> <p>Rahima (23) and Nedim (14) are orphans of the Bosnian war. They live in Sarajevo a transitional society that has lost its moral compass. Won at Cannes Film Festival.</p>
	<p><b>Slovenian Girl</b> (2009)</p> <p>Drama, Damjan Kozole SI/DE/SE/HR/BA</p> <p>Alexandra is a student from Krsko studying in Ljubljana. She plans to conquer the world - working as a prostitute. Won at Slovene Film Festival and Valencia Festival of Mediterranean Cinema.</p>
	<p><b>Circus Columbia</b> (2010)</p> <p>Comedy/Drama, Danis Tanovic, BA/FR/UK/DE/SI/BE/SE</p> <p>A story set in the former Yugoslavia about a man who returns to Herzegovina from Germany with plenty of cash and plans for a successful new life.</p>

**Table 23: Bosnia and Herzegovina Domestic Films**

<b>Major films and awards</b>	
	<p><b>Children of Sarajevo</b> (2012)</p> <p>Drama, Aida Begic, BA/DE/FR/TR</p> <p>Rahima (23) and Nedim (14) are orphans of the Bosnian war. They live in Sarajevo, a transitional society that has lost its moral compass. Won at Cannes Film Festival.</p>
	<p><b>Na putu / On the path</b> (2010)</p> <p>Drama, Jasmila Zbanic, BA/AT/DE/HR</p> <p>Luna and Amar are a young Bosnian couple living in Sarajevo. Both have traumatic memories from the Bosnian War of the 1990s. The film was an entry in the Berlin Film Festival.</p>
	<p><b>Buick Riviera</b> (2009)</p> <p>Drama, Goran Rusinovic, HR/DE/BA/US/UK</p> <p>Buick Riviera is told through the lives of two men, both ex-Yugoslavian emigrants, belonging to the two different religious groups that fought for the city of Sarajevo during the War. Won at Motovun Film Festival, Pula Film Festival, and Sarajevo Film Festival.</p>
	<p><b>An episode in the life of an Iron Picker</b> (2013)</p> <p>Drama, Danis Tanovic, BA/FR/SI</p> <p>A film based on a true story about a pregnant girl who was denied medical assistance. Won the Silver Bear in Berlin International Film Festival in 2013 for Best Actor, along with the Jury Grand Prix. Bosnian Entry for the Best Foreign Language Film at the 2013 Academy Awards</p>

**Table 24: Bosnia and Herzegovina Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Banja Luka International Animated Film Festival</b></p> <p>Banja Luka, 6 days, October</p> <p>Originated in 2008 but has its roots in the May Festival of Animated Film dating from 1971. It has three different areas: main competition, children’s competition and panorama programme.</p>
	<p><b>The Sarajevo Film Festival</b></p> <p>Sarajevo, 9 days, mid-August</p> <p>The largest film festival in the Balkans and one of the largest in Europe, showcasing an extensive variety of feature and short films from around the world. Attendance figures: 15,000</p>

**Table 25: Bosnia and Herzegovina Major Film Festivals**

## 8.4. BULGARIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	7,364,570
<b>Capital:</b>	Sofia
<b>Area:</b>	110,879 sq km
<b>Median age:</b>	42 years
<b>Urban population:</b>	71% of total population (2010)
<b>EU accession:</b>	2007
<b>Language:</b>	Bulgarian (official) 76.8%, Turkish 8.2%, Roma 3.8%, other 0.7%, other (unknown) 10.5% (2011 census)
<b>Religions:</b>	Eastern Orthodox 59.4%, Muslim (Sunni) 7.4%, Muslim (Shia) 0.4%, other (including Catholic, Protestant, Armenian Apostolic Orthodox, and Judaism) 1.7%, other (unknown) 27.4%, none 3.7% (2011 census)
<b>Currency:</b>	Lev (BGL)
<b>GDP per capita (2012):</b>	EUR 5,416
<b>Internet users (2012):</b>	3,589,347 (48.7% of population)
<b>Facebook users (2012):</b>	2,522,120 (34.2% of population)

**Table 26: Bulgaria Key Facts and Figures**

<b>Film production</b>	
<b>Volume of films produced (2012):</b>	19
<b>Main production genres (2012):</b>	drama, romantic drama
<b>Volume of co-productions (2012):</b>	1 maj. / 2 min.
<p>Film production is low with only 12 films produced in 2011 - of which six were feature films and the remainder documentaries, and with 19 produced in 2012 (11 documentaries). Despite its difficulties, the National Film Centre (<a href="http://www.nfc.bg">www.nfc.bg</a>) held two funding sessions between October 2011 and June 2012. Audience interest in new domestic films, including low budget titles made without public support, remains relatively high.</p> <p>New releases include not only films about contemporary Bulgaria, but also realistic</p>	

portrayals of the old regime and ethnic conflict, especially with the Turkish minority. Contemporary Bulgarian cinema has broken with its tradition of portraying ideological struggle, and is more interested in witty comment on contemporary issues.

**Table 27: Bulgaria Film Production**

<b>Film distribution</b>	
<b>Total number of cinemas (2012):</b>	30
<b>Total number of screens (2012):</b>	138
<b>Volume of films released (2011):</b>	156

A third of the country's cinema infrastructure consists of just 10 multiplexes, mainly in densely populated areas, in what is otherwise an underdeveloped resource. US film production takes up a majority of the share of the market (i.e. 50.88%) with the local share of the market lagging far behind - 7.05%.

**Table 28: Bulgaria Film Distribution**

<b>Film consumption</b>	
<b>Average ticket price in euros (2012)</b>	4.25
<b>Cinema attendance per capita (2012)</b>	0.55
<b>Overall cinema admissions (2012):</b>	4,041,364
<b>Gross box-office revenues in euros (2012):</b>	17,191,832

Bulgarians are low cinema consumers, mostly due to poor infrastructure. Despite these obstacles audience interest in new domestic films remains relatively high - e.g. Vladislav Karamfilov's *Operation Shmenti Capelli* a privately financed satire on people with "huge economic and political power" was viewed by 183,599 people.

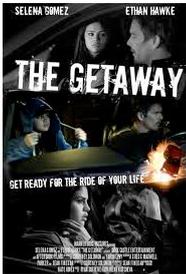
**Table 29: Bulgaria Film Consumption**

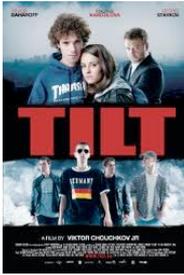
<b>Film preferences</b>
The dominance of American blockbusters on cinema screens is still evident. The Bulgarian public prefers drama, romantic drama and action films.

**Top 5 BO titles (2011):** *Pirates of the Caribbean; Love.Net (BG); Operation Shmenti Capelli (BG); The Smurfs; Transformers 3*

**Top 5 local titles (2012):** *Ave; Operation Shmenti Capelli; Love.net; NO.1; Lora From Morning Till Evening*

**Table 30: Bulgaria Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Getaway</b> (2013)</p> <p>Action/Crime, Courtney Solomon, US/BG</p> <p>Brent Magna must get behind the wheel and follow the orders of a mysterious stranger to save his kidnapped wife. US/Bulgaria Co-production.</p>
	<p><b>Pistol, Suitcase And Three Stinking Barrels</b> (2012)</p> <p>Comedy, Georgi Kostov, BG</p> <p>Gangster comedy which tells the story of 23-year-old student Anton, a.k.a "The Beautiful". He has a dream but to make it come true he must find money. He decides to risk it all but finds himself mixed up in a tangle of absurd situations</p>
	<p><b>Rapid Response Corps</b> (2012)</p> <p>Action/Comedy, Stanislav Donchev, BG</p> <p>Three enthusiastic but penniless young businessmen - a boss, a driver who is one for the ladies and an IT expert - set up a company starting with just a minivan and their combined brainpower.</p>
	<p><b>Love.net</b> (2011)</p> <p>Drama/Romance, Ilian Djevelekov, BG</p> <p>Follows the parallel stories of a number of characters who are trying to change their lives via the Internet or are simply having fun online. Second most watched movie in Bulgaria in 2011</p>



### **Tilt** (2011)

Drama/Romance, Viktor Chouchkov, BG/DE

A love story set against the backdrop of the changing political and social environment in Europe in the late 80's and early 90's. Won the Jury Prize at the Raindance Film Festival in 2011 and the Best Editing Award at the 2011 Woodstock Film Festival

**Table 31: Bulgaria Domestic Films**

### Major films and awards

	<p><b>Shelter</b> (2010)</p> <p>Comedy/Drama, Dragomir Sholev, BG</p> <p>The parents of 12-year-old Rado have been so preoccupied with their own day to day lives that they have missed their son's growing up. Now they can't understand why, after disappearing for two days, he isn't sorry for the nightmare he has caused them and why he is ready to run away from home with the first junkies he meets on the street. Won the Best Director Award at the 2010 Bratislava International Film Festival.</p>
	<p><b>Tilt</b> (2011)</p> <p>Drama/Romance, Viktor Chouchkov, BG/DE</p> <p>A love story set against the backdrop of the changing political and social environment in Europe in the late 80's and early 90's. Won the Jury Prize at the Raindance Film Festival in 2011 and the Best Editing Award at the 2011 Woodstock Film Festival.</p>
	<p><b>The Foreigner</b> (2012)</p> <p>Comedy/Romance, Niki Iliev, BG</p> <p>A Frenchman falls in love with a hot-tempered Bulgarian village girl. His desire takes him to the village where she lives where he is a stranger to the language and people there. Won the Best Global Narrative at the Manhattan International Film Festival in 2012.</p>
	<p><b>Operation Shmenti Capelli</b> (2011)</p> <p>Comedy, Ivan Mitov, BG</p> <p>One of the most unique film scenarios in Bulgaria in the last twenty years. This long-awaited eccentric comedy is a personal project of popular Bulgarian actor Vladislav Karamfilov-Vargala. Won the Audience Award at the Varna Golden Rose Film Festival in 2011.</p>

**Table 32: Bulgaria Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Sofia International Film Festival</b></p> <p>Sofia, 11 days, beginning of March</p> <p>The festival not only presents new Bulgarian and Balkan films to an international audience, but also introduces more and more international films from the festival circuit to the local audience. Attendance figures: 65,000</p>
	<p><b>Film Palace Fest</b></p> <p>Balchik/Varna, 8 days, late June</p> <p>Dedicated to short films of less than 27 minutes in length. It is held annually in late June in the Black Sea town of Balchik and the city of Varna. It has grown from a competitive forum for student films into the most prestigious short film festival in Bulgaria and the region.</p>
	<p><b>Filmini (International Short Film Festival)</b></p> <p>Sofia, October</p> <p>Filmini is an international short film festival. Its primary goal is to increase the awareness of short films, discover and support new Balkan voices and encourage independent and innovative styles.</p>

**Table 33: Bulgaria Major Film Festivals**

## 8.5. CROATIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	4,291,000
<b>Capital:</b>	Zagreb
<b>Area:</b>	56,594 sq km
<b>Median age:</b>	41.7 years
<b>Urban population:</b>	58% of total population (2010)
<b>EU accession:</b>	2013
<b>Language:</b>	Croatian (official) 96.1%, Serbian 1%, other and undesignated (including Italian, Hungarian, Czech, Slovak, and German) 2.9% (2001 census)
<b>Religions:</b>	Roman Catholic 87.8%, Orthodox 4.4%, other Christian 0.4%, Muslim 1.3%, other and unspecified 0.9%, none 5.2% (2001 census)
<b>Currency:</b>	Kuna (HRK)
<b>GDP per capita (2011):</b>	EUR 9,988
<b>Internet users (2012):</b>	3,167,838 (73.8% of population)
<b>Facebook users (2012):</b>	1,595,760 (37.2% of population)

**Table 34: Croatia Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	17
<b>Main production genres (2012):</b>	Experimental, animated and comedy films
<b>Volume of co-productions (2012):</b>	4 maj. / 3 min.

Film production is medium with 32 films produced in 2012 (including 15 documentaries). The most important development in the Croatian industry in 2011 was the approval of the amendments to the 2007 Film Act, providing the legal framework for the introduction of a tax incentive scheme that was fully implemented in January 2012. As with most states within the former Yugoslavia, the film industry in Croatia was jeopardized by the

violent conflicts of the 1990s and seemed likely to disappear. But, endowed with an old tradition of experimental films and renowned internationally for its animated movies, the film industry did not fade away and was kept alive in the form of the Zagreb Academy for Performing Arts.

Main themes addressed in domestic films concern the Yugoslav war and the newly established Croatian state.

Croatia partakes in the South East European Cinema Network festivals.

**Table 35: Croatia Film Production**

**Film distribution**

<b>Total number of cinemas (2012):</b>	59
<b>Total number of screens (2012):</b>	136
<b>Volume of films released (2011):</b>	186

Most of the cinemas in Croatia are single-screen venues with 5 cinemas being multiplex cinemas located in densely populated urban areas.

US films represent the vast majority of film releases in Croatia with American production amounting to as much as 77.85% of the country's market share, leaving domestic production lagging behind with 3.3%.

**Table 36: Croatia Film Distribution**

**Film consumption**

<b>Average ticket price in euros (2012)</b>	3.83
<b>Cinema attendance per capita (2012)</b>	0.90
<b>Overall cinema admissions (2012):</b>	3,876,497
<b>Gross box-office revenues in euros (2012):</b>	14,832,771

Croatian films come in all styles and genres, from art-house films to mainstream movies and family-oriented comedies. They draw on the whole range of human experience and frequently focus on some uncomfortable truths while at the same time showing that, in the end, there is hope for all of us. Stylistic diversity and a high volume of production for such a small country are the two prevailing characteristics of modern Croatian cinema.

Croatian films have gained international recognition and routinely appear at festivals in the United States and Europe, but they typically are not screened at local movie theatres. In general, movie attendance in Croatia is down and audiences gravitate towards American blockbusters featuring world-renowned actors. Film festivals are the

best place to see domestic movies and fortunately Croatia has at least 11 of them, six of which are international.

**Table 37: Croatia Film Consumption**

### Film preferences

Croatians prefer American production over that of their own country, although Croatia produces a good number of internationally recognised films. Croatians particularly enjoy animated films and comedy and experimental films which often tackle the difficult subject of the Yugoslav war.

**Top 5 BO titles (2011):** *Harry Potter and the Deathly Hallows Part 2*; *Parada* (Parade); *The Smurfs*; *Pirates of the Caribbean: On Stranger Tides* (3D); *Puss in Boots*.

**Top 5 local titles (2011):** *Parade*, *Koko and the Ghosts*, *Kotlovina*, *Daddy*, *Josef*

**Table 38: Croatia Film Preferences**

### TOP 5 Domestic films



#### **Koko and the Ghosts** (2011)

Adventure/Family, Daniel Kusan, HR

Shortly after Koko (Antonio Parac) and his family move to a new house in the city, eerie things start happening, and they begin to wonder if the house is inhabited by spirits. Won 4 Awards at the 2011 Pula Film Festival.



#### **Larin izbor: Izgubljeni princ** (2012)

Drama, Tomislav Rukavina, HR

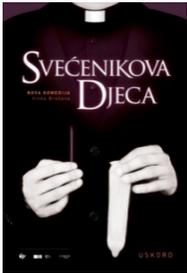
Continuation of a successful local soap opera



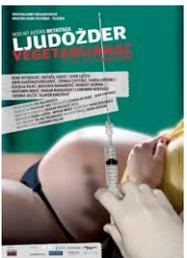
#### **Parada** (2011)

Comedy/Drama, Srdjan Dragojevic, SE/SI/HR/FR/MK/UK

A homophobic, middle-aged, Serbian gangster ends up sacrificing himself to protect Gay freedom in his country. Won 3 Awards at the Berlin International Film Festival in 2012.

	<p><b>The Priest's Children</b> (2013)</p> <p>Comedy/Drama, Vinko Bresan, HR/SE</p> <p>A young priest is appointed to a small island in the Adriatic. Once there he decides to pierce condoms before they are sold to increase the birth rate.</p>
	<p><b>Sonja and the Bull</b> (2012)</p> <p>Comedy/Romance, Vlatka Vorkapic, HR</p> <p>Sonja, a city girl from Zagreb, strict vegetarian and animal rights activist, condemns bullfighting and criticises its owners. Bets are raised that she would never dare to stand in front of a bull let alone its persuasive owner, Ante. Won 3 Golden Pura Awards at the Pula Film Festival in 2012.</p>

**Table 39: Croatia Domestic Films**

<b>Major films and awards</b>	
	<p><b>Vegetarian Cannibal</b> (2012)</p> <p>Drama, Branko Schmidt, HR</p> <p>A corrupt doctor and a dirty cop with a penchant for dog fights and prostitutes combine to make money from illegal abortions with horrific results. Croatia's submission to the Oscars</p>
	<p><b>Josef</b> (2011)</p> <p>War, Stanislav Tomic, HR</p> <p>In 1915, after a battle between the Austro-Hungarian and the Russian Armies, a Croatian soldier takes over the uniform and identification plate with the insignia of a dead NCO. Won the Golden Arena for Best Special Effects in the Pula Film Festival in 2011.</p>
	<p><b>Halima's Path</b> (2012)</p> <p>Drama, Arsen A. Ostojic, HR/SI/BA</p> <p>A grieving Muslim woman seeks the body of her adopted son killed during the Bosnian war. He can only be identified by a blood sample which means she has to track down his biological mother. Won at Pula Film Festival and Tallinn Black Nights Film Festival.</p>

	<p><b>A letter to my father</b> (2012)</p> <p>Drama, Damir Cucic, HR</p> <p>Damir Cucic's feature debut is a powerful story of a complex father-son relationship, made in a blend of fiction, documentary and experimental forms. Won Best National Film and 3 more prizes in the Pula Film Festival in 2012.</p>
	<p><b>Koko and the Ghosts</b> (2011)</p> <p>Adventure/Family, Daniel Kusan, HR</p> <p>Shortly after Koko (Antonio Parac) and his family move to a new house in the city, eerie things start happening, and they begin to wonder if the house is inhabited by spirits. Won 4 Awards at the 2011 Pula Film Festival.</p>

**Table 40: Croatia Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Pula Film Festival</b></p> <p>Pula, 15 days, mid-July</p> <p>The Pula Film Festival is the most visited cultural event in the Republic of Croatia with more than 78.000 visitors.</p>
	<p><b>Motovun Film Festival</b></p> <p>Motovun, 4 days, end July</p> <p>This festival is entirely dedicated to short films and independent production</p>
	<p><b>Zagreb Film Festival</b></p> <p>Zagreb, 7 days, end October.</p> <p>The biggest and most important film festival in Zagreb. On average, the festival screenings are seen by around 30,000 viewers.</p>

 <p><b>ZAGREB DOX<sup>D</sup></b> INTERNATIONAL DOCUMENTARY FILM FESTIVAL MEĐUNARODNI FESTIVAL DOKUMENTARNOG FILMA</p>	<p><b>ZagrebDox</b></p> <p>Zagreb, 8 days, end February</p> <p>An international documentary film festival intended to provide audiences and experts with insight into recent documentary films, stimulate national documentary production and boost international and regional cooperation in co-productions.</p>
 <p><b>ANIMAFEST</b> WORLD FESTIVAL OF ANIMATED FILM</p>	<p><b>ANIMAFEST, World Festival of Animated Film Zagreb</b></p> <p>Zagreb, 6 days, early June</p> <p>The World Festival of Animated Film in Zagreb is traditionally the second oldest festival in Europe. In the course of its forty-year-old history it has systematically followed world animation production through films in and out of competition.</p>

**Table 41: Croatia Major Film Festivals**

## 8.6. CYPRUS

<b>Key facts and figures</b>	
<b>Population (2012):</b>	838,897
<b>Capital:</b>	Nicosia
<b>Area:</b>	9,251 sq km
<b>Median age:</b>	35 years
<b>Urban population:</b>	70%
<b>EU adhesion:</b>	2004
<b>Language:</b>	Greek and Turkish (official), English
<b>Religions:</b>	Orthodox (78%), Muslims (18%)
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 20,320
<b>Internet users (2012):</b>	656,439 (78.3% of population)
<b>Facebook users (2012):</b>	582,600 (69.4% of population)

**Table 42: Cyprus Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	<5
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	high (min. copro)

Film production in Cyprus is very low (less than 10 movies each year with approximately 3-8 feature films and 1-2 documentaries).

Domestic films address a variety of genres and themes with a predilection for film noir and comedy. The Ministry of Education and Culture (MOEC) supports domestic filmmakers in an effort to promote the island and its culture through film. Applicants for

support are required to fulfil specific criteria such as making films in the Greek or Turkish language or featuring "culturally relevant Cypriot characters", in order to qualify for grants.

Almost every feature film in Cyprus is coproduced in partnership with Greece and features Greek lead character(s) or setting(s). In the past years, local filmmakers have also been involved in co-productions with Balkan countries, UK and Germany.

**Table 43: Cyprus Film Production**

<i>Film distribution</i>	
<b>Total number of cinemas (2012):</b>	12
<b>Total number of screens (2012):</b>	47
<b>Volume of films released (2011):</b>	141

**Table 44: Cyprus Film Distribution**

<i>Film consumption</i>	
<b>Average ticket price in euros (2012)</b>	8.77
<b>Cinema attendance per capita (2012)</b>	1.1
<b>Overall cinema admissions (2012):</b>	900,000
<b>Gross box-office revenues in euros (2011):</b>	9,900,000

**Table 45: Cyprus Film Consumption**

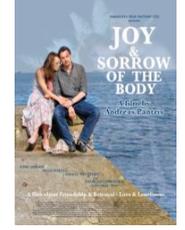
### *Major films and awards*



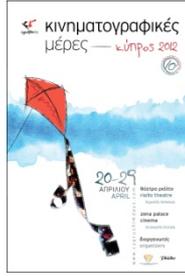
#### **Knifer** (2010)

Drama, Yiannis Economides, CY/GR

Follows an average man without ambition who is drawn into a vicious circle of violence in the outskirts of Athens. 7 prizes at the Greek Film Academy Awards (incl. Film, Direction and Screenplay).

	<p><b>By Miracle</b> (2010)</p> <p>Drama, Marinos Kartikkis, CY</p> <p>Stories of faith, loss, and redemption come together in a drama that centres on the drifting isolation of its characters, even as they seek connection through love and family.</p>
	<p><b>Fish n' Chips</b> (2011)</p> <p>Drama, Elias Dimitriou, CY/GR/UK</p> <p>A Cypriot immigrant working at a Fish'n Chips cafe in London returns to Cyprus to start a similar business. Screened in Montreal, Athens and Montpellier festivals in 2011.</p>
	<p><b>Loveless Zorica</b> (2012)</p> <p>Comedy, C. Hadjizachariou, RS/CY/GR/PL</p> <p>Balkan fairy-tale with comic elements, about a village girl who bears an extraordinary curse: since her first love mysteriously drowned in the river, men around her die in unexplained ways.</p>
	<p><b>The Joy and Sorrow of the Body</b> (2012)</p> <p>Drama, Andreas Pantzis, CY/GR</p> <p>Film noir that deals with the timeless subject of friendship and treason.</p>

**Table 46: Cyprus Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Cyprus Film Days</b> (2003)</p> <p>Limassol &amp; Nicosia, 9 days, late April</p> <p>Festival aiming to support and feature the work of independent filmmakers, showcasing emerging talent and promoting international and Cypriot cinema. Co-organized by the government.</p>

	<p><b>Lemesos Intl Documentary Festival (2006)</b></p> <p>Limassol, 7 days, early August</p> <p>Festival focusing on contemporary creative documentaries. It is organized by the non-profit organization Brave New Culture and the Cyprus Broadcasting Corporation (CyBC).</p>
	<p><b>Summer Movie Marathon (2000)</b></p> <p>Nicosia, 2 months, July - September</p> <p>Screening in an open air cinema of eclectic feature films from all over the world. Co-organized by the government, Theatro Ena and the Friends of Cinema Society.</p>
	<p><b>Intl Short Film Festival of Cyprus (2008)</b></p> <p>Limassol, 7 days, mid-October</p> <p>Features fiction, documentaries, experimental and animated short films originating in Cyprus and from around the globe. Co-organized by the government.</p>

**Table 47: Cyprus Major Film Festivals**

## 8.7. CZECH REPUBLIC

<i>Key facts and figures</i>	
<b>Population (2012):</b>	10,177,300
<b>Capital:</b>	Prague
<b>Area:</b>	78,867 sq km
<b>Median age:</b>	41.1 years
<b>Urban population:</b>	73.4% of total population (2011)
<b>EU accession:</b>	2004
<b>Language:</b>	Czech 95.4%, Slovak 1.6%, other 3% (2011 census)
<b>Religions:</b>	Roman Catholic 10.3%, Protestant (includes Czech Brethren and Hussite) 0.8%, other and unspecified 54.6%, none 34.2% (2011 census)
<b>Currency:</b>	Czech Koruna (CZK)
<b>GDP per capita (2011):</b>	EUR 14,897
<b>Internet users (2012):</b>	7,426,376 (73.0% of population)
<b>Facebook users (2012):</b>	3,834,620 (37.7% of population)

**Table 48: Czech Republic Key Facts and Figures**

<i>Film production</i>	
<b>Volume of films produced (2012):</b>	47
<b>Main production genres:</b>	comedy-drama, animation, documentaries
<b>Volume of co-productions (2011):</b>	5 maj. / 4 min.
<p>Film production is high. The Czech Republic is one of the world's top destinations for international film production, and a country with a prestigious film history as well as a robust local film culture. The Czech Film Industry Support Programme offers a 20% rebate on qualifying Czech spend and 10% on qualifying international spend.</p> <p>Main themes addressed in domestic films are issues such as the subjugation of women in society and personal relationships, social deprivation and issues of racism.</p>	

**Table 49: Czech Republic Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	610
<b>Total number of screens (2011):</b>	806
<b>Volume of films released (2011):</b>	220

The Czech Republic's cinema venues are still largely single-screen. There were 26 multiplexes in 2011, located mostly in urban areas such as Prague.

US feature films account for 75.4% of the country's market share in number of shows, 66/74% in admissions and 75.34% in box office. Of the total of 220 releases in 2011 American films amounted to 111 while other European films totalled 69.

**Table 50: Czech Republic Film Distribution**

### Film consumption

<b>Average ticket price in euros (2011)</b>	4.98
<b>Cinema attendance per capita (2011)</b>	1.0
<b>Overall cinema admissions (2011):</b>	10,789,760
<b>Gross box-office revenues in euros (2011):</b>	47,024,539

US feature films account for 75.4% of the country's market share in number of shows, 66.74% in admissions and 75.34% in box office. Of the total of 220 releases in 2011 American films amounted to 111 while other European films reached 69. The country's cinema attendance remains high despite the ever-rising price of admission. In 2011 there were 49 feature and documentary films which represented 26% in total admissions. The Czech public continue to enjoy domestic production which is somewhat of an exception in the region.

**Table 51: Czech Republic Film Consumption**

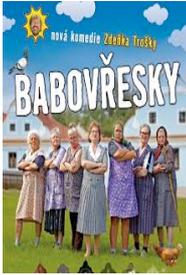
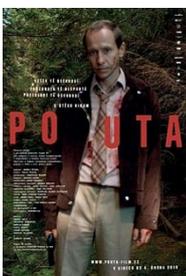
### Film preferences

Czech viewers prefer ironic films, highlighting human weakness. The most popular genres are comedy-drama and documentary, followed by animated films.

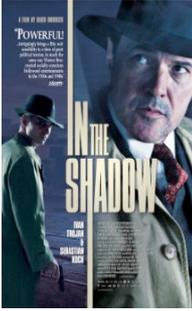
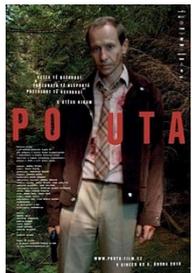
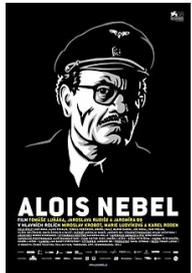
**Top 5 BO titles (2011):** *Muzi v Nadeji* (CZ); *Harry Potter And The Deathly Hallows: Part 2* (UK/US); *The Smurfs* (US); *Lidice* (CZ/SVK); *Pirates Of The Caribbean: On Stranger tides* (US)

**Top 5 local titles (2011):** *Muzi v Nadeji*, *Lidice*, *Perfect days - I zeny maji sve dny*, *Saxana a Lexikon Kouzel*, *Nevinnost*

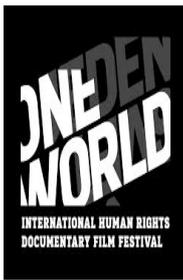
**Table 52: Czech Republic Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Babovřesky</b> (2013)</p> <p>Comedy, Zdeněk Troška, CZ</p> <p>A humorous story of coincidence, misunderstanding, love and jealousy set in the countryside of South Bohemia one summer</p>
	<p><b>Ve stínu / In the shadows</b> (2012)</p> <p>Comedy/Drama/Romance, David Ondříček, CZ/SK/PL</p> <p>Set in the 1950s in the former Czechoslovakia, a police captain investigates a jewellery robbery. What seems an easy case soon starts to get complicated .and when he is called off the case, he continues on his own. Winner of 11 Czech Lions</p>
	<p><b>Muži v naději / Men in Hope</b> (2011)</p> <p>Comedy/Drama/Romance, Jiří Vejdělek, CZ</p> <p>Comedy about marriage infidelity which preaches that in some cases it can be a good thing.</p>
	<p><b>Lidice</b> (2011)</p> <p>Drama/History/War, Petr Nikolaev, CZ/SK</p> <p>A haunting tale of ordinary lives and genocide in Czechoslovakia during World War Two. Won Audience Prize at Phoenix Film Festival.</p>
	<p><b>Walking too fast</b> (2010)</p> <p>Drama/Thriller, Radim Spacek, CZ/SK</p> <p>Set in 1982 Czechoslovakia, this is a slow-burn political thriller about a secret police lieutenant bucking the system. Reminiscent of <i>Lives of Others</i>. Won 5 Czech Lions</p>

**Table 53: Czech Republic Top Domestic Films**

<b>Major Film and Awards</b>	
	<p><b>Ve stínu / In the shadows</b> (2012)</p> <p>Comedy/Drama/Romance, David Ondříček, CZ/SK/PL</p> <p>Set in the 1950s in the former Czechoslovakia, a police captain investigates a jewellery robbery. What seems an easy case soon starts to get complicated .and when he is called off the case, he continues on his own. Winner of 11 Czech Lions.</p>
	<p><b>Flower Buds</b> (2011)</p> <p>Drama, Zdenek Jirasky, CZ</p> <p>Tells the story of the gradual breakdown of a family living in a small town. Each character lives according to his or her own beliefs . Winner of 4 Czech lions.</p>
	<p><b>Walking too fast</b> (2010)</p> <p>Drama/Thriller, Radim Spacek, CZ/SK</p> <p>Set in 1982 Czechoslovakia, this is a slow-burn political thriller about a secret police lieutenant bucking the system. Reminiscent of <i>Lives of Others</i>. Won 5 Czech Lions</p>
	<p><b>Lidice</b> (2011)</p> <p>Drama/History/War, Petr Nikolaev, CZ/SK</p> <p>A haunting tale of ordinary lives and genocide in Czechoslovakia during World War Two. Won Audience Prize at Phoenix Film Festival.</p>
	<p><b>Alois Nebel</b> (2011)</p> <p>Animation/Drama, Tomáš Lunák, CZ/DE</p> <p>A portrait of the fractured psychology of a train dispatcher who is visited by ghosts from his and the region's past, adapted from a Czech graphic novel trilogy. Czech submission to the 84<sup>th</sup> Academy Awards, won 3 Czech Lions and one European Film Award to Best Animated Film.</p>

**Table 54: Czech Republic Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Karlovy Vary International Film Festival</b></p> <p>Karlovy Vary, 9 days, early July</p> <p>Karlovy Vary is the leading competitive film festival in Central and Eastern Europe with a large, mostly young audience that is famous for its enthusiastic commitment. 140,000 participants</p>
	<p><b>Zlin Film Festival</b></p> <p>Zlin, 6 days, late May</p> <p>The festival has established itself as a high quality event for children's films. In addition to the regular festival program it also offers an International Panel of Producers, a discussion panel for producers, film-makers, distributors and media. It has 49.000 spectators</p>
	<p><b>One World Festival</b></p> <p>Prague, 10 days, early March</p> <p>The One World International Human Rights Documentary Film Festival, organised by the People in Need foundation, is currently the world's biggest documentary festival with a human rights theme. 100,000 participants.</p>
	<p><b>Pilsen Film Festival</b></p> <p>Pilsen, one week, latter half of April</p> <p>Finále Plzeň is a competitive and comprehensive overview of Czech feature-length films.</p>

**Table 55: Czech Republic Major Film Festivals**

## 8.8. DENMARK

<b>Key facts and figures</b>	
<b>Population (2012):</b>	5,599,440
<b>Capital:</b>	Copenhagen
<b>Area:</b>	43,094 sq km
<b>Median age:</b>	41.2 years
<b>Urban population:</b>	87%
<b>EU adhesion:</b>	1973
<b>Language:</b>	Danish, German (small minority), regional languages
<b>Religions:</b>	Lutheran (95%), other Christian (3%), Muslim (2%)
<b>Currency:</b>	Danish Krone (DKK)
<b>GDP per capita (2012):</b>	EUR 40,997
<b>Internet users (2012):</b>	4,703,480 (84% of population)
<b>Facebook users (2012):</b>	2,287,960 (54.3% of population)

**Table 56: Denmark Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	55
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	7 maj. / 10 min.
<p>Danish film production is medium (50-70 films each year, with approximately 50% documentary). Danish films consist mainly of social realist dramas, social realist comedies, children's films and documentaries. Legislation stipulates that one quarter of the annual budget on film funding (60-70 million euros) must be invested in activities and productions targeting children and young people.</p> <p>The average budget per film is 2.5 million euros, with 30-40% of the budget usually covered by the state.</p> <p>Denmark's main coproduction partners are Sweden and the other Scandinavian countries.</p>	

**Table 57: Denmark Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	154
<b>Total number of screens (2012):</b>	406
<b>Volume of films released (2011):</b>	222

Denmark has 154 cinemas, including 19 multiplexes (6+ screens), with a total of 59,000 seats. It has the second highest digital penetration in the European Union: 97% of screens are digitized, including 58% of 3D-capable screens.

In 2012, Danish films accounted for 13.5% of theatrical releases, other Scandinavian films 7.2%, other non-national European films 24.8%, US films 49.1% and other films 5.4%.

There is a very proactive film marketing and distribution strategy geared to young audiences: movies are regularly presented at showings reserved for schools and every year, programmes are drafted to ensure that all school-going or pre-school children have access to films. Teachers are also provided with study guides so that films can be the subject of classes.

**Table 58: Denmark Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	10.7
<b>Cinema attendance per capita (2012)</b>	2.4
<b>Overall cinema admissions (2012):</b>	13,591,000
<b>Gross box-office revenues in euros (2011):</b>	105,599,211

Danes are medium film consumers and cinema going has been pretty stable over recent years (between 12.5 and 13.5 million yearly admissions).

Danish films and cinemas are doing very well. In 2012, National films represented 29% of admissions vs. 51% for US movies 19% for non-national European productions and 1% for movies from other origins.

The first half of 2013 also show strong theatrical results (34% of admissions for Danish films), which are particularly interesting because they were achieved at the same time that hundreds of thousands of Danes got access to streaming services like Netflix, YouBio and HBO.

**Table 59: Denmark Film Consumption**

## Film preferences

Danes show a strong appetite for thriller/crime, action and documentary.

Denmark has one of the most art-house film-friendly audiences in Europe, probably due to a long history of support from the Danish Film Institute and strong art-house provision in major cities. Danish films usually perform very well on the domestic market (four domestic titles entered the Top 10 box-office in 2012), although national films show less on Danish TV than in other Nordic countries. There is also an audience for major hits from other Scandinavian countries (Sweden, Norway).

**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *The Dark Knight Rises* (US/UK, crime/action), *Hvidsten gruppen* (DK, drama/war), *Intouchables* (FR, biography/drama/comedy)

**Top 5 local titles (2012):** *Hvidsten gruppen* (drama/war), *Den skaldede frisør* (Love Is All You Need) (comedy/romance), *A Royal Affair* (history/drama), *Far til fire: Til søs* (comedy/family), *Min søsters børn alene hjemme* (family)

**Table 60: Denmark Film Preferences**

### Top 5 box-office local films in 2012



#### **Hvidsten gruppen (This life) (2012)**

War/Drama, Anne-Grethe Bjarup Riis, DK

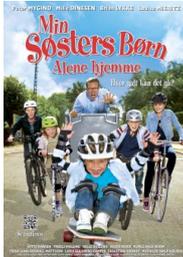
A true story of a Danish family who fought against their German occupiers. Won Audience Award at Hamburg Film Festival, and Viasat Film Audience Award at Bodil Awards in 2012.



#### **En kongelig affære (A Royal Affair) (2012)**

History/Drama, Nikolaj Arcel, DK/SW/CZ

A young queen, married to an insane king, falls secretly in love with her physician - together they start a revolution that changes the nation forever. Nominated Best Foreign Language Film of the Year at Academy Awards, USA in 2013; won Silver Berlin Bear at Berlin International Film Festival in 2012.

	<p><b>Den skaldede frisør (Love Is All You Need) (2012)</b></p> <p>Comedy/Romance, Susanne Bier, DK/SW/IT/FR/DE</p> <p>Just when they thought romance was lost forever two bruised souls meet at the wedding of their respective children. Won Audience Award at Robert Festival in 2012.</p>
	<p><b>Far til fire: Til søs (2012)</b></p> <p>Comedy/Family, Claus Bjerre, DK</p> <p>. The sixth film in the classic Danish family series.</p>
	<p><b>Min søsters børn Alene hjemme (2012)</b></p> <p>Family, Martin Miehe-Renard, DK</p> <p>While Mom and Dad go on holiday, the children are left home alone with Uncle Eric. They take out their dad's sports car without permission and have a crash.</p>

**Table 61: Denmark Top National films**

<b>Major films and awards</b>	
	<p><b>Armadillo (2010)</b></p> <p>Documentary/War, Janus Metz Pedersen, DK</p> <p>Movie following the lives of young Danish soldiers at the army base of Armadillo, in the Afghan province of Helmand, less than a kilometre away from Taliban positions. Critics' Week Grand Prize in Cannes 2011 and Best Documentary at Bodil Award 2011.</p>
	<p><b>Melancholia (2011)</b></p> <p>Drama, Sci-Fi, Lars Von Trier, DK/SE/FR/DE</p> <p>Two sisters find their already strained relationship challenged as a mysterious new planet threatens to collide with Earth. Won Best Actress in Cannes 2011 and Best Film at the EFA in 2011.</p>

	<p><b>Kapringen / A Hijacking</b> (2012)</p> <p>Drama, Tobias Lindholm, DK</p> <p>The crew of a Danish cargo ship is hijacked by Somali pirates who proceed to engage in escalating negotiations with the authorities in Copenhagen. Won Best Film at the Bodil Awards in 2013.</p>
	<p><b>Kidnappet</b> (2010)</p> <p>Drama/family/thriller, Vibeke Muasya, DK</p> <p>A Danish couple is visiting Nairobi with their adoptive son, a native of Kenya. When the boy loses his football he must venture into the shantytown of Kibera to find it. 8 international awards.</p>
	<p><b>Hævnen (In a Better World)</b> (2012)</p> <p>Drama, Susanne Bier, DK/SE</p> <p>Set in rural Denmark and a Kenyan field hospital this is a powerful contemporary drama exploring behavioural connections between episodes of schoolyard bullying at home and escalating tribal violence abroad. Won Best Foreign Language Film Oscar and Golden Globe in 2011.</p>

**Table 62: Denmark Major Films and awards**

<b>Major film festivals</b>	
	<p><b>CPH: PIX Film Festival (2009)</b></p> <p>Copenhagen, 14 days, early April</p> <p>Festival focused on independent cinema and new talents. It presents two awards; the New Talent Grand PIX which goes to a first time filmmaker and the Audience Award. 40.228 admissions in 2012.</p>

 <p>CPH:DOX COPENHAGEN INTERNATIONAL DOCUMENTARY FILM FESTIVAL 1-11 NOV 2012</p>	<p><b>CPH: DOX - Copenhagen International Documentary Film Festival (1986)</b></p> <p>Copenhagen, 11 days, early November</p> <p>Festival devoted to supporting independent and innovative film and to present contemporary non-fiction, art cinema and experimental film. Largest documentary festival in Scandinavia with 51.800 admissions in 2012.</p>
 <p>OFF13 26-31 AUGUST</p>	<p><b>Odense International Film Festival (1975)</b></p> <p>Odense, 7 days, late August</p> <p>Denmark's largest short film festival featuring fiction, animation and documentary. Organized by Kulturmaskinen. 3000 films submitted in 2013. 15,000 people attending.</p>
 <p>bornshorts international Film Festival</p>	<p><b>Bornshorts Film Festival (2008)</b></p> <p>Bornholm, 3 days, mid-September</p> <p>Short film festival featuring 6 award categories: Short films, Fashion Films, Music Videos, Animation, Student Films, and the Gudhjem Award &amp; Outstanding Cinematography.</p>
 <p>BUSTER KØBENHAVNS INTERNATIONALE FILMFESTIVAL FOR BØRN OG UNGE</p>	<p><b>Buster - Copenhagen International Film Festival for Children and Youth (2000)</b></p> <p>Copenhagen, 11 days, early September</p> <p>Festival featuring more than 100 feature films, shorts and documentaries for children and young people , with a forum for filmmakers, educators and others with an interest in children's films.</p>

**Table 63: Denmark major film festivals**

## 8.9. ESTONIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	1,274,709
<b>Capital:</b>	Tallinn
<b>Area:</b>	45,228 sq km
<b>Median age:</b>	40.8 years
<b>Urban population:</b>	69% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Estonian (official) 67.3%, Russian 29.7%
<b>Religions:</b>	Evangelical Lutheran 13.6%, Orthodox 12.8%, other
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2011):</b>	EUR 11,902
<b>Internet users (2012):</b>	993,785 (78.0% of population)
<b>Facebook users (2012):</b>	501,680 (39.4% of population)

**Table 64: Estonia Key Facts and Figures**

<b>Film production</b>	
<b>Volume of films produced (2012):</b>	20
<b>Main production genres (2012):</b>	historical film/epic
<b>Volume of co-productions (2012):</b>	0 maj. / 6 min.
<p>In 2011, 8 full-length features, 4 full-length documentaries, and one full-length animated film were produced in Estonia. In 2011, 33 full-length films, most of which were made for TV and 154 short films were produced in Estonia. In 2012 the number of feature, documentary and animated films increased and twice as many Estonian films premiered in 2011 as in 2010 raising the domestic share from a dismal 2% in 2010 to 7.6% in 2012.</p> <p>The main themes in domestic films strive to have a universal appeal.</p>	

**Table 65: Estonia Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	45
<b>Total number of screens (2012):</b>	70
<b>Volume of films released (2012):</b>	228

Estonia's cinemas are still dominated by single-screen venues with only three multiplex cinemas in the country.

Out of all films released in 2012, the number of US films totalled 109 (with European standing at 86 and domestic production way behind at 9).

**Table 66: Estonia Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	4.4
<b>Cinema attendance per capita (2012)</b>	1.96
<b>Overall cinema admissions (2011):</b>	2,586,995
<b>Gross box-office revenues in euros (2011):</b>	11,429,139

Estonians are medium film consumers. Attendance of domestic films and their gross box office income shows a continuously growing trend. Between 2004 and 2007 tickets sold grew nearly fivefold from 47,000 to 223,000.

Of all films released in 2012 domestic production is still largely lagging behind US films which amounted to 109 (as opposed to a European total of 86 and others at 9). Particular attention needs to be paid to the full length animation *Lotte and the Moonstone Secret* which ended up in the Top 10 at the box office in 2011.

**Table 67: Estonia Film Consumption**

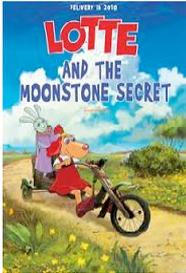
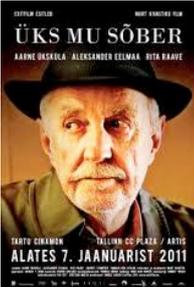
### Film preferences

Estonians are proud of their tradition of animated films which won several prizes at international festivals after 1971. Since then, there has been a trend towards joint film productions. Following Independence, Estonian film makers were preoccupied with introspective themes leaving American productions to cater for the masses.

**Top 5 BO titles (2012):** *Pirates of the Caribbean: On Stranger Tides* (3D); *Cars 2*; *Tangled*; *Harry Potter and the Deathly Hallows (Part Two)*; *Rio*

**Top 5 local titles (2011):** *Lotte ja kuukivi saladus*; *Kormoranid ehk nahkpükse ei pesta*; *Idioot* ; *Rotilõks* ; *Üks mu sober*

**Table 68: Estonia Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Kormoranid ehk Nahkpükse ei pesta</b> (2011)</p> <p>Comedy/Music, Andres Maimik/Rain Tolk, EE</p> <p>The revival of 60s cult band "Cormoran". Aging rockers refusing to live like pensioners and doing anything to get back on the rock scene. It made it into the annual top 10.</p>
	<p><b>Lotte and the moonstone secret</b> (2011)</p> <p>Animation/Family, Heiki Ernits, Janno Põldma, EE/LV</p> <p>One night, two small hooded figures try to snatch a magic stone that Lotte's uncle once brought back from a trip to the mountains. Lotte prevents the theft and discovers that the stone possesses mysterious powers.</p>
	<p><b>A friend of mine</b> (2011)</p> <p>Drama, Mart Kivastik, EE</p> <p>A film about friendship. Just when his life is at its bleakest and he is in total despair after the sudden death of his wife a man's salvation arrives in the guise of a tramp with a backpack of books.</p>
	<p><b>Red Mercury</b> (2010)</p> <p>Crime/Drama/History, Andres Puustusmaa, EE/RU</p> <p>Historic crime movie about the Estonian mafia, lawlessness and brutality in the 90's.</p>
	<p><b>The Temptation of St. Tony</b> (2009)</p> <p>Drama/Fantasy/Mystery, Veiko Õunpuu, EE/FI/SE</p> <p>A mid-level manager who develops an aversion to being "good" finds himself confronting the mysteries of middle age and morality as he loses grasp of what was once his quiet life. Chosen at Rotterdam and Sundance, won in Karlovy Vary and was nominated to an EFA.</p>

**Table 69: Estonia Top 5 Domestic Films**

<b>Major film festivals</b>	
	<p><b>Animation Film Festival Animated Dreams</b></p> <p>Tallinn, 5 days, first half of November</p> <p>Largest and oldest animation film festival in Estonia.</p>
	<p><b>Baltic Event</b></p> <p>Tallinn, 3 days, late November</p> <p>Baltic Event, the largest regional film market in North-Eastern Europe, takes place during Tallinn Black Nights Film Festival. First introduced in 2002, it has highlighted an amazing array of feature film projects</p>
	<p><b>Black Nights Film Festival</b></p> <p>Tallinn, 2 weeks, November</p> <p>Unique event combining a feature film festival with animated films, student films and children's/youth films.</p>

**Table 70: Estonia Major Film Festivals**

## 8.10. FINLAND

<b>Key facts and figures</b>	
<b>Population (2012):</b>	5,421,827
<b>Capital:</b>	Helsinki
<b>Area:</b>	338,145 sq km
<b>Median age:</b>	42.7 years
<b>Urban population:</b>	85%
<b>EU adhesion:</b>	1995
<b>Language:</b>	Finnish (official) 91.2%, Swedish (official) 5.5%, other: Sami, Russian (3.3%)
<b>Religions:</b>	Lutheran (76.4%), Orthodox (1.1%), other (1.4%), no affiliation (21%)
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 33,675
<b>Internet users (2012):</b>	4,703,480 (86.8% of population)
<b>Facebook users (2012):</b>	2,287,960 (42.2% of population)

**Table 71: Finland Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	46
<b>Main production genres (2011):</b>	drama, docs
<b>Volume of co-productions (2011):</b>	4 maj. / 6 min.
<p>Finnish production is medium but has been consistently growing over the past few years (from 19 films in 2008 to 25 in 2009, 32 in 2010, 35 in 2011 and 46 in 2012). Approximately 60% of movies are fiction and 40% documentaries.</p> <p>Local production is heavily subsidized and The Finnish Film Foundation is the main financier of Finnish cinema. In 2012, it handed out 26.7 million euros in support of the film industry (including 15.2 million euros geared to production, 3.3 million to development and 2.25 to marketing and distribution).</p> <p>The average budget per film is 1.5 million euros and Finland's main co-production partners are the Scandinavian countries, Russia, Czech Republic and Estonia.</p>	

**Table 72: Finland Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	172
<b>Total number of screens (2011):</b>	284
<b>Volume of films released (2011):</b>	175

In 2012, Finland had 162 cinemas operating in 117 cities (including 9 multiplexes with 6+ screens) with a total of 49,000 seats. 95% of screens have switched to digital screening technology, one of the best rates in the EU.

The digitization of film distribution has increased dramatically the number of copies of new releases: the animation movie *Niko and the Way to the Stars* opened with only 66 copies in 2008, however its sequel *Niko 2 – Little Brother, Big Trouble* was released on 115 screens in 2012.

In 2012, the US accounted for 46.9% of new film releases in the country, Finland 20.6%, France 11.4%, UK 7.4%, Sweden 5.7% and other countries 8%.

**Table 73: Finland Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	9.4
<b>Cinema attendance per capita (2012)</b>	1.8
<b>Overall cinema admissions (2012):</b>	8,400,000
<b>Gross box-office revenues in euros (2012):</b>	78,800,000

In 2012, Finnish films surpassed 2.4 million admissions and the total number of cinema admissions broke 8 million for the first time since 1983.

In 2012, national films represented 28.13% of admissions and 26.76% of box office (the fourth biggest domestic market share in the European Union) vs. 57.38% for US films (58.56% of BO), 13.86% for non-national European films (14.19% of BO) and 0.62% for movies from other origins (0.48% of BO).

Domestic films also reach a wide audience on television: the documentaries *Unknown Woman* and *Forever Yours* reached 467 000 and 358 000 viewers respectively in 2012.

**Table 74: Finland Film Consumption**

### **Film preferences**

Finnish films perform very well in their domestic market. Six local productions entered the Top 20 box-office in 2012.

**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *Ice Age Continental Drift* (US, animation/adventure), *Ricky Rapper and Cool Wendy* (FI, comedy/family/musical), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *Madagascar 3: Europe's Most Wanted* (US, animation/adventure)

**Top 5 local titles (2012):** *Risto Rappääjä ja Viileä Venla* (Ricky Rapper and Cool Wendy, comedy/family/musical), *Tie Pohjoiseen* (Road North, Comedy/Drama), *Puhdistus* (Purge, Drama/History), *Iron Sky* (Action/Comedy/Sci-Fi), *Varasto* (Storage, comedy/drama)

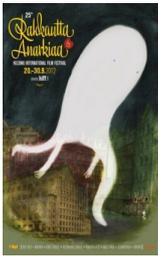
**Table 75: Finland Film Preferences**

<b>Top 5 box-office local films in 2012</b>	
	<p><b>Tie pohjoiseen (Road North)</b> (2012)</p> <p>Comedy/Drama, Mika Kaurismäki, FI</p> <p>An absent father returns to Helsinki to reconnect with the son he abandoned 35 years earlier and to persuade him into taking a journey to the Arctic Circle. Three nominations at the Jussi Awards in 2013.</p>
	<p><b>Puhdistus (Purge)</b> (2012)</p> <p>Drama/History, Antti Jokinen, FI/EE</p> <p>Based on a best-selling Finnish novel, this bleak drama tells the life stories of two women who need to purge themselves of their horrendous pasts. Won Best Cinematography and other 4 awards at Jussi Awards in 2013.</p>
	<p><b>Risto Rappääjä ja viileä Venla</b> (2012)</p> <p>Comedy/Musical, Mari Rantasila, FI</p> <p>Ricky and his friend Nelly arrive at a holiday camp where they meet the fiercely stylish Wendy. Mesmerized by the girl's style, Nelly undergoes a complete makeover. She starts to find Ricky boring and keeps a distance from him. Third film adapted from the book series Ricky Rapper.</p>
	<p><b>Varasto (Storage)</b>(2012)</p> <p>Comedy/Drama, Taru Mäkelä, FI</p> <p>The life and relationships of Antero Rousku, who works as a warehouseman in a paint shop. People's Choice Award at Jussi Awards in 2012.</p>
	<p><b>Iron Sky</b> (2012)</p> <p>Action/Comedy/Sci-Fi, Timo Vuorensola, FI/DE/AT</p> <p>Nazis set up a secret base on the dark side of the moon in 1945 where they hide out and plan to return to power in 2018. Won AACTA Award for Best Visual Effects, Audience Award at Brussels International Festival of Fantasy Film, Best Art Direction at Jussi Awards in 2013.</p>

**Table 76: Finland Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>Niko 2: Lentäjäväljekset</b> (2012)</p> <p>Animation/Adventure, Kari Juusonen, Jørgen Lerdam, FI/DE/DK/IE</p> <p>Niko the reindeer must deal with his mother Oona getting re-married and rescue his young stepbrother Jonni who is kidnapped by eagles. Sequel to The Flight Before Christmas. 4 nominations at Jussi Awards in 2013.</p>
	<p><b>Kohta 18</b> (2012)</p> <p>Drama, Maarit Lalli, FI</p> <p>Kohta 18 is a coming of age movie telling the stories of five teenage boys on the edge of adulthood as they deal with the same issues, fears and hopes as every other young man. Won Best Direction and Best Film at Jussi Awards in 2013.</p>
	<p><b>Le Havre</b> (2011)</p> <p>Comedy/Drama, Aki Kaurismäki, FI/FR/DE</p> <p>When an African boy arrives by cargo ship in the port city of Le Havre, an aging shoe shiner takes pity on the child and welcomes him into his home. Won FIPRESCI Prize at Cannes Film Festival in 2011.</p>
	<p><b>Vuosaari (Naked Harbour)</b> (2012)</p> <p>Drama, Aku Louhimies, FI</p> <p>Naked Harbour tells the story of people who seek love and acceptance at any cost. 8 nominations at Jussi Awards in 2013.</p>
	<p><b>Vares – Pahan suudelma (Vares - Kiss of Evil)</b> (2011)</p> <p>Crime/Drama/Thriller, Anders Engström, FI</p> <p>A young student is found stabbed, and Vares is hired by her family to investigate the case. With 203,695 admissions, it was the most successful domestic film in 2011.</p>

**Table 77: Finland: Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Helsinki International Film Festival – Love &amp; Anarchy (1988)</b></p> <p>Helsinki, 11 days, September</p> <p>Non-competitive festival promoting alternative cinema, inventive, stunning and controversial new films, and aiming to reveal new talent. 57,376 people attended in 2012.</p>
	<p><b>Midnight Sun Film Festival (1986)</b></p> <p>Sodankylä, 5 days, June</p> <p>Non-competitive festival screening films 24 hours a day without a break. The main part of the program consists of the movies of film-makers who come to present their work at the festival. 26,000 people attending in 2012.</p>
	<p><b>Tampere International Film Festival</b></p> <p>Tampere, 5 days, early March</p> <p>One of the biggest European short film festivals. Approximately 500 shorts are screened each year, and there are numerous seminars and a variety of other activities. 30,293 people attending in 2012.</p>
	<p><b>Espoo Ciné International Film Festival (1990)</b></p> <p>Espoo, 10 days, August</p> <p>Festival focusing on European cinema, with a different theme each year. It also features a Pink Zone series showing LGBT films. More than 100 movies screened per year. 22,644 people attending in 2012.</p>
	<p><b>Oulu's International Film Festival (1982)</b></p> <p>Oulu, 7 days, mid-November</p> <p>Festival focusing on high-profile Nordic and international children's and youth cinema. The competitive main section offers a wide range of genres for children 3 to 13. The Growing Pains section focuses on coming-of-age and adult audience. 22,663 people attending in 2012.</p>

**Table 78: Finland Major Film Festivals**

## 8.11. FRANC

<b>Key facts and figures</b>	
<b>Population (2012):</b>	65,951,611
<b>Capital:</b>	Paris
<b>Area:</b>	643,801 sq km
<b>Median age:</b>	40.4 years
<b>Urban population:</b>	85%
<b>EU adhesion:</b>	Founding member (1952)
<b>Language:</b>	French (official) 100%
<b>Religions:</b>	Catholic 85%, Muslim 8%, Other 7%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 30,085
<b>Internet users (2012):</b>	52,228,905 (79.2% of population)
<b>Facebook users (2012):</b>	25,624,760 (38.9% of population)

**Table 79: France Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	279
<b>Main production genres (2012):</b>	drama, comedy
<b>Volume of co-productions (2012):</b>	59 maj. / 70 min.
<p>Film production is very high (more than 250 movies each year, 75% of them feature films) and with an all-time peak in 2012 (237 feature films and 42 documentaries). A very diverse industry ranging from mass audience comedies (<i>Intouchables</i>, <i>Would I Lie to You 3</i>, etc.) to small art-house dramas (<i>Amour (Love)</i>, <i>The Artist</i>, <i>Of Gods and Men</i>, etc.).</p> <p>The average budget of French productions was EUR 5.1 million, with an increasing differential between small art-house films and big commercial blockbusters to the detriment of medium-sized productions (EUR 4-7 million).</p> <p>Belgium, Switzerland, Spain, Germany and Italy are France's main coproduction partners.</p>	

**Table 80: France Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	2050
<b>Total number of screens (2012):</b>	5575
<b>Volume of films released (2012):</b>	730

France has 2050 cinemas, including 178 multiplexes located in key urban areas, and digital penetration is high: more than 92% of screens are digital, including 51% 3D enabled screens.

Around 700 films are released in France a year (almost two a day), which means exhibition is very crowded and difficult for small productions.

French films accounted for 33.2% of theatrical releases in 2012, US films 30.5%, European films 21.2% and the rest of the world 14.1%. The average number of copies per film is approximately 120 for French films vs. 240 for US films.

**Table 81: France Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	6.4
<b>Cinema attendance per capita (2012)</b>	3.2
<b>Overall cinema admissions (2012):</b>	203,400,000
<b>Gross box-office revenues in euros (2012):</b>	1,305,000,000

The French are big film consumers. More than 90% of 11-24 years old go to the cinema at least once a year although cinema attendance is slowly decreasing among the young (less than 20 years old,) while it is steadily rising among adults.

Regular viewers account for 70% of admissions vs. 30% for occasional viewers and cinema attendance is usually higher in the autumn and winter.

Domestic films represent 40.2% of market share (-1.7% in 2012) vs. 45.3% for US films (one of the lowest score in the EU) and 14.5% for other productions (mainly European).

**Table 82: France Film Consumption**

### Film preferences

Comedy is by far the favourite genre of French viewers (23%), followed by police/crime, thriller, action, history/biography and adventure. Young viewers strongly prefer US blockbusters to national movies: only 29.3% of the French film viewers are under 25 years old (36.7% are 25-50 and 34% 50+) vs. 44.3% of US film viewers (40.6% 25-50 and 15% 50+).

**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *Ice Age Continental Drift* (US/animation, adventure), *Sur la piste du Marsupilami* (FR/BE, adventure/comedy), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *La vérité si je mens! 3* (comedy).

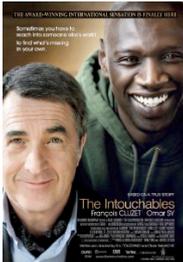
**Top 5 domestic titles (2012):** *Sur la piste du Marsupilami* (adventure/comedy), *La vérité si je mens! 3* (comedy), *Astérix et Obélix: Au service de Sa Majesté* (comedy/aventure), *Les seigneurs* (comedy), *Le prénom* (comedy).

**Table 83: France Film Preferences**

<b>Top 5 box-office local films in 2012</b>	
	<p><b>Sur la piste du Marsupilami</b> (2012)</p> <p>Adventure/Comedy, Alain Chabat, FR/BE</p> <p>Reporter Dan Geraldo travels to Palombia (a fictitious South American country) to follow the trail of the marsupilami, a charming animal somehow connected with the secret of eternal youth, with the help of Pablito, a local guide. Adapted from a famous comic book series.</p>
	<p><b>Astérix et Obélix: Au service de Sa Majesté</b> (2012)</p> <p>Comedy/Adventure, Laurent Tirard, FR/ES/IT/HU</p> <p>Asterix and Obelix cross the channel to help second-cousin Anticlimax face down Julius Caesar and the invading Romans. Adapted from a famous comic book series.</p>
	<p><b>Le prénom</b> (2012)</p> <p>Comedy, Alexandre de La Patellière, Matthieu Delaporte, FR/BE</p> <p>A warm reunion dinner between a group of long-time friends disintegrates into a fierce argument after one of them announces the name he has chosen for his future son thereby reviving a scandal from the past. Adapted from the successful play.</p>

	<p><b>La vérité si je mens! 3</b> (2012)</p> <p>Comedy, Thomas Gilou, FR</p> <p>Five long-time Sephardic friends, who set up a thriving textile business in a Paris neighbourhood years before, become victims of a plot that may ruin them. The five buddies struggle to save their livelihoods as well as their families and their friendship. Sequel to a famous domestic film franchise.</p>
	<p><b>Les seigneurs</b> (2012)</p> <p>Comedy, Olivier Dahan, FR</p> <p>A former football player living in Brittany, enlists his old teammates to help the local fisherman to win games raising money to save jobs.</p>

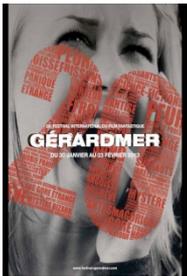
**Table 84: France Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>La vie d'Adèle</b> (2013)</p> <p>Drama/Romance, Abdellatif Kechiche, FR/BE/ES</p> <p>The epic but intimate story of a love affair between two young women. Won Palme d'Or at the Cannes Film Festival in 2013.</p>
	<p><b>The Artist</b> (2011)</p> <p>Comedy/Drama/Romance, Michel Hazanavicius, FR</p> <p>A silent movie star meets a young dancer, but the arrival of talking pictures sends their careers in opposite directions. Won 5 Oscar, 115 wins &amp; 84 nominations in 2012.</p>
	<p><b>Intouchables</b> (2011)</p> <p>Comedy/Drama, Olivier Nakache, Eric Toledano, FR</p> <p>After he becomes a quadriplegic from a paragliding accident, an aristocrat hires a young man from the projects to be his caretaker. Won Best Actor at César Awards, France in 2012 and Tokyo Grand Prix at Tokyo International Film Festival in 2011.</p>

	<p><b>Rust and Bone</b> (2012)</p> <p>Drama/Romance, Jacques Audiard, FR/BE</p> <p>Alain's bond with Stephanie, a killer whale trainer, grows deeper after Stephanie suffers a horrible accident. Won Best Adapted Screenplay at César Awards, France in 2013, and got 14 wins &amp; 28 nominations.</p>
	<p><b>Dans la maison</b> (2012)</p> <p>Mystery/Thriller, François Ozon, FR</p> <p>A sixteen-year-old boy insinuates himself into the house of a fellow student from his literature class and writes about it in essays for his French teacher who becomes more and more drawn into events. Won International Critics' Award at Toronto International Film Festival in 2012.</p>

**Table 85: France Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Festival de Cannes (1946)</b></p> <p>Cannes, 12 days, May</p> <p>Festival featuring previews of new films of all genres from around the globe. It is the most prestigious and publicized film festival in the world. The Official Competition features 20 films competing for the Palme d'Or. Other sections include Directors' Fortnight, International Critics' Week, Un Certain Regard, Out of Competition première screenings. 150,000-180,000 people attending.</p>
	<p><b>La Rochelle International Film Festival (1973)</b></p> <p>La Rochelle, 10 days, Juin-July</p> <p>Festival having no competitions or awards but with tributes to current actors and directors, retrospectives of deceased actors and directors and featuring aspiring directors from overseas. (no competition and awards). It is organized by l'Association du Festival International du Film de La Rochelle. More than 82,000 people attended in 2012.</p>

	<p><b>Beaune International Thriller Film Festival (2009)</b></p> <p>Beaune, 5 days, early April</p> <p>Festival focusing on thrillers, following on from the Cognac Thriller Film Festival, which was held for 25 years. The Beaune festival has taken up the main concept with 2 juries, one comprised of film personalities and the other of police officers who award the films and hand out literary prizes.</p>
	<p><b>Annecy International Animation Film Festival (1960)</b></p> <p>Annecy, 6 days, June</p> <p>Festival focusing on cartoon films with 5 categories: Feature films, Short films, Films produced for TV and advertising, Student films and Films made for the internet. It is sponsored by the ASIFA (International Animated Film Association) a non-profit organization. Around 130,000 people attended the last edition.</p>
	<p><b>Festival International du Film Fantastique (1994)</b></p> <p>Gerardmer, 4 days, end of January</p> <p>International festival of horror and science fiction films following on from the Festival International du Film Fantastique d'Avoriaz, held for 20 years. Around 40,000 people attending.</p>

**Table 86: France Major Film Festivals**

## 8.12. GERMANY

<i>Key facts and figures</i>	
<b>Population (2012):</b>	81,305,856
<b>Capital:</b>	Berlin
<b>Area:</b>	357,022 sq km
<b>Median age:</b>	45.3 years
<b>Urban population:</b>	74% of total population (2010)
<b>EU adhesion:</b>	West Germany: Founding Member (1952), East Germany (1990)
<b>Language:</b>	German
<b>Religions:</b>	Protestant 34%, Roman Catholic 34%, Muslim 3.7%, unaffiliated or other 28.3%
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2011):</b>	EUR 30,439
<b>Internet users (2012):</b>	67,483,860 (83.0% of population)
<b>Facebook users (2012):</b>	25,332,440 (31.1% of population)

**Table 87: Germany Key Facts and Figures**

<i>Film production</i>	
<b>Volume of film produced (2012):</b>	241
<b>Main production genres:</b>	Comedy, children and young people's films
<b>Volume of co-productions (2012):</b>	32 maj. / 36 min.
<p>Film production is fairly high with 212 domestically produced films in 2011, including international co-productions. This figure breaks down into 132 feature films and 80 documentary films. Moreover, 508 films were released the same year of which 394 were feature films and 114 documentaries.</p> <p>Main themes addressed in domestic films concern universal subjects such as the failure of socialism and cultural and ethnic issues. Germany has 18 co-production agreements.</p>	

**Table 88: Germany Film Production**

### Film distribution

<b>Total number of cinemas (2010):</b>	1,213
<b>Total number of screens (2012):</b>	4,617
<b>Volume of films released (2012):</b>	241

Germany has over 1,200 cinemas with some 4,600 screens scattered around the country. The number of multiplexes stands at 142.

Although American production still dominates the German market (in a proportion of two to one), the German film industry has kept a healthy presence in the domestic market. In 2010 it amounted to 16.8% of the market share. German films drew 24 million viewers in 2012.

**Table 89: Germany Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	7.65
<b>Cinema attendance per capita (2012)</b>	1.6
<b>Overall cinema admissions (2012):</b>	135,100,000
<b>Gross box-office revenues in euros (2011):</b>	1,033,000,000

Germans are low film consumers with the country's cinema attendance standing at 1.6 per capita. In contrast to the US industry, which aims largely for entertainment and revenue, the German film industry is obliged to fulfil an educational, informative and artistic remit. Many German films are being developed for TV, backed with TV money.

Box Office is dominated by American blockbusters (74.7% of admissions in 2012) followed by other European titles (25%) and German films with a fifth of all admissions. The biggest success of all domestic films produced in 2012 was claimed by *Türkisch für Anfänger* with over 2 million viewers.

**Table 90: Germany Film Consumption**

### Film preferences

German viewers show a preference for family films (61%), comedy (59%), documentary films (52%), children's films (50%) and dramas (44%).

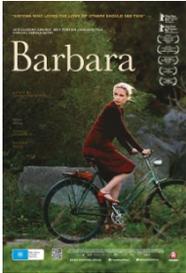
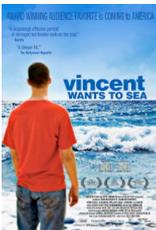
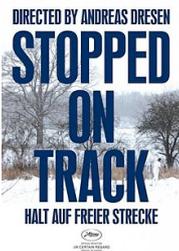
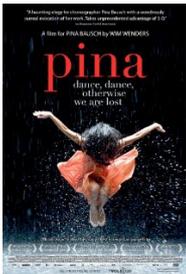
**Top 5 BO titles (2012):** *Intouchables, Skyfall, Ice Age 4, The Hobbit: An Unexpected Journey, Madagascar 3*

**Top 5 local titles (2012):** *Türkisch für Anfänger, Cloud Atlas, Fünf Freunde, Rubbeldiekatz, Hanni & Nanni 2*

**Table 91: Germany Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Türkisch für Anfänger</b> (2012)</p> <p>Action/Comedy, Bora Dagtekin, DE</p> <p>Based on a popular German TV series this culture -clash comedy, littered with racist epithets, is about what happens when a neurotic German girl, a macho Turkish-German guy and his burka-wearing sister get stranded after a plane crash on a deserted island paradise. Won a Bambi Award and a German Comedy Film Award both in 2012</p>
	<p><b>Schutzengel</b> (2012)</p> <p>Action/Crime/Drama, Til Schweiger, DE</p> <p>A troubled veteran from the war in Afghanistan protects an orphaned teenager who has witnessed a murder and is being pursued by the killer's henchmen.</p>
	<p><b>Die Vermessung der Welt</b> (2012)</p> <p>Drama, Detlev Buck, DE</p> <p>The lives of two brilliant and eccentric scientists Alexander von Humboldt and Carl Friedrich Gauss in early 19<sup>th</sup> century Germany.</p>
	<p><b>Kokowääh</b> (2011)</p> <p>Comedy, Til Schweiger, DE</p> <p>Henry is a handsome screenwriter who is trying to win the heart of the woman he truly loves. His plans are interrupted when Magdalena appears, the consequence of a one-night stand 8 years before.</p>
	<p><b>Rubbeldiekatz</b>(2011)</p> <p>Comedy, Detlev Buck, DE</p> <p>An actor's career takes a "Tootsie"-like turn when he lets himself be cast as a woman in a movie. Made a domestic Box Office of around 14.5 million Euro.</p>

**Table 92: Germany Top 5 Domestic Film**

<b>Major films and awards</b>	
	<p><b>Barbara</b> (2012)</p> <p>Drama, Christian Petzold, DE</p> <p>Set in 1980s East Germany, a Berlin doctor is banished to a countryside medical clinic as punishment for applying for an exit visa. Deeply unhappy with her upheaval and fearful of her co-workers as possible Stasi informants, she keeps herself aloof, especially from the good-natured head of the clinic. The German submission for the 85<sup>th</sup> Academy Awards, winning the Best Director Silver Bear at the Berlin International Film Festival and the Best Feature Film in the German Awards in 2012.</p>
	<p><b>Vincent wants to sea</b> (2010)</p> <p>Drama, Ralf Huettner, DE</p> <p>A young man suffering from Tourette's syndrome absconds from an institution with two other inhabitants to travel to Italy to fulfil his mother's last wish. Won 2 German Film Awards.</p>
	<p><b>Halt auf freier Strecke</b> (2011)</p> <p>Drama, Andreas Dresen, DE/FR</p> <p>Family man Frank learns he is suffering from an inoperable brain tumour and has only a short time left. Supported by his family he uses an iPod to keep daily records of his decline. Won 4 German Film Awards and the section "Un Certain Regard" in Cannes.</p>
	<p><b>Sleeping Sickness</b> (2011)</p> <p>Drama, Ulrich Köhler, DE/FR/NE</p> <p>A specialist in sleeping sickness working in Cameroon reluctantly prepares to leave Africa to return to his family in Germany. A 'Heart Of Darkness'-esque tale about foreigners in a radical land, revealing the West's warped idea of African society. Won the Silver Bear for Best Director at the 61st Berlin International Film Festival in 2011.</p>
	<p><b>Pina</b> (2011)</p> <p>Drama/Music, Caroline Link, DE/FR/UK</p> <p>A tribute to the late German choreographer, Pina Bausch, with her dancers performing her most famous creations. Nominated for an Oscar, and winning one German Film Award and one EFA.</p>

**Table 93: Germany Major Films and Awards**

## Major film festivals

	<p><b>Berlin International Film Festival</b></p> <p>Berlin, 10 days, early February</p> <p>The Berlinale is the leading festival in Germany and one of the most important competitive film festivals in the world. Attendance is around 300,000.</p>
	<p><b>Cologne Conference TV &amp; Film Festival</b></p> <p>Cologne, 6 days, early October</p> <p>The conference is one of the most prominent German forums for the presentation of international high-quality television productions. Screenings of independent films as well as debates on media politics and media aesthetic complement the event. Upward of 8,000 admissions.</p>
	<p><b>Munich International Film Festival</b></p> <p>Munich, 9 days, early July</p> <p>The second biggest German film festival after the Berlinale. The international sections showcase high-profile gala screenings as well as debut films and independent cinema. Around 70,000 attend this event.</p>
	<p><b>Filmfest Hamburg</b></p> <p>Hamburg, 10 days, late September</p> <p>The third biggest German film festival. The program range from sophisticated arthouse films to innovative mainstream cinema.</p> <p>It has specific sections for "green films", local productions, and German TV movies. Around 40,000 attend this event.</p>
	<p><b>Oberhausen International Short Film Festival</b></p> <p>Oberhausen, 6 days, early May</p> <p>Oberhausen is not only the oldest short film festival in the world it is also one of the most important, alongside Tampere and Clermont-Ferrand. The competition provides a good overview of "serious", avant-garde short film productions. Attendance figures are around 20,000.</p>

	<p><b>Mannheim-Heidelberg International Film Festival</b></p> <p>Mannheim, Heidelberg, 10 days, mid-November</p> <p>One of the most important film festivals in Europe for international newcomers. The continually expanding markets regularly attract a large number of producers, buyers, distributors and sales agents. Around 60,000 people attend</p>
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**Table 94: Germany Major Film Festivals**

## 8.13. GREECE

<b>Key facts and figures</b>	
<b>Population (2012):</b>	10,815,197
<b>Capital:</b>	Athens
<b>Area:</b>	131,957 sq km
<b>Median age:</b>	42.8 years
<b>Urban population:</b>	61%
<b>EU adhesion:</b>	1981
<b>Language:</b>	Greek (official)
<b>Religions:</b>	Greek Orthodox (official) 98%, Muslim 1.3%, other 0.7%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 16,983
<b>Internet users (2012):</b>	5,706,948 (52.8% of population)
<b>Facebook users (2012):</b>	3,845,820 (35.6% of population)

**Table 95: Greece Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2011):</b>	18
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2011):</b>	4 maj / 5 min.
<p>Film production is low (15-30 movies each year) and mainly focused on art-house dramas.</p> <p>The continuing economic crisis and austerity measures have taken a heavy toll on the Greek film industry. Lack of funds and accumulated debt from past years forced the Greek Film Centre to cut down drastically its backing for new productions from mid-2010 onwards.</p>	

Low budget, private independent, auteur driven productions put together on an unpaid-participation basis of cast and crew have been on the rise (43 films produced in 2011) but their totals at box office are inversely proportional to the awards and recognition achieved on the festival circuit.

The average budget of a mid-level Greek production is around 650,000 euros.

**Table 96: Greece Film Production**

**Film distribution**

<b>Total number of cinemas (2011):</b>	297
<b>Total number of screens (2012):</b>	470
<b>Volume of films released (2011):</b>	N/A

Greece has 297 cinemas, 470 permanent screens and 150 open-air summer screens. Only 22% of screens are digitized and about 16% are 3D capable. Two operators, Ster Odeon and Village, dominate the multiplexes sector with 195 screens in 20 different locations nationwide.

Though cinema-going in Greece is cheaper than other forms of entertainment, ticket prices (8.8 euros on average) are still high considering the dire financial situation of a large part of the local population severely hit by cuts in salaries, pensions and the rise in taxes. Most cinema chains have thus taken initiatives to try to stem audience erosion (reduction of ticket prices, introduction of 'one admission for two persons' schemes on specific days).

**Table 97: Greece Film Distribution**

**Film consumption**

<b>Average ticket price in euros (2012)</b>	8
<b>Cinema attendance per capita (2012)</b>	0.9
<b>Overall cinema admissions (2012):</b>	9,977,275
<b>Gross box-office revenues in euro (2012):</b>	79,818,200

Greek box office and attendance peaked in 2009 (104,470 million euros and 12.9 million admissions garnered during that year) and have steadily declined ever since (between 5% and 7% fall a year). Attendance for art-house films is dropping at a spectacular rate.

26 Greek titles were released in 2011 and their market share was 10% down from 15% in the record year 2008. Top domestic titles hovered around 170,000 admissions on average.

In 2012, Greek productions totalled almost ten million admissions and less than 80 million euros gross box office revenues.

**Table 98: Greece Film Consumption**

### Film preferences

The Greek box office is dominated by American blockbusters but in 2012, 4 Greek titles entered the Top 20.

**Top 5 Box Office titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *An...*(drama/mystery/romance), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *Sherlock Holmes: A Game of Shadows* (US/action/adventure/crime), *O Theos agapai to haviari* (adventure/biography/history).

**Top 5 local titles (2012):** *An...*(drama/ mystery/romance), *O Theos agapai to haviari* (adventure/biography/history), *Looking for Ioannis Varvakis* (documentary/short), *Larisa empisteftiko* (comedy), *Adikos Kosmos* (comedy/crime/drama)

**Table 99: Greece Film Preferences**

### Top 5 box-office local films in 2012



#### An... (What if...) (2012)

Drama/Mystery/Romance, Christoforos Papakaliatis, GR

A story with two threads set against the economic crisis in Greece. Confirmed bachelor, Demetris will meet the love of his life if he takes his dog for a walk. If he stays in it will not happen.



#### Looking for Ioannis Varvakis (2010)

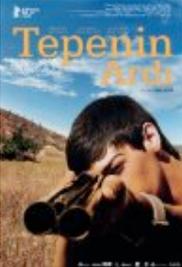
Documentary/Short ,Yannis Smaragdis, GR

Film on the life of Ioannis Varvakis, also known as Ivan Andreevich Varvatsi, who was a distinguished member of the Russian and Greek communities, national hero, member of the Filiki Eteria and benefactor of the places where he lived.

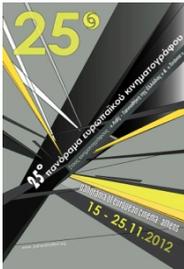
	<p><b>Adikos kosmos (2011)</b></p> <p>Comedy/crime/drama, Filippos Tsitos, GR/DE</p> <p>A middle-aged policeman, tired of his daily grind and disgusted by the corruption of the criminal-justice system, releases suspects instead of trying to force confessions out of them. 2 awards at San Sebastian Festival.</p>
	<p><b>O Theos agapai to haviari (2012)</b></p> <p>Adventure/Biography/History, Yannis Smaragdis, GR/RU</p> <p>Film based on the true story of Greek pirate turned businessman Ioannis Varvakis, who made his fortune selling caviar in Russia and all over the world.</p>
	<p><b>Larisa empisteftiko (2012)</b></p> <p>Comedy, Stratos Markidis, GR</p> <p>Two villages in the plain of Thessaly in Greece are at loggerheads because neither of them want a unit of biological cleaning to be installed in its vicinity but both lobby for it to be installed in the village opposite.</p>

**Table 100: Greece Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>The City of Children (2011)</b></p> <p>Drama, Giorgos Gikapeppas, GR</p> <p>The arrival of children and the impact on their lives, as seen through the stories of four different couples. Won FIPRESCI Prize at Thessaloniki Film Festival in 2011.</p>
	<p><b>Boy Eating the Bird's Food (2012)</b></p> <p>Drama, Ektoras Lygizos, GR</p> <p>A 22-year-old boy in Athens has no job, no money, no girlfriend and no food to eat but he has a canary and a beautiful singing voice. When he finds himself homeless, he must seek shelter for his bird. Won Best Actor and FIPRESCI Prize at Thessaloniki Film Festival in 2012.</p>

	<p><b>10th Day</b> (2012)</p> <p>Drama, Vasilis Mazomenos, GR</p> <p>Ali, an Afghan Muslim, lives in Athens. He is trying to get access to the western dream... Won Special Prize at Athens Panorama of European Cinema in 2012.</p>
	<p><b>Tepenin Ardi (Beyond the Hill)</b> (2012)</p> <p>Drama, Emin Alper, GR</p> <p>A proud old forester is having trouble with nomads grazing their livestock on his land. As revenge, he and his farm hand steal a goat to butcher for a family holiday, unwittingly sparking a dire blood feud. Won 11 international awards.</p>
	<p><b>Encardia, the Dancing Stone</b> (2012)</p> <p>Documentary/Music, Angelos Kovotsos, GR</p> <p>The film follows the Greek band Encardia inspired by, and performing music and songs derived from the rich musical tradition of South Italy. Audience Award at Thessaloniki Documentary Film Festival in 2012.</p>

**Table 101: Greece Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Thessaloniki Film Festival (1960)</b></p> <p>Thessaloniki, 10 days, November</p> <p>One of the Balkans' primary showcases for Greek production and the work of new and emerging filmmakers, also featuring numerous retrospectives and tributes to leading figures in the world of cinema. 70,000 people attending.</p>
	<p><b>Athens Panorama of European Cinema (1988)</b></p> <p>Athens, 10 days, late October</p> <p>The largest international film festival in Athens, featuring more than 100 films from Europe and the rest of the world every year. Organized by the Municipality of Athens.</p>

	<p><b>Thessaloniki Documentary Film Festival (1999)</b></p> <p>Thessaloniki, 10 days, March</p> <p>Festival focusing on documentaries exploring global social, cultural and human developments of the 21st century. The event revolves around a sequence of sections including 'stories to tell', 'views of the world', 'the recording of memory', and 'portraits'.</p>
	<p><b>Athens International Film Festival (1995)</b></p> <p>Athens, 8 days, mid-late August</p> <p>Festival highlighting lesser-known aspects/genres of independent cinema. Founded by the Athens Film Society (a non-profit organisation). About 50,000 people attending.</p>
	<p><b>EcoFocus Film Festival (2008)</b></p> <p>Athens 5 days, March</p> <p>Festival screening a diversity of high-quality films that promote discussion and inspire audiences into awareness and action on behalf of the environment.</p>

**Table 102: Greece Major Film Festivals**

## 8.14. HUNGARY

<b>Key facts and figures</b>	
<b>Population (2012):</b>	9,962,000
<b>Capital:</b>	Budapest
<b>Area:</b>	93,028 sq km
<b>Median age:</b>	40.5 years
<b>Urban population:</b>	68% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Hungarian 93.6%, other or unspecified 6.4% (2001 census)
<b>Religions:</b>	Roman Catholic 51.9%, Calvinist 15.9%, Lutheran 3%, Greek Catholic 2.6%, other
<b>Currency:</b>	Forint (FI, HUF)
<b>GDP per capita (2011):</b>	EUR 9,997
<b>Internet users (2012):</b>	6,516,627 (65.4% of population)
<b>Facebook users (2012):</b>	4,265,960 (42.8% of population)

**Table 103: Hungary Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	27
<b>Main production genres:</b>	animation, docs,
<b>Volume of co-productions (2012):</b>	1 min.
<p>Film production is low with only 9 feature films made in 2012, although the country has produced numerous documentaries (over 200). Due to favourable legislative changes, a significant investment in the infrastructure has been made. However, the financial crisis has had its impact on the Hungarian film industry.</p> <p>Main themes addressed in domestic films reflect issues such as displacement, immigration and traumatic historical events.</p>	

**Table 104: Hungary Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	173
<b>Total number of screens (2011):</b>	395
<b>Volume of films released (2011):</b>	256

The vast majority of cinemas are still single-screen venues with only 13 multiplexes operating in Hungary.

American production strongly dominates film releases in Hungary. US films amount to 130 of 256 films released. The USA's market share dominates 90% of the box office. In recent years Hungary has surpassed the Czech Republic in terms of attracting international productions, due to the highly successful 2004 tax incentives law.

**Table 105: Hungary Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	4.31
<b>Cinema attendance per capita (2011)</b>	1.0
<b>Overall cinema admissions (2012):</b>	9,500,000
<b>Gross box-office revenues in euros (2012):</b>	41,118,000

Hungarians are low cinema consumers with the country's cinema attendance per capita standing at 1.

Box office is dominated by American blockbusters (90% of admissions in 2011). Domestic films achieve low audiences, amounting to only 4% of the market share. The biggest domestic hit was *Glass Tiger 3* with 295,366 admissions.

**Table 106: Hungary Film Consumption**

### Film preferences

Hungarian viewers show a preference for animated films and in recent years cinema has experienced a revival, particularly after the passing of new film law. Hungarian audiences however still have a strong preference for foreign films.

**Top 5 BO titles (2011):** *Harry Potter and the Deathly Hallows: part 2; Pirates of the Caribbean: On Stranger Tides; Hangover 2; Transformers: Dark Side of the Moon; Üvegtigris 3*

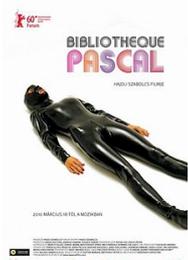
**Top 5 local titles (2012):** *Turin Horse, East Side Stories, Antigone, The Examination, Adventure, Eastern Wind: The Film*

**Table 107: Hungary Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Our Women / Nejem, nõm, csajom</b> (2012)</p> <p>Comedy/Romance, Péter Szajki, HU</p> <p>Four love stories seen through the eyes of four women. Made it into the Top 50 films of the year 2012 in Hungarian Box Office.</p>
	<p><b>Üvegtigris 3 / GlassTiger 3</b> (2010)</p> <p>Comedy, Péter Rudolf, HU</p> <p>Third in a series of broad Hungarian comedies about six idiots who manage a roadside snack stand. In this part, one of them pretends to suffer from amnesia so he can steal the identity of a wealthy doctor, which leads to numerous sex-related gags, many involving middle-aged women.</p>
	<p><b>Zimmer Feri 2 / Haunted Holiday</b> (2010)</p> <p>Comedy, Peter Tanner, HU</p> <p>The Fikász family purchase a castle that the locals claim is cursed.</p>
	<p><b>Pál Adrienn</b> (2010)</p> <p>Drama, Ágnes Kocsis, HU/FR/AT/NE</p> <p>Lonely, obese and stuck in a dead end job on a hospital's terminal ward, a new patient reminds a nurse of her childhood friend, with whom she abruptly lost contact twenty years ago. As she tries to track her companion down, conflicting accounts emerge, and we suspect that she has idealised this relationship as a way of escaping the dreariness of her real life. Won at Cannes Film Festival, Hungarian Film Critics' Awards.</p>

**Table 108: Hungary Top 5 Domestic Films**

### Major films and awards

	<p><b>The Turin Horse</b> (2011)</p> <p>Drama, Béla Tarr, Ágnes Hranitzky, HU/FR/GE/CH/US</p> <p>A farmer is forced to confront the mortality of his faithful horse. Won at Berlinale, Palm Springs International Film Festival</p>
	<p><b>Just the Wind / Csak a szél</b> (2012)</p> <p>Drama, Benedek Fliegauf, HU/DE/FR</p> <p>Unknown racist murderers have already attacked four families. Who will be the next on this ordinary day? Inspired by a true story. Won Jury Grand Prix at Berlin Film Festival.</p>
	<p><b>Bibliothéque Pascal</b> (2010)</p> <p>Drama, Szabolcs Hajdu, DE/HU/UK/RO</p> <p>A Romanian woman recounts – and reinvents - the story of how she ended up working as a prostitute in England. Won the Hungarian Film Week and was selected to represent Hungary at the 2011 Oscars.</p>
	<p><b>The Maiden danced to Death</b> (2011)</p> <p>Drama, Endre Hules, CA/HU/SL</p> <p>Two brothers - two dancers - in Communist Hungary- one defected, the other remained. One gave his soul to business, the other to the Party. After twenty years, they meet again. And the dance begins.</p>
	<p><b>Pál Adrienn</b> (2010)</p> <p>Drama, Ágnes Kocsis, HU/FR/AT/NE</p> <p>Lonely, obese and stuck in a dead-end job on a hospital's terminal ward, a new patient reminds a nurse of her childhood friend, with whom she abruptly lost contact twenty years ago. As she tries to track her companion down, conflicting accounts emerge, and we suspect that she has idealised this relationship as a way of escaping the dreariness of her real life. . Won at Cannes Film Festival, Hungarian Film Critics' Awards.</p>

**Table 109: Hungary Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Titanic Budapest International Film Festival</b></p> <p>Budapest, 9 days, mid-April</p> <p>The Titanic Film Festival, launched 20 years ago, is the biggest international film festival in Hungary. Showing the pick of contemporary films, not only from the Central Eastern European region, but from all over Europe. In 2013 61 features and 13 shorts were screened.</p>
	<p><b>Hungarian Film Week</b></p> <p>Budapest, 7 days, beginning of February</p> <p>Film Week, established in 1965, is the most important national film festival in Hungary, screening feature films as well as a selection of documentary, short and animation films. (Cancelled this year).</p>

**Table 110: Hungary Major Film Festivals**

## 8.15. ICELAND

<i>Key facts and figures</i>	
<b>Population (2012):</b>	318,452
<b>Capital:</b>	Reykjavik
<b>Area:</b>	103,000 sq km
<b>Median age:</b>	35,9 years
<b>Urban population:</b>	93%
<b>EU adhesion:</b>	N/A but part of the EEA
<b>Language:</b>	Icelandic, English, Nordic languages, German widely spoken
<b>Religions:</b>	Lutheran (76.18%), Christian (11.33%), other (12.49%)
<b>Currency:</b>	Icelandic króna (KR)
<b>GDP per capita (2012):</b>	EUR 30,426
<b>Internet users (2012):</b>	304,129 (97.1% of population)
<b>Facebook users (2012):</b>	227,000 (72% of population)

**Table 111: Iceland Key Facts & Figures**

<i>Film production</i>	
<b>Volume of film produced (2012):</b>	3
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	N/A
<p>Despite its relatively short lifetime, Icelandic cinema tradition is particularly strong and the country produces 5-10 movies each year (which is pretty high for a nation of less than 350,000 people).</p> <p>The local film industry faced important difficulties over recent years due to the financial crisis. Domestic film output dropped from 9 titles in 2010, to 8 in 2011 and 3 in 2012, but the funding system is recovering thanks to a recent increase in government funding.</p> <p>The majority of Icelandic co-productions are made in partnership with other Scandinavian countries (Norway, Denmark, Sweden, Finland).</p>	

**Table 112: Iceland Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	18
<b>Total number of screens (2012):</b>	43
<b>Volume of films released (2012):</b>	161

US films represent the vast majority of film releases in Iceland

**Table 113: Iceland Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	8.55
<b>Cinema attendance per capita (2011)</b>	5.2
<b>Overall cinema admissions (2011):</b>	1,440,000
<b>Gross box-office revenues in euros (2011):</b>	N/A

Icelanders are small film consumers. Cinema attendance is usually highest in spring, summer and autumn (March, August, October) and during the holiday season (last week of December) and low at the beginning of summer (May, June) and winter.

**Table 114: Iceland Film Consumption**

### Film preferences

Box office is largely dominated by American movies, but domestic titles took a 11.3% share of receipts and 9.4% of total admissions in 2012.

Icelandic viewers show a preference for drama, comedy, adventure, crime and action, most of them American productions. However, some local films are popular with the public: *Svartur á leik* (Black's Game) was a box-office success in 2012.

**Top 5 Box Office titles (2012):** *Skyfall*, *Intouchables*, *The Dark Knight Rises*, *Svartur á leik* (Black's Game), *The Avengers*.

**Top local titles (2012):** *Svartur á leik* (Black's Game) (crime/thriller), *Djúpið* (The Deep) (drama).

**Table 115: Iceland Film Preferences**

### Top 2 box-office local films in 2012

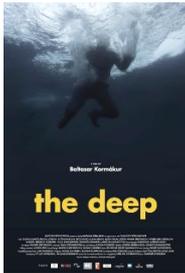
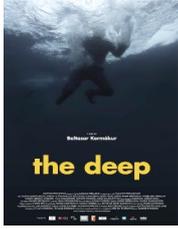
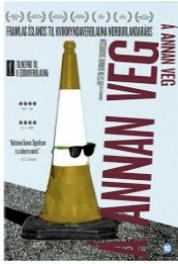
	<p><b>Svartur á leik (Black's Game) (2012)</b></p> <p>Crime/Thriller, Óskar Thór Axelsson, IS</p> <p>Gangster movie based on real events set in the seedier side of Reykjavik about the violent drug scene of the 1990s. Top 2 Box-office in 2012. Won Screenplay of the Year at the Edda Awards in 2013.</p>
	<p><b>Djúpið (The Deep) (2012)</b></p> <p>Drama, Baltasar Kormákur, IS</p> <p>Based on actual events, a fisherman tries to survive in the freezing ocean after his boat capsizes off the south coast of Iceland. Won 11 awards at the Edda Awards in 2013.</p>

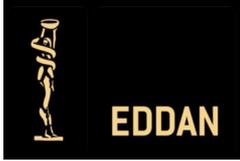
Table 116: Iceland Top 5 Domestic Films

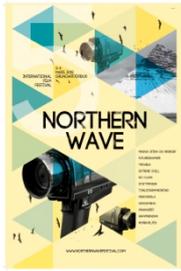
### Major films and awards

	<p><b>Svartur á leik (Black's Game) (2012)</b></p> <p>Crime/Thriller, Óskar Thór Axelsson, IS</p> <p>Gangster movie based on real events set in the seedier side of Reykjavik about the violent drug scene of the 1990s. Top 2 Box-office in 2012. Won Screenplay of the Year at the Edda Awards in 2013.</p>
	<p><b>Thor: Legend of the Magical Hammer (2011)</b></p> <p>Animation, Óskar Jónasson, Toby Genkel, Gunnar Karlsson, IS</p> <p>A Giant army destroys Thor's village and takes the kidnapped villagers to Hel, the Queen of the Underworld. Thor sets out to save his friends with his magic hammer, Crusher. Won Best Editing and Best Set Design at the Edda Awards in 2012</p>
	<p><b>Eldfjall - Volcano (2011)</b></p> <p>Drama, Rúnar Rúnarsson, IS/DK</p> <p>Realist working class drama about a man who realises the importance of reconnecting with his estranged children after the death of his wife. Won Silver Hugo at Chicago International Film Festival, won Feature Film Award at Montréal Festival of New</p>

	Cinema in 2011.
	<p><b>Djúpið (The Deep) (2012)</b></p> <p>Drama, Baltasar Kormákur, IS</p> <p>Based on actual events, a fisherman tries to survive in the freezing ocean after his boat capsizes off the south coast of Iceland. Won 11 awards at the Edda Awards in 2013.</p>
	<p><b>Either Way (2011)</b></p> <p>Drama/Comedy, Hafsteinn Gunnar Sigurðsson, IS</p> <p>Two highway maintenance men in the barren wilderness of 1980s Iceland find themselves at a figurative crossroads. Won Prize of the City of Torino and Best Script at the Torino International Festival of Young Cinema in 2011.</p>

**Table 117: Iceland Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Reykjavik Internasjonale Film Festival (1994)</b></p> <p>Reykjavik, 11 days, late September</p> <p>Festival features dramas and non-fiction films from over 40 countries. It is organized by a group of film professionals and film enthusiasts with support from the city and the government.</p>
	<p><b>Reykjavik Shorts &amp; Docs Festival</b></p> <p>Reykjavik, 7 days, mid-May</p> <p>Festival highlighting the best short films and documentaries in the Nordic region and in Europe. The Icelandic Filmmakers Association runs the festival.</p>
	<p><b>The Skjaldborg Documentary Festival (2007)</b></p> <p>Patreksfjordur, 3 days, late May</p> <p>The festival showcases new Icelandic documentary films, and also functions as a meeting point for filmmakers and people interested in documentaries.</p>



### **Northern Wave International Film Festival (2007)**

Grundarfjörður, 3 days, mid-November

Festival focusing on short films from all genres and origins, aiming to improve the recognition of film making as an art form and to develop relationships between experienced and emerging filmmakers.

**Table 118: Iceland Major Film Festivals**

## 8.16. IRELAND

<b>Key facts and figures</b>	
<b>Population (2012):</b>	4,593,100
<b>Capital:</b>	Dublin
<b>Area:</b>	70,273 sq km
<b>Median age:</b>	35,1 years
<b>Urban population:</b>	62%
<b>EU adhesion:</b>	1973
<b>Language:</b>	English (official language), Irish or Gaelic
<b>Religions:</b>	Catholic 84.2%, Protestant (4.6%), Muslim (1.1%), other 9.1%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 35,872
<b>Internet users (2012):</b>	3,627,462 (78,9% of population)
<b>Facebook users (2012):</b>	2,183,760 (47,5% of population)

**Table 119: Ireland Key Facts & Figures**

<b>Film production</b>	
<b>Volume of film produced (2011):</b>	32
<b>Main production genres (2012):</b>	drama, comedy
<b>Volume of co-productions (2012):</b>	9 maj. / 4 min.
<p>Film production is 25-35 movies each year, including 15-25 feature films and 10-15 documentaries. Recurring themes in Irish cinema include Irish history, gangster stories, notorious Irish characters and romantic comedy.</p> <p>Irish Film Board's funding was reduced by 3% for 2011 and by 18% for 2012 bringing it back to 2005/2006 levels. In 2012, it invested 10.5 million euros in 30 films.</p> <p>Ireland's main co-production partner is the UK.</p>	

**Table 120: Ireland Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	70
<b>Total number of screens (2012):</b>	465
<b>Volume of films released (2012):</b>	603

Ireland has 465 screens: 72% are digitized and 24% are 3D capable. 20 Irish films were released in 2012.

**Table 121: Ireland Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	6.85
<b>Cinema attendance per capita (2011)</b>	3.4
<b>Overall cinema admissions (2012):</b>	15,400,000
<b>Gross box-office revenues in euros (2012):</b>	138,100,000

In 2012, total gross box-office revenues amounted to 138,100,000 euros. Irish people are heavy film consumers but do not watch domestic productions (only 4% of market share in 2011).

**Table 122: Ireland Film Consumption**

### Film preferences

**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *The Dark Knight Rises* (US, UK/crime, action), *Ted* (US/comedy), *The Avengers* (US, action), *Ice Age Continental Drift* (US/animation, adventure).

**Table 123: Ireland Film Preferences**

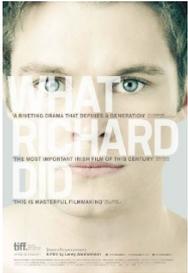
### Major films and awards



#### **Albert Nobbs (2011)**

Drama, Rodrigo García, UK/IE/FR/US

Albert Nobbs is a woman who struggles to survive in late 19th century Ireland. Posing as a man, so she can work as a butler in a posh hotel, she meets a handsome painter and she's inspired to escape the life she has imposed on herself. 1 award in Tokyo and San Sebastian, 4 national awards.

	<p><b>What Richard Did (2012)</b></p> <p>Drama, Lenny Abrahamson, IE</p> <p>Film following Richard Karlsen, golden-boy athlete and alpha-male of his privileged set of South Dublin teenagers, through the summer confronting the gap between who he thought he was and who he proves to be. 5 awards in Ireland.</p>
	<p><b>Shadow Dancer (2012)</b></p> <p>Drama/thriller, James Marsh, IE/UK</p> <p>Set in 1990s Belfast, an active member of the IRA becomes an informant for MI5 in order to protect her son's welfare. 1 award in Ireland, several British awards.</p>
	<p><b>Grabbers (2012)</b></p> <p>Comedy/horror/sci-fi, Jon Wright, IE/UK</p> <p>When bloodsucking aliens invade an island off the coast of Ireland, the heroes discover that getting drunk is the only way to survive. 1 award in Ireland, several international awards.</p>
	<p><b>The Guard (2011)</b></p> <p>Comedy/crime/thriller, John Michael McDonagh, IE</p> <p>An Irish policeman with a confrontational personality is teamed up with an uptight FBI agent to investigate an international drug-smuggling ring. Nomination at the Golden Globes, at Sundance and at Berlin Festival. 4 awards in Ireland.</p>

**Table 124: Ireland Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Cork Film Festival (1956)</b></p> <p>Cork, 8 days, November</p> <p>Wide-ranging festival, featuring an eclectic mix of big budget pictures, world cinema, indie films, documentaries and short films from all over the globe. The festival is a major showcase for Irish film production.</p>

	<p><b>Jameson Dublin International Film Festival</b> (2003)</p> <p>Dublin, 11 days, February</p> <p>The festival presents over 120 films from the four corners of the globe. It is a citywide event that takes place in all of the Dublin City Centre Cinemas. The majority of films shown are Irish premieres.</p>
	<p><b>Galway Film Fleadh</b> (1989)</p> <p>Galway, 6 days, July</p> <p>The Film Fleadh is a festival featuring Irish, European and World cinema. It is a place for up and coming Irish filmmakers to showcase new features and get some strong exposure.</p>
	<p><b>Kerry Film Festival</b> (2000)</p> <p>County of Kerry, 5 days, mid-October</p> <p>Short film festival featuring a competition focusing on young filmmakers. More than 10,000 people attending since 2011.</p>

**Table 125: Ireland Major Film Festivals**

## 8.17. ITALY

<b>Key facts and figures</b>	
<b>Population (2012):</b>	61,482,297
<b>Capital:</b>	Rome
<b>Area:</b>	301,340 sq km
<b>Median age:</b>	43.8 years
<b>Urban population:</b>	68%
<b>EU adhesion:</b>	Founding member (1952)
<b>Language:</b>	Italian (official), German, French, Slovene
<b>Religions:</b>	Christian (91.6%), Muslim (2.1%), Other (6.3%)
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 27,391
<b>Internet users (2011):</b>	35,800,000 (58.2% of population)
<b>Facebook users (2012):</b>	23,202,640 (37.7% of population)

**Table 126: Italy Key Facts & Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	166
<b>Main production genres (2012):</b>	Comedy, drama
<b>Volume of co-productions (2012):</b>	21 maj. / 16 min.
<p>Film production is high: 130-170 movies each year, with a large number of low budget comedies geared toward the domestic market (about 50% of the film output) including regular sequels to previous box office successes.</p> <p>Italian production was turbulent due to the financial crisis. In order to strengthen the protection of local production, the Government passed a decree early in 2012 increasing the level of mandatory investment by broadcasters as well as the quota for local films on Italian television.</p> <p>Italy coproduced 37 films in 2012 and its main coproduction partners are France (20), Belgium (6) and Spain.</p>	

**Table 127: Italy Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	1,000 (est.)
<b>Total number of screens (2012):</b>	3,227
<b>Volume of films released (2012):</b>	376

Italy has approximately 1,000 cinemas and 3,227 screens, including 65% digital screens and 35% 3D screens. Film screening is currently facing a huge crisis in the country: 761 cinemas closed over the last decade (mainly small and independent cinemas), including 60 in 2012.

The number of domestic and European film releases in Italy increased sharply between 2010 and 2012: +19.4% of Italian titles and +32.8% of European titles. In 2012, Italian films accounted for 31.1% of theatrical releases, US films 39.4%, European films 23.9% and other films 5.6%.

Italian films and co-productions represent 35.9% of movies broadcast on mainstream TV vs. 49.9% for US films and 11.7% for non-national European titles.

**Table 128: Italy Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	6.7
<b>Cinema attendance per capita (2012)</b>	1.5
<b>Overall cinema admissions (2012):</b>	91,300,000
<b>Gross box-office revenues in euros (2012):</b>	609,000,000

Italians are medium film consumers. Cinema attendance is usually low in summer (May, June, July, and August) and during the holiday season (November, December, January).

Italian theatres are currently facing a huge crisis. Film attendance has decreased dramatically over recent years: theatres lost 9.3 million admissions in 2010 and 10 million in 2011. Young adults are turning away from art-house productions and cinema attendance is also decreasing among older audiences.

In 2012, domestic films accounted for 26.5% of market shares in Italy (-30% compared to 2011) versus 51% for US films and 18.34% for non-national European titles.

The industry reacted to these poor results by shifting the release day from Friday to Thursday in the second half of the year. It led to a 15.8% attendance rise on release day but did not help to reverse the attendance downward trend.

**Table 129: Italy Film Consumption**

## Film preferences

Italian viewers show strong preference for comedy in general, (including romantic and sex comedies), adventure and action. 6 domestically produced comedies entered the top 20 films by admissions in 2012. *Benvenuti al nord* got the number 1 Box-office.

**Top 5 BO titles (2012):** *Benvenuti al nord* (IT, comedy), *Madagascar 3: Europe's Most Wanted* (US/animation, adventure), *The Twilight Saga – Breaking Dawn Part 2* (US, fantasy/drama), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *The Avengers* (US, action).

**Top 5 local titles (2012):** *Benvenuti al nord* (comedy), *Immaturo - Il viaggio* (comedy), *Colpi di fulmine* (comedy), *I 2 soliti idioti* (comedy), *Tutto tutto niente niente* (comedy).

Table 130: Italy Film Preferences

### Top 5 box-office local films in 2012



#### **Benvenuti al nord** (2012)

Comedy, Luca Miniero, IT

A skewering of north/south stereotypes. Sequel to the popular *Benvenuti al sud* where Alberto returns home to Milan with a promotion. His friend, from the laidback post office in Campania, gets transferred to Milan just when a new worker-efficiency system is introduced that makes everyone rebel. Two nominations at David di Donatello Awards in 2012.



#### **Colpi di fulmine** (2012)

Comedy, Neri Parenti, IT

The adventures of a Vatican ambassador and an imposter priest, both falling in unlikely love at first sight.



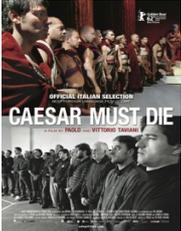
#### **Tutto tutto niente niente** (2012)

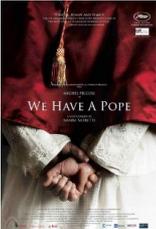
Comedy, Giulio Manfredonia, IT

Film following 3 characters: a sleazy Southern Italy politician, a racist secessionist from Veneto, and a drug addict from a Catholic family, all played by a single comedian. Sequel to *Qualunque mente*.

	<p><b>Immaturi - Il viaggio</b> (2012)</p> <p>Comedy, Paolo Genovese, IT</p> <p>Eight friends have finally passed their exams and can now make the trip to Greece together they have been promising themselves for years. Two nominations at Italian National Syndicate of Film Journalists in 2012.</p>
	<p><b>I 2 soliti idioti</b> (2012)</p> <p>Comedy, Enrico Lando, IT</p> <p>Comedy caper sequel where the two idiots are pursued by Russians, get married and have to find money by any means available for unpaid taxes.</p>

**Table 131: Italy Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>César doit mourir</b> (2012)</p> <p>Drama, Paolo Taviani, Vittorio Taviani, IT</p> <p>Inmates at a high-security prison in Rome prepare for a public performance of Shakespeare's "Julius Caesar." Won Golden Berlin Bear at Berlin International Film Festival in 2012, and won 10 prizes &amp; 11 nominations.</p>
	<p><b>This Must Be the Place</b> (2011)</p> <p>Comedy/Drama, Paolo Sorrentino, IT/FR/IR</p> <p>A Goth ex-rocker, living in Dublin, learns that his father has died in the United States and resolves to hunt down the Nazi who made his life a misery in the concentration camp in which he languished during the war. Won Prize of the Ecumenical Jury at Cannes Film Festival in 2011, and 6 prizes at the David di Donatello Awards in 2012.</p>
	<p><b>Terraferma</b> (2011)</p> <p>Drama, Emanuele Crialese, IT/FR</p> <p>A Sicilian family deals with the arrival of a group of immigrants on their island. Won Best Film at Venice Film Festival, and was awarded 12 prizes &amp; 13 nominations.</p>

	<p><b>Piazza Fontana</b> (2012)</p> <p>Drama, Marco Tullio Giordana, IT/FR</p> <p>The events surrounding the Piazza Fontana bombing, in Milan highlighting the cynical manipulations and tragic consequences of the atrocity and subsequent investigations. Won Special Jury Award at Golden Globes, Italy, and was given 10 awards &amp; 22 nominations.</p>
	<p><b>Habemus Papam</b> (2011)</p> <p>Comedy/Drama, Nanni Moretti, IT/FR</p> <p>A story focused on the relationship between the newly elected Pope and his therapist. Won Best Film at Golden Globes, Italy, and got 9 awards &amp; 12 nominations.</p>

**Table 132: Italy Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Venice International Film Festival</b> (1932)</p> <p>Venice, 11 days, August-September</p> <p>The oldest international film festival in the world offering an overview of world cinema. Organized by La Biennale di Venezia.</p>
	<p><b>Giffoni International Film Festival</b> (1971)</p> <p>Giffoni Valle Piana, 11 days, July</p> <p>The largest children’s film festival in Europe with young people from all over the world taking part in its competitive sections. The GFF features films for young audiences and families and aims at actively forming a more aware and conscious audience. 5 competitive sections. More than 100,000 people attend every year.</p>
	<p><b>Courmayeur Film Noir Festival</b> (1991)</p> <p>Via Panaro, 7 days, December</p> <p>International film and literary festival specialising in the best of cinema and literature in the thriller, mystery, spy story, horror and film noir genres.</p>

	<p><b>Turin Film Festival</b> (1982)</p> <p>Turin, 9 days, November</p> <p>Festival serving as a meeting point for contemporary international cinema providing an opportunity to discuss the most recent artistic trends. It consists of four competitions and several non-competitive sections, and pays particular attention to emerging cinema and young filmmakers. Attracts over 65,000 people.</p>
	<p><b>Festivale Internazionale del Film di Roma</b> (2006)</p> <p>Rome, 10 days, early November</p> <p>Festival focused mainly on independent films, with strong media coverage and world-famous artists in attendance. It is organized by The Fondazione Cinema per Roma with public support.</p>
	<p><b>Trieste Film Festival</b> (2006)</p> <p>Trieste, 6 days, mid-January</p> <p>Festival focusing on films from Central and Eastern European countries. Organized by Associazione Alpe Adria.</p>

**Table 133: Italy Major Film Festivals**

## 8.18. LATVIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	2,191,580
<b>Capital:</b>	Riga
<b>Area:</b>	64,589 sq km
<b>Median age:</b>	40.9 years
<b>Urban population:</b>	68% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Latvian (official) 58.2%, Russian 37.5%, Lithuanian and other 4.3% (2000 census)
<b>Religions:</b>	Lutheran 19.6%, Orthodox 15.3%, other Christian 1%, other 0.4%, unspecified 63.7% (2006)
<b>Currency:</b>	Latvian Lats (LVL)
<b>GDP per capita (2011):</b>	EUR 9,742
<b>Internet users (2012):</b>	1,570,925 (71.7% of population)
<b>Facebook users (2012):</b>	414,520 (18.9% of population)

**Table 134: Latvia Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	14
<b>Main production genres (2012):</b>	historical film/epic
<b>Volume of co-productions (2012):</b>	3 maj. / 1 min.
<p>Film production is low with 14 films made in 2012 of which there were 6 features (2 national and 4 co-productions) and 8 documentary films.</p> <p>Since the recent rise of the nationalist party in the Ministry of Culture, there has been a bias towards making more positive and patriotic films with a historical theme and also reflecting the social and economic situation.</p>	

**Table 135: Latvia Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	25
<b>Total number of screens (2012):</b>	62
<b>Volume of films released (2012):</b>	192

Latvia's cinema market is still dominated by single-screen venues with only three multiplex cinemas in the country. The Latvian film industry saw an influx of foreign films thanks to the July 2011 launch of the Riga Film Fund. In recent years, distributors concentrated on the distribution of films in Latvian regions, in a bid to reach a larger part of the population. Films are now released in smaller Latvian cities more frequently and shortly after their première in the capital.

Most of the releases in Latvia are US-productions (106), followed by European films (66), with Latvian productions coming last. Domestic film market share amounts to only 1.3% while the USA's is 84%. European productions ' market share stands at 10%.

**Table 136: Latvia Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	4.27
<b>Cinema attendance per capita (2012)</b>	1.07
<b>Overall cinema admissions (2012):</b>	2,286,342
<b>Gross box-office revenues in euros (2011):</b>	9,755,740

Contemporary Latvian film production has been somewhat chaotic, with domestic films occupying a very marginal share in the National film market. The emergence of independent film studios and financial support from funding agencies could not prevent a rapid decline in National film production, which is unable to compete in European and global film production and distribution markets.

**Table 137: Latvia Film Consumption**

### Film preferences

After regaining independence, state support for cinema significantly dropped and the invasion of Hollywood films made it difficult for moviemakers to start or even finish their work. However, the movie industry, although now independent and smaller than in the past, continues to make films and animations that frequently gain international recognition. In 1993 the movie *The Christmas Brawl* (*Ziemassvētku Jampadracis*) initiated the children's movie genre that is very successful in modern day Latvia. Children's movies and animation have become a trademark of Latvian cinema. Adult

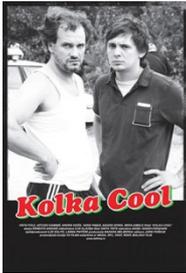
dramas such as, *Kolka* (Cool) or *The Hunt* (Medības), however lack appeal with their concentration on depressing or pornographic subject matter.

**Top 5 Box Office titles (2011):** *Pirates of the Caribbean: On Stranger Tides* (3D); *Kung Fu Panda 2*; *Rio*; *Cars II*; *The Hangover Part II*.

**Top 5 local titles (2011):** *Dancis pa trim*; *Lote un Mēnessakmens noslēpums*; *Kolka Cool*; *Monsieur Tauriņš*; *Es mīlu Tevi, Rīga*

**Table 138: Latvia Film Preferences**

<b>Major films and awards</b>	
	<p><b>Amaya/Hong Kong Confidential</b> (2010)</p> <p>Romance/Comedy/Drama, Maris Martinsons, LV/HK</p> <p>A week in one of the most exotic and picturesque cities of the world. Amaya meets a charming Englishman, and it dramatically changes her perception of her cultural and personal identity. Latvian submission for the Best Foreign Language Film at the 83<sup>rd</sup> Academy Awards.</p>
	<p><b>Lotte and the Moonstone Secret</b> (2011)</p> <p>Animation/Family, Heiki Ernits, Janno Pöldma, EE/LV</p> <p>This children’s animation offers a rich array of endearing characters and hilarious ideas. It celebrates the imagination and the many little adventures life has to offer to those who are curious. Won the Award for Best Animated Film in India and at Buenos Aires festival, Nueva Mirada.</p>
	<p><b>Mammu, es Tevi milu</b> (2013)</p> <p>Drama, Janis Nords, LV</p> <p>A 12-year-old boy, falls into a world of petty crime while trying to stay out of trouble for his mother. Won the Grand Prix of the Generation Kplus International Jury at Berlinale and it was the Latvian submission for the Best Foreign Language Film at the 86<sup>th</sup> Academy Awards.</p>
	<p><b>Gulf Stream Under the Iceberg</b> (2012)</p> <p>Drama, Jevgeņijs Paškevičs, LV/RU/MT/AT</p> <p>Inspired by the works of Anatole France, the film consists of three love stories that take place in 1664, 1883 and 1990. The film’s character is molded by its influences from fairy tales, Oriental legends, the Talmud and the medieval books of Cabala, the film has a kaleidoscopic and hypnotic character. Won Best Director at the Latvian National Film Festival in 2012.</p>

	<p><b>Kolka Cool</b> (2011)</p> <p>Comedy/Drama, Juris Poskus, LV</p> <p>Filmed in a documentary style in black and white, the story depicts the boredom of the dull life led by several youths in a small Latvian fishermen's village. Won a FIPRESCI Prize and a Latvian Film prize</p>
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**Table 139: Latvia Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>2ANNAS</b></p> <p>Riga, 6 days, late October</p> <p>An independent festival of film and audio-visual arts focusing on short films.</p>
	<p><b>Baltic Pearl, International Film Festival</b></p> <p>Riga, 6 days, latter half of September</p> <p>One of the oldest film festivals in the Baltic States, it showcases both Hollywood golden classics and premières of the most striking European and Russian films, together with the opportunity to see world famous cinema stars and to participate in master classes..</p>
	<p><b>International Film Forum</b></p> <p>Riga, September</p> <p>Staying true to its original mission of providing diversity in cinema and the visual arts, the film forum takes place every two years. The festival is best known for its Baltic cinema competition, as well as screenings of international films, retrospectives and special showings.</p>

**Table 140: Latvia Major Film Festivals**

## 8.19. LIECHTENSTEIN

<b>Key facts and figures</b>	
<b>Population (2012):</b>	37.009
<b>Capital:</b>	Vaduz
<b>Area:</b>	160 sq km
<b>Median age:</b>	41.6 years
<b>Urban population:</b>	14% (2010)
<b>EU adhesion:</b>	No adhesion, but part of the EEA
<b>Language:</b>	German (official), Alemannic dialect
<b>Religions:</b>	Roman Catholic (official) 76.2%, Protestant 7%, Muslim 4.3%, other 12.5%
<b>Currency:</b>	Swiss Franc (CHF)
<b>GDP per capita (2012):</b>	EUR 102,609
<b>Internet users (2011):</b>	28,826 (81.8% of population)
<b>Facebook users (2011):</b>	11,880 (33.7% of population)

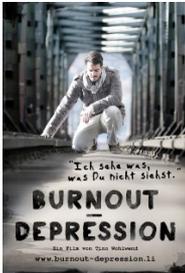
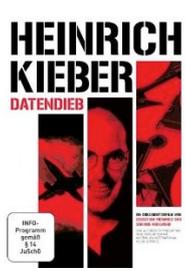
**Table 141: Liechtenstein Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	0
<b>Main production genres:</b>	Documentary
<b>Volume of co-productions (2012):</b>	0
<p>Very little filming goes on in Liechtenstein (less than 2 films per year). There are no studios and production infrastructures in the country and no specific tax incentives for foreign commercials or films shooting in Liechtenstein.</p> <p>Most films in Liechtenstein are co-productions in partnership with German-speaking countries: Switzerland, Germany, and Austria to a lesser extent.</p>	

**Table 142: Liechtenstein Film Production**

<b>Film distribution</b>	
<b>Total number of cinemas (2012):</b>	2
<b>Total number of screens (2012):</b>	2
<b>Volume of films released (2012):</b>	N/A

**Table 143: Liechtenstein Film Distribution**

<b>Recent films and awards</b>	
	<p><b>Ich sehe was, was Du nicht siehst: Burnout Depression</b> (2013)</p> <p>Documentary, Tino Wohlwend, LI</p> <p>Using interviews with fellow sufferers the director describes the crippling effects of depression.</p>
	<p><b>Paris, je t'aime</b> (2006)</p> <p>Comedy/drama/romance, 22 directors, FR/LI/CH/DE</p> <p>Anthology film starring an ensemble cast of actors of various nationalities. The two-hour film consists of eighteen short films set in different arrondissements of Paris.</p>
	<p><b>Die Kinder des Geldes</b> (2003)</p> <p>Documentary, Daniella Marxer, FR/LI/AT</p> <p>A reflection on the tax haven status of the Liechtenstein, the finance scandals associated with it, the source and the power of money which circulates in the country.</p>
	<p><b>Heinrich Kieber - Datendieb</b> (2010)</p> <p>Documentary, Sebastian Frommelt, Sigvard Wohlwend, LI</p> <p>Heinrich Kieber, former employee of the LGT bank, who achieved international notoriety by stealing sensitive data exposing tax evaders among some of the most powerful people in Liechtenstein.</p>

**Table 144: Liechtenstein Recent Film & Awards**

<b>Major film festivals</b>	
	<p><b>Vaduz Film Festival</b> (1996)</p> <p>Vaduz, 2 weeks, July</p> <p>Held in the town square in the open air showing a mixture of independent art-house films from the region and Europe together with major American productions. Open-air film festival in Vaduz's main square featuring a mix of recent arthouse, independent and major European and American movies. Audience: max 800 persons per night.</p>
	<p><b>Ruggell Film Festival</b></p> <p>Ruggell, 5 days, November</p> <p>International film festival with two sections: Main Category and Junior Category. A Grand Prix Liechtenstein is awarded at the end of the event.</p>

**Table 145: Liechtenstein Major Film Festivals.**

## 8.20. LITHUANIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	3,525,761
<b>Capital:</b>	Vilnius
<b>Area:</b>	65,300 sq km
<b>Median age:</b>	40.5 years
<b>Urban population:</b>	67% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Lithuanian (official) 82%, Russian 8%, Polish 5.6%
<b>Religions:</b>	Roman Catholic 79%, Russian Orthodox 4.1%, Protestant 1.9%, other 15%
<b>Currency:</b>	Lithuanian litas (LTL)
<b>GDP per capita (2011):</b>	EUR 10,092
<b>Internet users (2012):</b>	2,293,508 (65.1% of population)
<b>Facebook users (2012):</b>	1,118,500 (31.7% of population)

**Table 146: Lithuania Key Facts & Figures**

<b>Film production</b>	
<b>Volume of film produced (2011):</b>	2
<b>Main production genres (2012):</b>	book adaptations, documentaries, historical film/epic
<b>Volume of co-productions (2011):</b>	0 maj. / 0 min.
<p>Lithuanian film production, together with that of Latvia and Estonia are among the world's most modest. However, modest public funding and the relatively small amount of films that are made has not stopped Lithuania in its cinematic ambition to become a national and international success, while constantly improving quality and increasing the variety of genres, styles and stories used.</p>	

**Table 147: Lithuanian Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	42
<b>Total number of screens (2012):</b>	95
<b>Volume of films released (2012):</b>	190

There are 9 multiplexes in Lithuania, almost all of them located in modern shopping malls and screening Hollywood movies. The repertoire of the so-called "non-commercial" cinemas differs greatly from mainstream multiplexes screening European and less widely-known movies.

Market share of domestic films in 2012 was 2.54% lagging behind that of European films, which almost equalled those originating in the US (82 and 89 respectively of the releases).

**Table 148: Lithuania Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	3.87
<b>Cinema attendance per capita (2011)</b>	1.01
<b>Overall cinema admissions (2011):</b>	2,417,546
<b>Gross box-office revenues in euros (2011):</b>	11,677,666

Lithuanian audiences appreciate good domestic films. *Tadas Blinda. The Beginning*, broke all records for attendance in Lithuania in 2011, surpassing even the American blockbuster *Avatar*. Other Lithuanian films are also quite successful in crossing national borders, and are frequently shown at international film festivals.

**Table 149: Lithuania Film Consumption**

### Film preferences

Lithuanian viewers show a preference for documentaries, romantic comedies, historical films and adaptation of books. Despite the fact that Lithuanian cinema does not have a long tradition of using a wide range of genres, young filmmakers have shown a deep interest in experimenting with different genres, especially action films, comedy and drama.

**Top 5 Box Office titles (2011):** *Tadas Blinda; The Beginning; Cars 2; Kung Fu Panda 2; Pirates of the Caribbean: On Stranger Tides; Tangled.*

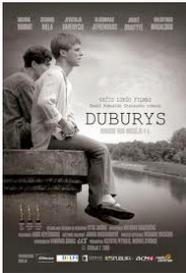
**Top 5 local titles (2012):** *Barzakh; The Field of Magic; Tadas Blinda; The Beginning; How We Played the Revolution; Ramin*

**Table 150: Lithuania Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Tadas Blinda. Pradzia</b> (2011)</p> <p>Adventure/Drama/History, Donatas Ulvydas, LT</p> <p>Romance blooms between a noblewoman and a commoner amid a peasant revolt against the brutal Russian army.</p>
	<p><b>Vanishing Waves</b> (2012)</p> <p>Romance/Sci-fi/Thriller, Kristina Buozyte, LT/FR/BE</p> <p>A neuron-transfer scientist experiments with the thoughts of a comatose young woman. Won at Karlovy Vary International Film Festival and Neuchâtel International Fantasy Film Festival.</p>
	<p><b>The other Dream Team</b> (2008)</p> <p>Documentary/Sport, Markus Markevicius, US/LT</p> <p>The incredible story of the 1992 Lithuanian basketball team, whose athletes struggled under Soviet rule, became symbols of Lithuania's independence movement, and - with help from the Grateful Dead - triumphed at the Barcelona Olympics.</p>
	<p><b>Zero II</b> (2010)</p> <p>Comedy/Thriller, Emilis Velyvis, LT</p> <p>When the under-worlds of crime and show-biz collide, hit-men buddies Max and Sylvester are suddenly thrown in the midst of bizarre events.</p>

**Table 151: Lithuania Top 5 Domestic Films**

### Major films and awards

	<p><b>Vanishing Waves</b> (2012)</p> <p>Romance/Sci-fi/Thriller, Kristina Buozyte, LT/FR/BE</p> <p>A neuron-transfer scientist experiments with the thoughts of a comatose young woman. Won at Karlovy Vary International Film Festival and Neuchâtel International Fantasy Film Festival.</p>
	<p><b>Duburys</b> (2009)</p> <p>Drama, Gytis Lukšas, LT</p> <p>Adaptation of a novel by Lithuanian writer Romualdas Granauskas. Nominated at Cairo International Film Festival and Nika Awards.</p>
	<p><b>Back to your Arms</b> (2010)</p> <p>Drama, Kristijonas Vildžiūnas, DE/LT/PL</p> <p>In the 1960s, a father and his daughter, separated during World War II, are trying to meet in Berlin. He comes to Berlin from Soviet Lithuania and she comes from the USA.</p> <p>Lithuanian Entry for the 84<sup>th</sup> Academy Awards.</p>

**Table 152: Lithuania Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Vilnius International Film Festival</b></p> <p>Vilnius, 15 days, late March</p> <p>The largest cinematic event in the country, known for its high quality film programme and accompanying package of cinema-related events, workshops, and special initiatives. Attendance figures: 72,000</p>
	<p><b>Kaunas International Film Festival</b></p> <p>Kaunas, 12 days, September/October</p> <p>One of Lithuania's most applauded film festivals and the main film event in Kaunas. The festival's aim is to present exclusively Lithuanian or Baltic premiers.</p>
	<p><b>Vilnius Documentary Film Festival</b></p> <p>Vilnius, 11 days, late September</p> <p>The oldest and the largest international documentary film festival in the Baltics, focusing on documentaries, which have received awards at the world's most significant festivals together with discussions and master classes with prominent filmmakers.</p>
	<p><b>Vilnius Film Shorts</b></p> <p>Vilnius, 4 days in mid-October</p> <p>The largest short film festival in the Baltic.</p>

**Table 153: Lithuania Major Film Festivals**

## 8.21. LUXEMBOURG

<b>Key facts and figures</b>	
<b>Population (2012):</b>	524853
<b>Capital:</b>	Luxembourg
<b>Area:</b>	2,586 sq km
<b>Median age:</b>	39.6 years
<b>Urban population:</b>	0.85
<b>EU adhesion:</b>	Founding member (1952)
<b>Language:</b>	Luxembourgish, French, German (official languages); English (widely spoken)
<b>Religions:</b>	Catholic (87%), other (13%)
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 81,864
<b>Internet users (2012):</b>	462,697 (88.2% of population)
<b>Facebook users (2012):</b>	227,520 (43.3% of population)

**Table 154: Luxembourg Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2011):</b>	16
<b>Main production genres (2011):</b>	drama, docs
<b>Volume of co-productions (2011):</b>	3 maj. / 12 min.
<p>Luxembourg produces 10 to 20 feature films per year. Without a domestic market to make feature films profitable, most national companies focus on co-productions with foreign companies.</p> <p>The Film Fund of the Grand Duchy of Luxembourg (<i>Fonds national de soutien à la production audiovisuelle</i>), founded in 1990, is the official authority in charge of the promotion and development of the audio-visual sector. The fund implements the sum awarded from the audio-visual production support policies.</p> <p>Luxembourg's main coproduction partners are Belgium, Germany and France.</p>	

**Table 155: Luxembourg Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	13
<b>Total number of screens (2011):</b>	33
<b>Volume of films released (2011):</b>	N/A

Luxembourg has 13 cinemas, including 3 multiplexes, and 100% of the country's screens are digitalized.

**Table 156: Luxembourg Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	8.5
<b>Cinema attendance per capita (2011)</b>	2.4
<b>Overall cinema admissions (2011):</b>	1,280,000
<b>Gross box-office revenues in euros (2011):</b>	N/A

Foreign viewers represent 42% of weekly cinemagoers.

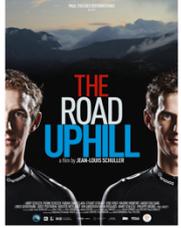
**Table 157: Luxembourg Film Consumption**

### Film preferences

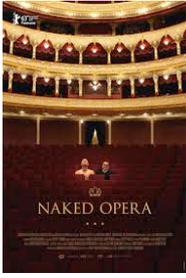
**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *Ice Age Continental Drift* (US/animation, adventure), *Ted* (US/comedy), *Madagascar 3: Europe's Most Wanted* (US/animation, adventure), *The Dark Knight Rises* (US, UK/crime, action).

**Top 5 local titles (2012):** *Doudege Wénkel* (action/crime), *D'Schatzritter* (adventure/family)

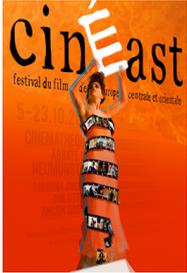
**Table 158: Luxembourg Film Preferences**

<b>Top 5 box-office local films in 2012</b>	
	<p><b>Doudege Wénkel</b> (2012)</p> <p>Action/Crime, Christophe Wagner, LU/BE</p> <p>A hot-headed police officer with a secret tries to uncover the truth behind the murder of his brother, also a policeman. 20,150 viewers (12th in 2012 BO, 5th most viewed Luxembourgish film of all times).</p>
	<p><b>D'Schatzritter an d'Geheimnis vum Melusina</b> (2012)</p> <p>Adventure/Family, Laura Schroeder, LU/DE</p> <p>The story of four children, who set out to look for the treasure of mermaid, Melusina with the help of mysterious girl, Melanie. 11,300 viewers (24th in the 2012 top BO).</p>
	<p><b>D'Symmetrie vum Paiperlek</b> (2012)</p> <p>Comedy, Paul Scheuer and Maisy Hausemer, LU</p> <p>A famous misogynist chess master, Gregori Sczyrkutah, is beaten by young and talented chess player Sophie Latour. This defeat is hard to take and he tries to get his revenge with the help of a software engineer. 1,900 viewers.</p>
	<p><b>The Road Uphill</b> (2011)</p> <p>Documentary, Jean-Louis Schuller, LU</p> <p>Following Luxembourg's two premier cyclists, Frank and Andy Schleck, and the Leopard-Trek team as they attempt to capture the 2011 Tour de France. 1,800 viewers.</p>
	<p><b>D'Belle Époque</b> (2012)</p> <p>Docu-drama, Andy Bausch, LU</p> <p>August 1914. A young well-bred lady and her chambermaid discover a trunk in the attic. When they open it, thousands of photos and postcards spill out over the floor causing them to reminisce about "la Belle Époque".</p>

**Table 159: Luxembourg Top 5 Local Productions**

<b>Major films and awards</b>	
	<p><b>Ernest et Célestine</b> (2012)</p> <p>Animation, Stéphane Aubier, Vincent Patar, Benjamin Renner, FR/BE/LU</p> <p>The story of an unlikely friendship between a bear called Ernest, and a young mouse called Célestine. Won the Best Animated Film at César Awards, France in 2013.</p>
	<p><b>Mobile Home</b> (2012)</p> <p>Drama/Comedy, François Pirot, BE/LU</p> <p>After breaking up with his girlfriend and giving up his job, Simon comes back to his hometown, where he meets up again with his old friend Julien. Nominated for a Golden Leopard at Locarno International Film Festival in 2012.</p>
	<p><b>Tango Libre</b> (2012)</p> <p>Drama, Frédéric Fonteyne, FR/BE/LU</p> <p>A prison guard is attracted to a woman at his weekly tango class. Won Grand Prix at Warsaw International Film Festival, and Venice Horizons Award - Special Jury Prize at Venice Film Festival in 2012</p>
	<p><b>Naked Opera</b> (2011)</p> <p>Documentary, Angela Christlieb, LU/DE</p> <p>Marc, brilliant and wealthy, is a kind of Don Giovanni. But he has a destructive disease. Every weekend, he escapes from his business life to indulge in pleasure and entertainment. Won Heiner Carow Prize at Berlin International Film Festival in 2013.</p>
	<p><b>À perdre la raison</b> (2012)</p> <p>Drama, Joachim Lafosse, BE/LU/FR/CH</p> <p>Like millions of couples, Mounir and Murielle fall in love. Like millions of couples, Mounir and Murielle have children. But unlike them, they agree to give up their home to live with Mounir's adoptive father. . Won Critics Award - Honourable Mention at São Paulo International Film Festival in 2012.</p>

**Table 160: Luxembourg Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Discovery Zone, Luxembourg City Film Festival</b> (2011)</p> <p>Luxembourg, 9 days, January</p> <p>Festival featuring National titles, international movies and a selection of documentaries. Organized by a mix of public and private bodies (CNA, Film Fund Luxembourg, <i>Luxembourg's Cinematheque</i>, UTOPIA Group, professional associations...). 11,000 people attended in 2012.</p>
	<p><b>Central and Eastern European Film Festival</b> (2008)</p> <p>Luxembourg, 18 days, October</p> <p>With over 50 feature films and 40 short films on offer, the festival provides a varied and in-depth look at film production of the region.</p>

**Table 161: Luxembourg Major Film Festivals**

## 8.22. MALTA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	409,836
<b>Capital:</b>	Valletta
<b>Area:</b>	316 sq km
<b>Median age:</b>	40.3 years
<b>Urban population:</b>	0.95
<b>EU adhesion:</b>	2004
<b>Language:</b>	Maltese (official) 90.2%, English (official) 6%, other 3.8%
<b>Religions:</b>	Roman Catholic (official) 98%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 16,100
<b>Internet users (2012):</b>	282,648 (69% of population)
<b>Facebook users (2012):</b>	217,040 (53% of population)

**Table 162: Malta Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2011):</b>	6
<b>Main production genres:</b>	drama, docs
<b>Volume of co-productions (2011):</b>	high (min. copro)
<p>Domestic film production in Malta is very low (less than 10 movies each year including 3-5 drama and 1-2 documentaries).</p> <p>The vast majority of film production comes from visiting projects. Malta's typical Mediterranean landscapes and valuable infrastructure are gaining ground as stand-in locations for major film and TV productions from around the world.</p> <p>In 2009, the Malta Film Commission together with the country's Ministry for Education, Culture, Youth and Sport launched a film fund granting EUR 233,000 for shorts, documentaries, and feature films.</p>	

The Malta Film Commission has also been awarded EUR 500,000 as part of the European Social Fund Cohesion Policy Operational Programme II 2007-2013 which aims to improve employment opportunities in the European Union and aid to develop a skilled and adaptable workforce.

Malta has been a member of Eurimages since September 2001.

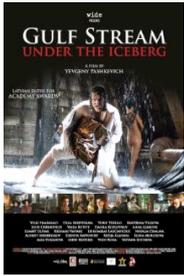
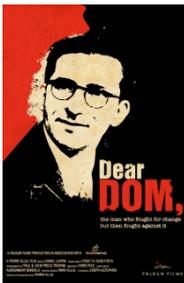
**Table 163: Malta Film Production**

<b>Film distribution</b>	
<b>Total number of cinemas (2012):</b>	7
<b>Total number of screens (2012):</b>	38
<b>Volume of films released (2012):</b>	163

**Table 164: Malta Film Distribution**

<b>Film consumption</b>	
<b>Average ticket price in euros (2011)</b>	<b>5.55</b>
<b>Cinema attendance per capita (2011)</b>	<b>0.98</b>
<b>Overall cinema admissions (2011):</b>	<b>780.763</b>
<p>Most of the films shown in Malta and Gozo (66 per cent) were produced in the United States, while only six were produced locally.</p> <p>Box office is cornered by American blockbusters.</p> <p><b>Top 5 BO titles (2012):</b> <i>Skyfall</i> (US/UK, action/adventure/crime), <i>The Avengers</i> (action/fantasy), <i>The Dark Knight Rises</i> (action/crime/thriller), <i>The Amazing Spider-man</i> (action/adventure/fantasy), <i>The Hobbit: An Unexpected Journey</i> (adventure/fantasy).</p>	

**Table 165: Malta Film Consumption**

<b>Recent films and awards</b>	
	<p><b>Butterfly</b> (2012)</p> <p>Short Film, Josef Cauchi, MT</p> <p>A butterfly emerges and delights in the joy of life and the beauty of nature but little does he know of the dangers that surround him.... Won the "Best Local Director" award at the Malta International Short Film Festival in 2012</p>
	<p><b>Gulf Stream Under the Iceberg</b> (2012)</p> <p>Drama, Jevgeņijs Paškevičs, LV/RU/MT/AT</p> <p>Inspired by the works of Anatole France, the film consists of three love stories that take place in 1664, 1883 and 1990. The film's character is moulded by its influences from fairy tales, Oriental legends, the Talmud and the medieval books of Cabala. Won Best Director at the Latvian National Film Festival in 2012.</p>
	<p><b>Dear Dom</b> (2012)</p> <p>Documentary, Pierre Ellul, MT</p> <p>'Dear Dom' is a feature documentary film about the controversial ex-prime minister of Malta, Dom Mintoff. The film looks at how he influenced and shaped a country and a people, championing the cause of the working man.</p>

**Table 166: Malta Films and Awards**

<b>Major film festivals</b>	
	<p><b>Golden Knight Malta International Short Film Festival</b> (1962)</p> <p>Valletta, November</p> <p>Short film festival organized by the <i>Malta Cine Circle</i> (MACC), with 3 sections: Non-commercial productions, Film school student productions and Short professional productions. Co-organized by the government.</p>
	<p><b>Kinemastik International Short Film Festival</b> (2005)</p> <p>Malta, August</p> <p>Short films festival seeking to link young filmmakers in Malta to the world of cinema and provide them with a platform for their work, set up by NGO Kinemastik.</p>
	<p><b>Malta Horror Film Fest</b> (2010)</p> <p>Zabbar, early November</p> <p>Festival focusing on horror shorts from all over the world.</p>
	<p><b>The Malta Short Film Festival</b> (2008)</p> <p>Malta, July-September</p> <p>Short film event broadcast on TVM, Malta's national TV station, every Tuesday from July to September. Films are discussed and partially adjudicated by a panel of judges, and partially by public vote. It is organized by the Malta Film Foundation.</p>

**Table 167: Malta Major Film Festivals**

## 8.23. NETHERLANDS

<b>Key facts and figures</b>	
<b>Population (2012):</b>	16,788,973
<b>Capital:</b>	Amsterdam
<b>Area:</b>	41,543 sq km
<b>Median age:</b>	41.5 years
<b>Urban population:</b>	83%
<b>EU adhesion:</b>	Founding member (1952)
<b>Language:</b>	Dutch (official), Frisian (official)
<b>Religions:</b>	Roman Catholic 30%, Protestant 20%, Muslim 5.8%, other 2.2%, none 42%
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2012):</b>	EUR 33,968
<b>Internet users (2012):</b>	15,549,787 (92.6% of population)
<b>Facebook users (2012):</b>	7,554,940 (45% of population)

**Table 168: Netherlands Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	61
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	17 maj. / 13 min.
<p>Dutch film production is medium (40-60 movies each year since 2010, including more than 60% fiction). In 2012, it included 43 feature films and 18 documentaries. But the economic crisis affecting Europe has prompted a severe reduction in government support taking effect from 2012 (less subsidies, less films supported).</p> <p>The average film production budget was 2,514,729 euros in 2011, including approximately 36% of public funding.</p> <p>Netherlands' main coproduction partners are Belgium, France and Germany.</p>	

**Table 169: Netherlands Film Productio**

### Film distribution

<b>Total number of cinemas (2011):</b>	239
<b>Total number of screens (2011):</b>	738
<b>Volume of films released (2011):</b>	389

Netherlands has 239 cinemas: approximately 93% of screens are digitized, and 45% are 3D capable.

In 2011, Dutch titles represented 12.3% of new film releases vs. 39.3% for US films, 29.8% for non-national European productions and 18.5% for films from the rest of the world. Among European titles, French and British films are the most distributed, followed by Italian and German ones.

36 Dutch feature films were released theatrically in 2011, of which 8 were a domestic minority co-production.

**Table 170: Netherlands Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	7.9
<b>Cinema attendance per capita (2012)</b>	1.8
<b>Overall cinema admissions (2012):</b>	30,700,000
<b>Gross box-office revenues in euros (2012):</b>	233,126,000

The Dutch are medium film consumers but attendance and box office revenues have steadily increased since 2008: 23.5 million tickets sold in 2008 versus 30.7 million in 2012 (+30.6%) and a revenue of approximately 200 million euros in 2009 vs. 233 million in 2012 (+16.5%). Cinema attendance is usually high in summer (July, August) and during the holiday season (November, December and, to a lesser extent, January; May, June) and low at the end of spring and early autumn (April and September).

Dutch films' market share is usually comprised of between 15% and 18% (16.3% in 2012). It rose to an all-time record of 22.4% in 2011 while the US market share decreased from 73% to 63% and the market share of European films rose from 9.1 to 13.7%. In 2011, the top 20 domestic titles collectively accounted for 45% of the yearly box-office vs. 38.7% in 2010.

**Table 171: Netherlands Film Consumption**

## Film preferences

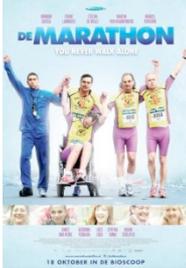
Dutch audiences have eclectic tastes but increasingly prefer light comedies and big commercial films to intellectual art house productions. Local language films accounted for much of the growth in the Dutch theatrical market over recent years and in 2012, four domestic titles entered the yearly Top 20.

**Top 5 Box Office titles (2012):** *Skyfall* (US/UK, action/adventure/crime), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *Intouchables* (FR, biography/drama/comedy), *Ice Age Continental Drift* (US, animation/adventure), *Alles is familie* (comedy/romance).

**Top 5 local titles (2012):** *Alles is familie* (comedy/romance), *Mees Kees* (comedy/family), *Alleen maar nette mensen* (comedy/drama), *De Marathon* (comedy/drama/sport), *De verbouwing* (thriller).

**Table 172: Netherlands Film Preferences**

Top 5 box-office local films in 2012	
	<p><b>Alles is familie (Family is all)</b> (2012)</p> <p>Romance/Comedy, Joram Lürsen, NL</p> <p>All the members of the De Roover family have ended up at a point of no return in their lives where crucial choices have to be made. A follow-up to the 2007 hit <i>Love is All</i>. 641,512 admissions. Won 4 awards in the Netherlands.</p>
	<p><b>Alleen maar nette mensen (Only decent people)</b> (2012)</p> <p>Comedy/Drama, Lodewijk Crijns, NL</p> <p>David is a Jewish boy from a respectable, intellectual family, whose only mission in life is to find a voluptuous black woman from the suburbs. His hunt leads him to the more colourful parts of town. Based on a best-selling novel by Robert Vuijsje</p>
	<p><b>De verbouwing (The Renovation)</b> (2012)</p> <p>Thriller, Will Koopman, NL/BE</p> <p>The story is about Tessa, a successful plastic surgeon who is about to open her own private clinic. Her marriage is on the rocks and the decision to renovate their house is a disaster. Adapted from a thriller by bestselling author Saskia Noort. Several nominations in the Netherlands.</p>

	<p><b>Mees Kees</b> (2012)</p> <p>Comedy/Family, Barbara Bredero, NL</p> <p>Comic family film chronicling the misadventures of a young intern teacher at an elementary school. 568,213 admissions. Won 1 award at Cinekid in the Netherlands.</p>
	<p><b>De Marathon</b> (2012)</p> <p>Comedy/Drama/Sport, Diederick Koopal, NL</p> <p>The adventures of a group of friends, each with their own problematic life, who discover that their jobs are at risk due to a huge tax debt. They decide to enter the Rotterdam marathon and try to obtain sponsorships as a way out. Several nominations in the Netherlands.</p>

**Table 173: Netherlands Top 5 Domestic Films**

### Major films and awards

	<p><b>An Angel in Doel</b> (2011)</p> <p>Documentary, Tom Fassaert, NL/BE</p> <p>As the village of Doel dies a slow death under pressure from the advancing Antwerp docks, elderly Emilienne tries to continue with her everyday life. Won Prize of the Ecumenical Jury at Berlin International Film Festival in 2011.</p>
	<p><b>Onder Ons (Among Us)</b> (2011)</p> <p>Drama, Marco van Geffen, NL</p> <p>Polish Ewa works as an au pair in a small town in Holland. She finds it difficult to live up to her host-parents' clichéd expectations. Won Prize of the Ecumenical Jury and C.I.C.A.E. Award at the 2011 Locarno International Film Festival.</p>
	<p><b>Patatje Oorlog (Taking Chances)</b> (2011)</p> <p>Drama, Nicole van Kilsdonk, NL/BE</p> <p>The story of an 8 year old girl concerned about her father, a doctor in a war zone. Won Cinekid Film Award at the 2011 Cinekid film festival.</p>

	<p><b>Gooische vrouwen (Viper's Nest) (2011)</b></p> <p>Drama, Urszula Antoniak, NL/UK</p> <p>Comedy based on a popular TV series often described as the Dutch version of <i>Sex and the City</i>. More than 1.9 million tickets or 28% of all tickets for Dutch films in 2011. Several awards in Netherlands.</p>
	<p><b>Position Among the Stars (2010)</b></p> <p>Documentary, Leonard Retel Helmrich, NL/ID</p> <p>Final part of Leonard Retel Helmrich's trilogy on Indonesian life (Part 1: <i>Eye of the Day</i>; Part 2: <i>Shape of the Moon</i>). Best film at the International Documentary Filmfestival Amsterdam in 2010.</p>

**Table 174: Netherlands Major Films and Awards**

Major film festivals	
	<p><b>International Film Festival Rotterdam (1972)</b></p> <p>Rotterdam, 12 days, late January</p> <p>Festival focused on innovative filmmaking by emerging talents as well as established auteurs, aiming to build relationships with filmmakers and audiences. 250,000 visitors and 2.500 professionals attending in 2012.</p>
	<p><b>International Documentary Film Festival Amsterdam (1988)</b></p> <p>Amsterdam, 12 days, late November</p> <p>One of the world's leading documentary film festivals screening almost 300 films yearly. It features a variety of genres and many European and world premieres and hosts debates, forums and workshops. 200,000 participants in 2011.</p>
	<p><b>Imagine Film Festival (1984)</b></p> <p>Amsterdam, 10 days, April</p> <p>Festival featuring a selection of historical and recent films from genres such as fantasy, horror, thriller and science fiction. Nearly 50 feature films and 25 shorts screened in 2012 and 17,000 participants.</p>

	<p><b>Netherlands Film Festival</b> (1981)</p> <p>Utrecht, 11 days, late September</p> <p>Festival presenting the latest releases of Dutch feature films, documentaries, short films and telefilms to the Dutch public as well as to an audience of international and Dutch-based professionals. 382 films screened and 154,000 participants in 2011.</p>
	<p><b>Cinekid</b> (1986)</p> <p>Amsterdam, 16 days, mid-October</p> <p>The world's largest film, television and new media festival for children aged 4 to 14. Each year over 50,000 children, parents and guests attend the festival.</p>

**Table 175: Netherlands Major Film Festivals**

## 8.24. NORWAY

<b>Key facts and figures</b>	
<b>Population (2012):</b>	5,063,709
<b>Capital:</b>	Oslo
<b>Area:</b>	323,802 sq km
<b>Median age:</b>	40.3 years
<b>Urban population:</b>	79%
<b>EU adhesion:</b>	No, part of EEA
<b>Language:</b>	Norwegian (official), small Sami- and Finnish-speaking minorities
<b>Religions:</b>	Lutheran (85.7%), Catholic (4.4%), Muslim (1.8%), other 8.1%
<b>Currency:</b>	Norwegian Krone (NOK)
<b>GDP per capita (2012):</b>	EUR 73,432
<b>Internet users (2011):</b>	4,560,572 (90.1% of population)
<b>Facebook users (2011):</b>	2,771,480 (54.7% of population)

**Table 176: Norway Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	36
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	3 min. / 5 maj.
<p>Film production is medium (20-30 movies each year and all-time record of 36 in 2011) with a mix of realism, melodrama, children’s film, action, crime, horror and documentary.</p> <p>The Norwegian production slate is supported by a number of different initiatives at government and regional level. Total film funding support amounted to 54.9 million euros In 2012.</p> <p>The average budget per film is 2 million euros. Norway's main coproduction partners are Denmark, Sweden, Poland and Germany.</p>	

**Table 177: Norway Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	188
<b>Total number of screens (2012):</b>	415
<b>Volume of films released (2011):</b>	232

Norway has 188 cinemas including 16 multiplexes (6+ screens), with a strong tradition of art-house distribution. Over 70% of cinemas are communally owned. Festivals in Bergen, Oslo and Tromsø, which attract large audiences, further boost ticket sales for indie films.

100% of the country's 415 screens are all fully digitized and 65.8% are 3D capable. Norway also has a Mobile Cinema scheme enabling digital film screening on all kinds of premises, in co-operation with local organisers. It screens films yearly at approximately 200 places all over the country and it is visited by about 130,000 people yearly.

US films represented 43% of new film releases in 2012 vs. 11.2% for domestic films, 8.6% for other Scandinavian films, 20.3% for other European films and 16.8% for film from other origins.

**Table 178: Norway Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	11.99
<b>Cinema attendance per capita (2012)</b>	2.4
<b>Overall cinema admissions (2012):</b>	12,124,008
<b>Gross box-office revenues in euros (2011):</b>	141,862,330

American blockbusters dominate Norwegian box office while many releases end up with small figures. In 2012, five films took more than 500,000 admissions, and the 10 top earners accounted for 41% of the total. In less than 3 weeks in December, *The Hobbit: An Unexpected Journey* (US/NZ) reached 450,000 viewers and *Journey to the Christmas Star* (NO) it controlled 60% of December's box office.

Domestic productions sold 24.1% fewer tickets in 2012 than in 2011, claiming 17.8% of the market (2011: 24.5%) but admissions exceeded two million for the fifth consecutive year (2,162,643). *Kon-Tiki* topped the market with 881,658 admissions.

Norway is a medium film consumer. Cinema attendance is usually high in summer (July, August) and during the holiday season (November, December) and low at the end of winter (February, March).

**Table 179: Norway Film Consumption**

## Film preferences

Norwegian viewers show preference for crime/thrillers (like *Headhunters*), comedy and action films. National films perform rather well on the domestic market, with 18 to 22% of market shares on average. Three Norwegian titles entered the Top 20 box-office in 2012.

**Top 5 BO titles (2012):** *Kon-Tiki* (UK/NO/DK/DE, action/drama), *Skyfall* (US/UK, action/adventure/crime), *The Hobbit: An Unexpected Journey* (US/NZ, adventure), *Ice Age Continental Drift* (US, animation/adventure), *The Dark Knight Rises* (US/UK, crime/action).

**Top 5 local titles (2012):** *Kon-Tiki* (action/drama), *Reisen til julestjernen* (adventure/family), *Tina & Bettina - The Movie* (comedy), *Kompani Orheim* (drama) and *Varg Veum -Kalde hjerter* (crime).

Table 180: Norway Film Preferences

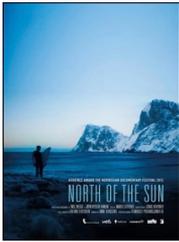
### Top 5 box-office local films in 2012

	<p><b>Kon-Tiki</b> (2012)</p> <p>Action/Drama, Joachim Rønning, Espen Sandberg, UK/NO/DK/DE</p> <p>The story of legendary explorer Thor Heyerdal's epic 4,300 miles crossing of the Pacific on a balsa wood raft in 1947. Nominated the Best Foreign Language Film of the Year at the Academy Awards USA in 2013.</p>
	<p><b>Tina &amp; Bettina - The Movie</b> (2012)</p> <p>Comedy, Simen Alsvik, NO</p> <p>Based on a Norwegian TV mini -series in which two blogger girls are the most popular girls in the school. Everything is going well until one day a new girl arrives and chaos ensues.</p>
	<p><b>Varg Veum - Kalde Hjerter</b> (2012)</p> <p>Crime, Trond Espen Seim, NO</p> <p>Varg Veum is about to become a father, when his life veers into dangerous territory. He becomes embroiled in a drug dealer's quest for revenge. 68,583 admissions.</p>

	<p><b>Reisen til julestjernen</b> (2012)</p> <p>Adventure/Family, Nils Gaup, NO</p> <p>A courageous girl sets out on a hazardous journey to find the Christmas Star in order to free the kingdom from a curse and bring back a long lost princess, but some mighty foes try to stop her. Based on a 1924 play. 443,188 admissions.</p>
	<p><b>Kompani Orheim</b> (2012)</p> <p>Drama, Arild Andresen, NO</p> <p>Dark drama, the third of a trilogy, about the devastating effects an alcoholic father has on a family as seen through the eyes of the son.</p>

**Table 181: Norway Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>Hodejegerne (Headhunters)</b> (2011)</p> <p>Crime/Thriller, Morten Tyldum, NO/DE</p> <p>An accomplished headhunter risks everything to obtain a valuable painting owned by a former mercenary. Public Choice Award at Amanda Awards 2012 (NO) and nominated for 1 BAFTA.</p>
	<p><b>Før snøen faller (Before Snowfall)</b> (2012)</p> <p>Drama, Hisham Zaman, NO/DE/IQ</p> <p>Coming of age movie with themes of immigration and honour killings in which a sixteen-year-old boy from Kurdistan sets out for the west on the quest to find and kill his sister who absconded from her wedding. Won the Dragon award Best Nordic Film at Göteborg International Film Festival in 2013.</p>

	<p><b>Nordfor sola (North of the Sun) (2012)</b></p> <p>Documentary, Inge Wegge, NO</p> <p>Documenting the endurance of Inge Wegge and Jørn Ranum who spent nine months in isolation exposed to the Norwegian winter in the isolated, uninhabited bay of a remote, arctic island. Won Audience Award at The Norwegian Documentary Film Festival.</p>
	<p><b>Oslo August 31st (2011)</b></p> <p>Drama, Joachim Trier, NO</p> <p>A reformed addict leaves rehab for a job interview, spends an evening reconnecting with friends, and struggles with the idea of life without drugs. Won Best Cinematography and Bronze Horse at Stockholm Film Festival in 2011.</p>
	<p><b>Sykt lykkelig (Happy happy) (2010)</b></p> <p>Drama, Anne Sewitsky, NO/DK/DE</p> <p>Kaja, an easy-going housewife, maintains a brave face in spite of desperate loneliness and a husband who refuses to have sex with her. When new neighbours arrive, her enthusiasm to spend time with them turns into an illicit affair with the husband. Won Grand Jury Prize at Sundance Film Festival in 2011.</p>

**Table 182: Norway Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Tromsø Internasjonale Filmfestival (1991)</b></p> <p>Tromsø, 9 days, mid-January</p> <p>Largest film festival in Norway featuring short and documentary films, Scandinavian films and special screenings for children and the youth. 52,999 people attending in 2012.</p>
	<p><b>Oslo International Film Festival (1990)</b></p> <p>Oslo, 5 days, late November</p> <p>Festival screening animation, feature films, animation, documentaries and short films and giving special attention to independent, non-mainstream films.</p>

	<p><b>Kristiansand Int'l Children's Film Festival (1997)</b></p> <p>Kristiansand, 5 days, April</p> <p>Non-competitive festival featuring movies for children 3-14 and youth aged 14+. All parts of the world are represented with special attention to new films from Nordic countries. More than 12,000 tickets sold each year.</p>
	<p><b>The Norwegian International Film Festival (1973)</b></p> <p>Haugesund, 8 days, mid-late August</p> <p>Major Norwegian festival, which is the venue for the National film award (Amandaprisen). Several of the largest Nordic film productions have their première showings here. About 100 films screened and 25,000 admissions in 2012.</p>
	<p><b>The Norwegian Documentary Film Festival (1997)</b></p> <p>Volda, 5 days, April</p> <p>Largest and longest running documentary festival in Norway, featuring international and local titles. The majority of the attendees are between 18 and 27 years old.</p>
	<p><b>Bergen International Film Festival (2000)</b></p> <p>Bergen, 5 days, late October</p> <p>The programme consists of about 150 titles (fiction, documentaries, animation and shorts) and gives special attention to independent, non-mainstream films.</p>

**Table 183: Norway Major Film Festivals**

## 8.25. POLAND

<b>Key facts and figures</b>	
<b>Population (2012):</b>	38,415,284
<b>Capital:</b>	Warsaw
<b>Area:</b>	312,685 sq km
<b>Median age:</b>	38.8 years
<b>Urban population:</b>	61% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Polish (official) 97.8%
<b>Religions:</b>	Roman Catholic 89.8%, Eastern Orthodox 1.3%, other
<b>Currency:</b>	Złoty (zł, PLN)
<b>GDP per capita (2011):</b>	EUR 9,594
<b>Internet users (2012):</b>	24,940,902 (47.7% of population)
<b>Facebook users (2012):</b>	9,863,380 (25.7% of population)

**Table 184: Poland Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	47
<b>Main production genres:</b>	comedy, historical films, American popular entertainment films
<b>Volume of co-productions (2012):</b>	4 maj. / 10 min.
<p>Film production is moderate with 46 films produced in 2011 of which there were 32 feature films. The state supports the film industry by providing public grants for film production, selected festivals and events, developing archives, education and professional training. As such, there has been a rapid increase in the number of films being produced in Poland, as well as the number of foreign filmmakers. The Polish film production market is well developed.</p> <p>Many films produced in Poland are based on themes of political and historical subjects.</p> <p>In 2012 India and Poland signed a five-year film co-production treaty to promote ties between the two countries.</p>	

**Table 185: Poland Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	365
<b>Total number of screens (2011):</b>	1,200
<b>Volume of films released (2011):</b>	317

Most Polish cinemas are single-screen venues. There are currently 30 multiplexes, located mostly in big cities like Warsaw. 878 screens are digitized (73.2%)

US films represent the vast majority of film releases in Poland (up to 126 films) with Polish films lagging behind (46 films). National market share stands at 30.43%.

**Table 186: Poland Film Distribution**

### Film consumption

<b>Average ticket price in euros (2011)</b>	4.20
<b>Cinema attendance per capita (2011)</b>	1.0
<b>Overall cinema admissions (2012):</b>	38,500,000
<b>Gross box-office revenues in euros (2011):</b>	161,480,00

Poles go to the cinema on average only once a year. The level of cinema attendance is higher in cities and areas with multiplexes, where it can be five times higher.

**Table 187: Poland Film Consumption**

### Film preferences

In box-office terms, action films have always been the most successful Polish films (especially in the early 1990s). In more recent years, romantic comedies have become more prominent. Polish audiences appreciate commercial and well-narrated films.

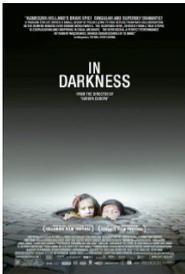
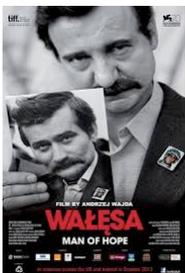
**Top 5 Box Office titles (2011):** *Listy Do M; Och, Karol 2; 1920 Bitwa Warszawska 3D; Pirates of the Caribbean: On Stranger Tides 3D; Harry Potter and the Deathly Hallows: Part 2 3D*

**Top 5 local titles (2011):** *Listy do M; Och, Karol 2; 1920 Bitwa Warszawska 3D; Wyjazd Integracyjny; Sala Samobójców*

**Table 188: Poland Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>In Darkness</b> (2011)</p> <p>Drama/War, Agnieszka Holland, PL/DE/CA</p> <p>A dramatization of one man's rescue of Jewish refugees in the Nazi-occupied Polish city of Lvov. Won the Golden Frog at Camerimage in 2011, followed by 3 Eagles at the Polish Film Awards and the Golden Lion at the Polish Film Festival, all in 2012</p>
	<p><b>Sala Samobójców / Suicide Room</b> (2011)</p> <p>Animation/Drama/Thriller, Jan Komasa, PL</p> <p>After suffering extreme humiliation at school, Dominik retreats to his room and begins spending all his time in a virtual reality chat room. Won 2 Special Awards at Camerimage in 2011, an Eagle at the 2011 Polish Film Awards, a second one at the 2012 edition, and in addition 2 Golden Lions and one Silver at the 2011 Polish Film Festival.</p>
	<p><b>Poklosie / Aftermath</b> (2012)</p> <p>Drama/Thriller, Wladyslaw Pasikowski, PL/RU/NE</p> <p>A Polish man who returns home after the death of his father unearths a secret about the former Jewish residents of his village. Won 2 Eagles at the 2013 Polish Film Awards.</p>
	<p><b>Listy do M. / Letters to Santa</b> (2011)</p> <p>Comedy / Romance / Mitja Okorn, PL</p> <p>A romantic comedy about four couples celebrating Christmas set in Warsaw on Christmas Eve.</p>
	<p><b>Och, Karol 2</b> (2011)</p> <p>Comedy, Piotr Weresniak, PL</p> <p>A remake of the 1985 erotic comedy. The fiancée of an incorrigible Casanova takes revenge for his infidelity.</p>

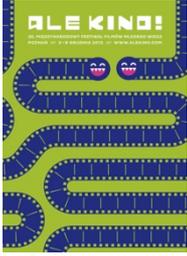
**Table 189: Poland Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>In Darkness</b> (2011)</p> <p>Drama/War, Agnieszka Holland, PL/DE/CA</p> <p>A dramatization of one man's rescue of Jewish refugees in the Nazi-occupied Polish city of Lvov. Won the Golden Frog at Camerimage in 2011, followed by 3 Eagles at the Polish Film Awards and the Golden Lion at the Polish Film Festival, all in 2012</p>
	<p><b>Sala Samobójców / Suicide Room</b> (2011)</p> <p>Animation/Drama/Thriller, Jan Komasa, PL</p> <p>After suffering extreme humiliation at school, Dominik retreats to his room and begins spending all his time in a virtual reality chat room. Won 2 Special Awards at Camerimage in 2011, an Eagle at the 2011 Polish Film Awards, and 2 Golden Lions and one Silver at the 2011 Polish Film Festival.</p>
	<p><b>Poklosie / Aftermath</b> (2012)</p> <p>Drama/Thriller, Wladyslaw Pasikowski, PL/RU/NE</p> <p>A Polish man who returns home after the death of his father unearths a secret about the former Jewish residents of his village. Won 2 Eagles at the 2013 Polish Film Awards.</p>
	<p><b>The Woman that Dreamed about a Man</b> (2010)</p> <p>Drama, Per Fly, DK/PL/FR</p> <p>A successful Danish fashion photographer has little time for her husband and daughter. She feels an instant attraction to a Warsaw economics professor she sees on the street in Paris, and relentlessly pursues him thereby changing her life.</p>
	<p><b>Waleśa, man of hope</b> (2013)</p> <p>Drama/Biography, Andrzej Wajda, PL</p> <p>The depiction of the life of Nobel Peace Prize winner and founder of Poland's Solidarity movement, as events in the 1970s lead to a peaceful revolution. Polish submission to the Oscars.</p>

**Table 190: Major Films and Awards**

## Major film festivals

	<p><b>Warsaw International Film Festival</b></p> <p>Warsaw, 9 days, mid-October.</p> <p>The festival has rapidly grown over the past few years and is one of the major film events in Eastern Europe as well as the most important festival in Poland. Most of the Polish distributors as well as a considerable amount of foreign press representatives attend. Around 73,000 people attended the last edition.</p>
	<p><b>Camerimage Film Festival</b></p> <p>Bydgoszcz, 8 days, mid-November</p> <p>The festival is dedicated to the art of cinematography and its creators - cinematographers. It awards films according to their visual, aesthetic and technical values and has turned out to be an alternative for traditional film festivals. Apart from the Main Competition, the Festival also contains other events, special screenings and premières, various reviews, retrospectives, meetings, art exhibitions and music performances</p>
	<p><b>Krakow Film Festival</b></p> <p>Krakow, 8 days, end May</p> <p>This festival is one of the most important events in Eastern Europe for artistically ambitious short and documentary films. The festival has pledged itself to the discovery of new talents. Not commercially oriented, it is popular with a culturally interested and open-minded audience (many students). Attendance figures reached 15,000 people.</p>
	<p><b>Animator - International Animated Film Festival</b></p> <p>Poznań, 6 days, mid-July</p> <p>The festival program is filled with not only competition screenings but also with a wide range of accompanying events such as concerts, lectures and workshops. This year the festival is hosting a group of experts in new media, who will demonstrate how to make films using mobile phones or by using programs to make computer games.</p>

	<p><b>Ale Kino! International Young Audience Film Festival</b></p> <p>Poznań, 8 days, early December</p> <p>Ale Kino! features movies that fall outside stereotypes and are interesting in terms of artistic and educational values. These can be Polish productions or European, as well as those films from different countries of the world that are rarely shown on Polish screens. They all offer a view of the world from the perspective of different cultures and artistic conventions.</p>
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**Table 191: Poland Major Film Festivals**

## 8.26. PORTUGAL

<b>Key facts and figures</b>	
<b>Population (2012):</b>	10,781,459
<b>Capital:</b>	Lisbon
<b>Area:</b>	92,345 sq km
<b>Median age:</b>	40.4 years
<b>Urban population:</b>	61%
<b>EU accession:</b>	1986
<b>Language:</b>	Portuguese
<b>Religions:</b>	Christians (87%), others (13%)
<b>Currency:</b>	Euro (EUR)
<b>GDP per capita (2011):</b>	EUR 14,616
<b>Internet users (2012):</b>	5,950,459 (55.2% of population)
<b>Facebook users (2012):</b>	4,663,060 (43.3% of population)

**Table 192: Portugal Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	15
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	4 maj. / 1 min.
<p>Film production is low (20-30 movies each year, including 15-20 feature films and 5-10 documentaries). It is currently facing difficult times as the country struggles through the economic crisis and the government has put all subsidies on hold. In 2012 only 8 feature films and 7 documentaries were produced (-58% and -30% titles respectively vs. 2011).</p> <p>History and society are the main themes addressed in domestic I films. Contemporary dramas are often bleak: many of them explore the dark and sordid underbelly of Portugal's most impoverished neighbourhoods.</p> <p>Portugal is part of Ibermedia (a programme set up in 1997 aiming to promote collaborations between the film industries of Latin American countries, Spain and Portugal). Its main coproduction partner is Spain.</p>	

**Table 193: Portugal Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	165
<b>Total number of screens (2012):</b>	551
<b>Volume of films released (2011):</b>	288

Approximately 65% of cinemas in Portugal are single-screen venues and multiplexes are mainly located in the most densely populated urban areas, i.e. in the regions of Lisbon, Porto, Setubal and Faro. In 2012, 71% of screens were digitized and 38.8% were 3D capable

US films represent the vast majority of new releases in Portugal (47.6% in 2012), before European films (43.4%) and Portuguese films (9%). Among European films, French and Spanish releases are the most watched, followed by German and Italian ones.

**Table 194: Portugal Film Distribution**

### Film consumption

<b>Average ticket price in euros (2011)</b>	5.35
<b>Cinema attendance per capita (2011)</b>	1.3
<b>Overall cinema admissions (2012):</b>	13,810,572
<b>Gross box-office revenues in euros (2011):</b>	73,954,671

The Portuguese are medium film consumers. In 2012 the overall number of admissions in Portuguese cinemas was 13.8 million (including 6.3 million in multiplexes), the lowest in fifteen years and a 12% decline vs. 2011. Cinema attendance is usually high in summer (July, August) and during the holiday season (December and, to a lesser extent, January) and low at the end of spring (May, June).

Box office is dominated by American blockbusters (74.6% of admissions in 2012, 55 million euro in revenues) and European films (15.6%, 11.5 million euros). Domestic films only achieve low audiences, often comprising between 5,000 to 20,000 viewers: in 2012 however, they reached 5.3%, the highest since 1975.

**Table 195: Portugal Film Consumption**

### Film preferences

Portuguese viewers show a preference for animation, comedy, adventure and action genres, which are very strong Hollywood territories. Domestic productions are regularly criticized for their depressive and monotonous themes, together with their low production values, excessive 'intellectuality' (films written and shot for a small minority) and for the poor promotion efforts made by distributors.

**Top 5 Box Office titles (2012):** *Madagascar 3* (US, anim/adventure), *The Twilight Saga – Breaking Dawn Part 2* (US, fantasy/drama), *Ice Age Continental Drift* (US, animation/adventure), *Skyfall* (US/UK, action/adventure/crime) and *Brave* (US, animation/adventure).

**Top 5 local titles (2012):** *Balas & Bolinhos - O Último Capítulo* (action/adventure/comedy), *Morangos com Açúcar - O Filme* (comedy/drama), *O Cônsul de Bordéus* (drama/history), *Linhas de Wellington* (drama/history/war), *Florbella* (drama/biography).

**Table 196: Portugal Film Preferences**

<b>Major films and awards</b>	
	<p><b>Sangue do meu Sangue</b> (2011)</p> <p>Drama, João Canijo, PT</p> <p>Portrait of a struggling mother who desperately fights to protect her children. Played in Toronto festival and won the FIPRESCI award at the 2011 San Sébastian film festival.</p>
	<p><b>A Cidade dos Mortos</b> (2009)</p> <p>Documentary, Sérgio Trufaut, PT/EG/ES</p> <p>Exploring the world's largest inhabited cemetery, Cairo's City of the Dead necropolis. Won the Grand Prize at the 2010 Documenta Madrid festival.</p>
	<p><b>É na Terra não é na Lua</b> (2011)</p> <p>Documentary, Gonçalo Tocha, PT</p> <p>A portrait of life on the volcanic island of Corvo in the Azores. Won the Special Jury Prize at the 2011 Locarno film festival.</p>
	<p><b>Mistérios de Lisboa</b> (2010)</p> <p>Drama/mystery, Raul Ruiz, PT/FR</p> <p>Adapted from the 19<sup>th</sup> century novel by Carlos Saboga, the story is an involved tale of coincidences, hidden aristocratic parentage, extraordinary legacies, passion, honour, sexual obsession and duels. Won Toronto Film Critics Association's Awards in 2011.</p>

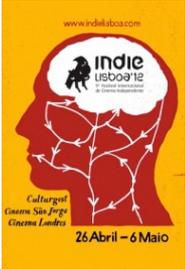
	<p><b>Uma Aventura na Casa Assombrada (2009)</b></p> <p>Adventure/Comedy/Mystery, Carlos Coelho da Silva, PT</p> <p>Five friends looking for a lost Aztec diamond encounter Indians, ghosts and a German murderer. Most seen National Film of 2009.</p>
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**Table 197: Portugal Major Films and Awards**

<b>Top 5 Domestic Films</b>	
	<p><b>Balas &amp; Bolinhos - O Último Capítulo (2012)</b></p> <p>Action/adventure/comedy, Luis Ismael, PT/VN</p> <p>A gang of four idiot criminals reunite and set out on an adventure to make themselves rich. 256,158 admissions.</p>
	<p><b>Morangos com Açúcar - O Filme (2012)</b></p> <p>Comedy/drama/family, Hugo de Sousa, PT</p> <p>A young couple studying in England spend their summer in a holiday camp in Portugal. They meet up with friends but their relationship is threatened by the arrival of another girl. 238,200 admissions.</p>
	<p><b>O Cônsul de Bordéus (2011)</b></p> <p>Drama/history, João Correa, Francisco Manso, PT/ES/BE</p> <p>The true story of Aristides de Sousa Mendes, the Portuguese General Consul stationed in Bordeaux, France, who saved 30,000 lives during WWII, in June 1940. 50,919 admissions.</p>
	<p><b>Lines of Wellington (2012)</b></p>

	<p>Drama/history/war, Valeria Sarmiento, FR/PT</p> <p>The aftermath of the defeat of French troops by the Anglo-Portuguese army of general Wellington in September 1810. 49,752 admissions. Selected in Venice Festival.</p>
	<p><b>Florbela</b> (2012)</p> <p>Biography/drama, Vicente Alves do Ó, PT</p> <p>The tormented life and work of Florbela Espanca, the greatest Portuguese poetess of the 20th Century and a woman ahead of her time. 41,600 admissions. Several awards in Portugal in 2012.</p>

**Table 198: Portugal Top 5 Domestic Films**

<h3>Major film festivals</h3>	
	<p><b>Fantasporto</b> (1981)</p> <p>Porto, 14 days, late February</p> <p>Festival focusing on fantasy, science fiction, and horror films from all over the world. It is organized by Cinema Novo but mainly state-funded. 47,395 participants in 2011.</p>
	<p><b>Indie Lisboa</b> (2004)</p> <p>Lisbon, 10 days, late April</p> <p>Festival focusing on recent independent films from all over the world. It is organized by <i>Zero em Comportamento</i>, a cultural association. 33,591 participants in 2011.</p>
	<p><b>FestTroia</b> (1985)</p> <p>Setubal, 9 days, early June</p> <p>Introducing films from countries producing less than 30 features per year. FestTroia is supported by government and private entities. 24,202 participants in 2011.</p>
	<p><b>Doc Lisboa</b> (2002)</p> <p>Lisbon, 11 days, late October</p>

	<p>Focusing on documentaries and including retrospectives of acclaimed filmmakers. It is organized by <i>Associação pelo Documentário</i>. 27,307 participants in 2011.</p>
	<p><b>Lisbon &amp; Estoril Film Festival</b> (2007)</p> <p>Lisbon &amp; Estoril, 9 days, early November</p> <p>Festival focusing on the overlapping of cinema with other arts (music, literature, visual arts). Includes widely acclaimed and also little known films from all over the world. 45,146 participants in 2011.</p>

**Table 199: Portugal Major Film Festivals**

## 8.27. ROMANIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	19,043,767
<b>Capital:</b>	Bucharest
<b>Area:</b>	238,391 sq km
<b>Median age:</b>	39.1 years
<b>Urban population:</b>	57% of total population (2010)
<b>EU accession:</b>	2007
<b>Language:</b>	Romanian (official) 91%, Hungarian 6.7%, Romany (Gypsy) 1.1%, other 1.2%
<b>Religions:</b>	Eastern Orthodox (including all sub-denominations) 86.8%, Protestant (various denominations including Reformat and Pentecostal) 7.5%, Roman Catholic 4.7%, other (mostly Muslim) and unspecified 0.9%, none 0.1% (2002 census)
<b>Currency:</b>	Lei (RON)
<b>GDP per capita (2012):</b>	EUR 6,109
<b>Internet users (2012):</b>	9,642,383 (50.6% of population)
<b>Facebook users (2012):</b>	5,374,980 (28.2% of population)

**Table 200: Romania Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	38
<b>Main production genres: short films</b>	short films, adventure/action
<b>Volume of co-productions (2012):</b>	8 maj. / 2 min.

Film production is low to moderate with 40 films produced in 2010 of which 19 were feature films and 21 short films. In the past few years the film industry in Romania has been developing rapidly with an increase in both the number of movies made and in the quality of film productions, as a number of Romanian films have won prestigious awards in international film festivals. Foreign film producers have also been showing an

increasing interest in Romania.

Main themes addressed in domestic films often concern character -oriented pictures and black humour.

Romania is a party to the EU co-production treaty and a signatory to the South Eastern European Cinema Network.

**Table 201: Romania Film Production**

<b>Film distribution</b>	
<b>Total number of cinemas (2011):</b>	76
<b>Total number of screens (2012):</b>	264
<b>Volume of films released (2011):</b>	192

With only 76 cinemas across the country, Romania belongs to the most under-screened nation in Europe. 136 of the 264 (51.5%) are digitized and 99 (37.5%) are 3D.

The most popular films are American productions (in 2012 had 92.8% of admissions, and 114 of the 192 releases). Romanian filmmakers are often more successful abroad than at home as local films struggle to find an audience there.

**Table 202: Romania Film Distribution**

<b>Film consumption</b>	
<b>Average ticket price in euros (2011)</b>	3.8
<b>Cinema attendance per capita (2011)</b>	0.44
<b>Overall cinema admissions (2012):</b>	8,348,538
<b>Gross box-office revenues in euros (2012):</b>	32,494,122

Romania has one of the lowest cinema attendance of countries in Europe, although the trend is positive.

The most popular films are American productions with European and Romanian films generally decreasing in terms of admissions. Cinema viewers are composed of young people (63.2% aged 14-29), mostly male (58.7%), not married (60.9%) with 81.4% having medium to high education. 10% of the urban population aged 14-74 go to the cinema at least once a month and of them 76.37% usually go to a multiplex even though tickets are more expensive.

**Table 203: Romania Film Consumption**

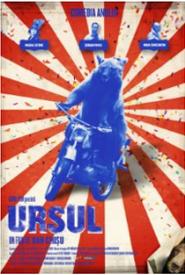
### Film preferences

Most of the country's cinema demands are covered by US blockbusters with only a small fraction being provided by domestic film producers, usually in the form of short films.

**Top 5 Box Office titles (2012):** *Ice Age: Continental Drift*; *Skyfall*; *The Twilight Saga: Breaking Dawn part 2*; *The Hobbit: An Unexpected Journey*; *The Dark Knight Rises*

**Top 5 local titles (2011):** *Despre oameni și melci*; *Minte-mă frumos*; *După dealuri*; *Ho Ho Ho 2: O loterie de familie*; *Tatăl fantomă*

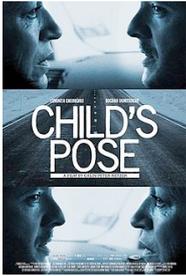
**Table 204: Romania Film Preferences**

TOP 5 Domestic films	
	<p><b>Of Snails and Men</b> (2012) Comedy, Tudor Giurgiu, RO</p> <p>Loosely based on an actual event, when threatened with the closure of their small-town factory in 1992, workers decide to sell their sperm at \$50 a pop so they can buy the plant and keep their jobs. Won the Special Jury Award at the 2012 Warsaw International Film Festival.</p>
	<p><b>Ursul</b> (2011) Comedy, Dan Chisu, RO</p> <p>Road movie caper involving a bear, a circus and German hunters.</p>
	<p><b>Minte-mă frumos</b> (2012) Comedy/Romance, Iura Luncasu, RO</p> <p>Directorial debut Rom-Com about Facebook dates and stand-in lovers.</p>

	<p><b>Beyond the Hills</b> (2012)</p> <p>Drama, Cristian Mungiu, RO/FR/BE</p> <p>Two young women who grew up in the same orphanage meet again; one has found refuge at a convent in Romania and the other now lives in Germany and tries to persuade her old friend to return there with her to work. Won the Best Actress Award at the Cannes Film Festival in 2012.</p>
	<p><b>Bună! Ce faci?</b> (2010)</p> <p>Comedy/Romance, Alexandru Maftai, RO</p> <p>A comedy of errors. Gaby and Gaby are unhappily married, so they look for love elsewhere, on the net, only to discover that the person they fall in love with in the chat-room is the same person they are married to.</p>

**Table 205: Romania Top Domestic Films**

<b>Major films and awards</b>	
	<p><b>Of Snails and Men</b> (2012)</p> <p>Comedy, Tudor Giurgiu, RO</p> <p>Loosely based on an actual event, when threatened with the closure of their small-town factory in 1992, workers decide to sell their sperm at \$50 a pop so they can buy the plant and keep their jobs. Won the Special Jury Award at the 2012 Warsaw International Film Festival.</p>
	<p><b>Beyond the Hills</b> (2012)</p> <p>Drama, Cristian Mungiu, RO/FR/BE</p> <p>Two young women who grew up in the same orphanage meet again; one has found refuge at a convent in Romania and, the other now lives in Germany and tries to persuade her old friend to return there with her to work. Won the Best Actress Award at the Cannes Film Festival in 2012.</p>

	<p><b>If I Want to Whistle I Whistle</b> (2010)</p> <p>Drama, Florin Serban, RO/SE/DE</p> <p>Silviu, an 18-year-old inmate at a juvenile prison in a drab rural area, is a few weeks from the end of a four-year sentence, but the idea that his release will bring any kind of freedom seems like a delusion or a cruel joke. Won the Silver Berlin Bear for the Jury Grand Prix and the Alfred Bauer Award, both at the 2010 Berlin Film Festival. In addition the film won 7 Gopos Awards in 2011.</p>
	<p><b>Child's Pose</b> (2013)</p> <p>Drama, Călin Peter Netzer, RO</p> <p>Seeing a way to reassert control over her adult son's life when he faces manslaughter charges, an affluent Romanian woman sets out on a campaign of emotional and social manipulation to keep him out of prison. Screened at the Toronto International Film Festival. Won the Golden Bear in the Berlin Film Festival. Romanian Submission to the Oscars.</p>
	<p><b>Loverboy</b> (2010)</p> <p>Drama, Cătălin Mitulescu, RO/SE</p> <p>Chilling portrait of a young man involved in the seedy world of sex trafficking and forced prostitution, and his latest victim, a naive rural girl who he ends up falling for, but he finds it just might be too late for him to change his ways. Screened at the Un Certain Regard section of the Cannes Film Festival.</p>

**Table 206: Romania Major Films & Awards**

<b>Major film festivals</b>	
	<p><b>Transilvania International Film Festival</b></p> <p>Cluj-Napoca, 10 days, early June</p> <p>Established by Romanian Film Promotion and widely known as the venue for national releases of the most important domestic productions as well as for screening films from many countries around the world.</p>

 <p><b>comedyCLUJ</b> international film festival</p>	<p><b>Comedy Cluj, Anonimul - International Independent Film Festival</b></p> <p>Cluj-Napoca, 10 days, end October</p> <p>The festival's primary purpose is to promote comedy films from all over the globe, as it aims at becoming the biggest international comedy film festival in Eastern Europe. Organized by the European Foundation For Urban Culture, a non-profit organization created in 2006.</p>
	<p><b>DaKINO - Bucharest International Film Festival</b></p> <p>Bucharest, 6 days, end November</p> <p>DaKINO IFF concentrates on the promotion of short films from all countries around the world. It was one of the first international short films events in Eastern Europe.</p>
	<p><b>IPIFF - The Independent Producers International Film Festival</b></p> <p>Constanța, 5 days, early July</p> <p>The IPIFF includes competitions for short and feature documentaries and is oriented towards creating opportunities for Romanian and foreign professionals to meet and discuss in an informal context. The festival is supported by the Romanian Film Centre and the Constanta County Council.</p>

**Table 207: Romania Major Film Festivals**

## 8.28. SLOVAKIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	5,483,088
<b>Capital:</b>	Bratislava
<b>Area:</b>	49,035 sq km
<b>Median age:</b>	38 years
<b>Urban population:</b>	55% of total population (2010)
<b>EU adhesion:</b>	2004
<b>Language:</b>	Slovak (official) 83.9%, Hungarian 10.7%, Roma 1.8%, Ukrainian 1%, other
<b>Religions:</b>	Roman Catholic 68.9%, Protestant 10.8%, Greek Catholic 4.1%, other
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2012):</b>	EUR 12,367
<b>Internet users (2012):</b>	4,337,868 (79.1% of population)
<b>Facebook users (2012):</b>	2,032,200 (37.1% of population)

**Table 208: Slovakia Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	17
<b>Main production genres (2012):</b>	Animation, family films
<b>Volume of co-productions (2012):</b>	1 maj. / 0 min.
<p>Film production is moderate with 41 films produced in 2012 - of which 13 were feature and the remaining 28 documentary films.</p> <p>Main themes addressed in domestic films often reflect the nation's difficult relationship with its own history. The most popular storyline in domestic films is hence a historical theme of a young country coming to terms with its own history.</p> <p>One of Slovakia's production issues was that after the peaceful splitting of Czechoslovakia in 1993, most of the production stayed in the Czech Republic. The Slovak Government started supporting Slovak productions in 2003, with successful results. Co-productions among both countries are very common.</p>	

**Table 209: Slovakia Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	154
<b>Total number of screens (2012):</b>	206
<b>Volume of films released (2012):</b>	226

The majority of cinema venues are single screen cinemas and Slovakia has only three multiplexes situated in the most densely populated urban areas. 55.8% of screens (115) are digitized and 36.9% (76) are 3D.

US films represent the vast majority of film releases in Slovakia (91 out of 226 films). American blockbusters are the most popular of all leaving national production with a 4.1% market share.

**Table 210: Slovakia Film Distribution**

### Film consumption

<b>Average ticket price in euros (2011)</b>	3.8
<b>Cinema attendance per capita (2011)</b>	0.6
<b>Overall cinema admissions (2012):</b>	3,400,000
<b>Gross box-office revenues in euros (2011):</b>	12,939,150

Low cinema attendance is credited to many factors, the main reason being admission price. Cinemas themselves are in a poor condition except for the ones in big cities.

US films represent the vast majority of film releases in Slovakia (91 out of 226 films). American blockbusters belong to the most popular of all leaving national production with a 4.1% market share. The 1990s marked the peak of Slovaks' interest in domestic production (e.g *Fontana pre Zuzanu 2* - 343,206 views).

**Table 211: Slovakia Film Consumption**

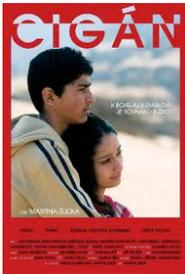
### Film preferences

For Slovakian viewers going to the cinema is predominantly about entertainment. The masses enjoy animated and family films with American blockbusters taking the lead ahead of European and domestic films. Slovaks are not particularly keen on domestic film production.

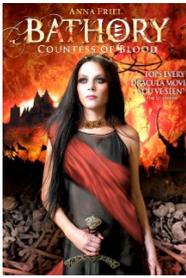
**Top 5 Box Office titles (2012):** *Ice age: Continental Drift*; *The Twilight Saga – Breaking Dawn Part 2* (US, fantasy/drama); *Skyfall* (US/UK, action/adventure/crime); *Madagascar 3: Europe's Most Wanted* (US, animation); *The Hobbit: An Unexpected Journey* (US/NZ, adventure)

**Top local titles (2012):** *Lóve*; *Cigán*; *Lidice*, *Marhuľový ostrov*; *Dom*

**Table 212: Slovakia Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Cigán / Gypsy</b> (2011)</p> <p>Drama, Martin Sulík, CZ/SK</p> <p>A Sensitive Roma teen tries to be the man of the house after his father is found dead. But his road to maturity becomes increasingly complicated when his beautiful mother marries his shady uncle, and his father starts to pay him ghostly visits, providing surprising scraps of information.</p>
	<p><b>Lóve</b> (2011)</p> <p>Drama/Romance/Thriller, Jakub Kroner, SK/CZ</p> <p>A film about love and money set in contemporary Bratislava.</p>
	<p><b>Pokoj v Duši</b> (2009)</p> <p>Drama, Vladimír Balko, SK</p> <p>After five years in prison an embittered inmate returns to his hometown where he is shunned and finds it hard to start afresh. His disillusionment is compounded when his wife and best friend encourage him back to his thieving ways. Nominated for Crystal Globe.</p>
	<p><b>Tanec medzi crepinami</b> (2012)</p> <p>Drama, Marek Tapák, SK</p> <p>Love and dance, music and mountains, tradition and magic. Amazing images of Slovakia, a country in the very heart of Europe. Dancing on Broken Glass is a series of tableaux about basic human needs and feelings.</p>
	<p><b>Tigers in the city</b> (2012)</p> <p>Drama/Comedy, Juraj Krasnohorsky, SK/CZ</p> <p>Gripping and unique comedy evidencing the extent to which our destinies are dependent on pure coincidence and chance, constantly navigating the thin line between tragedy and joy.</p>

**Table 213: Slovakia Top Domestic Films**

<b>Major films and awards</b>	
	<p><b>Bathory: Countess of Blood</b> (2008)</p> <p>Biography/Drama/Fantasy, Juraj Jakubisko, SK/UK/HU</p> <p>Based on the legends surrounding the life and deeds of Countess Elizabeth Bathory known as the greatest murderess in the history of mankind. Won Czech Lion.</p>
	<p><b>Pokoj v Duši</b> (2009)</p> <p>Drama, Vladimír Balko, SK</p> <p>After five years in prison an embittered inmate returns to his hometown where he is shunned and finds it hard to start afresh. His disillusionment is compounded when his wife and best friend encourage him back to his thieving ways. Nominated for Crystal Globe.</p>
	<p><b>Slepé Lásky / Blind Loves</b> (2008)</p> <p>Documentary, Juraj Lehotsky, SK</p> <p>Documentary that follows four blind people and observes them in their relationships. . Premiered in the Directors' Fortnight in Cannes in 2008 marked a great breakthrough for Slovak cinema.</p>
	<p><b>Made in Ash</b> (2012)</p> <p>Drama, Iveta Grofova, SK/CZ</p> <p>A Slovak Romany girl's sad trajectory from textile factory novice to sex worker. Slovak submission to the Oscars.</p>

**Table 214: Slovakia Major Films & Awards**

<b>Major film festivals</b>	
	<p><b>International Film Festival Bratislava</b></p> <p>Bratislava, 7 days, mid-November</p> <p>The festival has three competitive sections for first and second features, documentary and short films. It is a forum for filmmakers from around the world.</p>
	<p><b>Art Film Festival</b></p> <p>Trencianske Teplice, 6 days, end of June</p> <p>The oldest international film festival in the country aimed at supporting the promotion, distribution and sale of Slovak films on the international market.</p>

**Table 215: Slovakia Major Film Festivals**

## 8.29. SLOVENIA

<b>Key facts and figures</b>	
<b>Population (2012):</b>	2,057,000
<b>Capital:</b>	Ljubljana
<b>Area:</b>	20,273 sq km
<b>Median age:</b>	42.8 years
<b>Urban population:</b>	50% of total population (2010)
<b>EU accession:</b>	2004
<b>Language:</b>	Slovenian (official) 91.1%, Serbo-Croatian 4.5%, Italian or Hungarian in some municipalities
<b>Religions:</b>	Catholic 57.8%, Muslim 2.4%, Orthodox 2.3%, other
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2012):</b>	EUR 20,319
<b>Internet users (2012):</b>	1,440,066 (70.0% of population)
<b>Facebook users (2012):</b>	730,160 (35.5% of population)

**Table 216: Slovenia Key Facts & Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	8
<b>Main production genres:</b>	Domestic comedies, social realist dramas
<b>Volume of co-productions (2012):</b>	2 maj. / 4 min.
<p>Film production is low although since 2000 some 56-feature films have been produced - among them 13 international co-productions (mostly made in collaboration with producers from neighbouring countries like Croatia, Serbia, Bosnia and Herzegovina).</p> <p>Main themes addressed in domestic films are often bleak with marginal, historic and social subjects dominating.</p> <p>About 20 Slovene films are entered annually in more than 100 festivals. It cooperates with festivals in the South East European Cinema Network. The country also supports various screenings of Slovene cinema abroad.</p>	

**Table 217: Slovenia Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	52
<b>Total number of screens (2012):</b>	110
<b>Volume of films released (2011):</b>	178

Most of the cinemas in Slovenia are single-screen venues with only 4 cinemas being multiplex cinemas. 18 of the 110 (16.4%) are digitized.

US films represent the vast majority of film releases in Slovenia with American production amounting to as much as 81.4% of the country's market share, leaving the domestic production lagging behind with 4.2%.

**Table 218: Slovenia Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	4.38
<b>Cinema attendance per capita (2011)</b>	1.3
<b>Overall cinema admissions (2012):</b>	2,742,350
<b>Gross box-office revenues in euros (2012):</b>	12,002,517

Slovenians are medium film consumers. US films represent the vast majority of film releases in Slovenia with American production amounting to as much as 81.4% of the country's market share, leaving domestic production lagging behind with 4.2%. Slovenia has, however, seen healthy output in its film production industry and an increase in cinema attendance in the past year, with a generous share of co-productions accounting for the abundance of local films.

**Table 219: Slovenia Film Consumption**

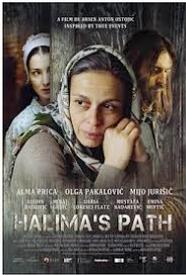
### Film preferences

Despite its relatively small size, and with a population of less than two million, Slovenia developed a distinctive film culture within Yugoslavia and after gaining independence. The most popular themes are still social problems and marginalised groups and individuals; but there are also quite a few good comedies, love stories and other genres.

**Top 5 Box Office titles (2011):** *Smurfs; Pirates of the Caribbean: On Stranger Tides; Johnny English Reborn; Hangover 2; Kung Fu Panda 2*

**Top 5 local titles (2011):** *Gremo Mi Po Svoje ; Traktor, Love and Rock'n'Roll ; Sfinga ; Stanje Šoka*

**Table 220: Slovenia Film Preferences**

<b>Major films</b>	
	<p><b>Parada</b> (2011)</p> <p>Comedy/Drama, Srdjan Dragojevic, SE/SI/HR/FR/MK/UK</p> <p>A homophobic, middle-aged, Serbian gangster ends up sacrificing himself to protect Gay freedom in his country. Won 3 Awards at the Berlin International Film Festival in 2012.</p>
	<p><b>Halima's Path</b> (2012)</p> <p>Drama, Arsen A. Ostojic, HR/SI/BA</p> <p>A grieving Muslim woman seeks the body of her adopted son killed during the Bosnian war. He can only be identified by a blood sample which means she has to track down his biological mother</p>
	<p><b>Going our way</b> (2013)</p> <p>Adventures, Miha Hočevar, SI</p> <p>The adventures of young scouts spending summer at a camp in the middle of the idyllic Slovene Alps. . The film reached the biggest audience in premiere weekend in Slovenian cinema history.</p>
	<p><b>Circus Fantasticus / Silent Sonata</b> (2013)</p> <p>Drama, Janez Burger SI/IE/SE/FI</p> <p>Slovenian war drama with no dialogue.</p>
	<p><b>Slovenian Girl</b> (2009)</p> <p>Drama, Damjan Kozole SI/DE/SE/HR/BA</p> <p>Alexandra is a student from Krsko studying in Ljubljana. She plans to conquer the world - working as a prostitute. Won at Slovene Film Festival and Valencia Festival of Mediterranean Cinema.</p>

**Table 221: Slovenia Major Film**

<b>Major film festivals</b>	
	<p><b>The Ljubljana IFF</b></p> <p>Ljubljana, 12 days, early November</p> <p>Apart from screenings of Slovenian films, it also regularly features renowned auteurs' film retrospectives, international independent film programmes and a short film competition.</p>
	<p><b>Filofest</b></p> <p>Ljubljana, 5 days, early December</p> <p>The International Student Film and Video Festival is the first dedicated international festival in Slovenia.</p>
	<p><b>Festival of Slovenian Film</b></p> <p>Portoroz, 3 days, beginning of October</p> <p>Adjudicating and presenting awards for the greatest achievements of Slovenian filmmakers in the past year.</p>

**Table 222: Slovenia Major Film Festivals**

## 8.30. SPAIN

<b>Key facts and figures</b>	
<b>Population (2012):</b>	47,042,984
<b>Capital:</b>	Madrid
<b>Area:</b>	505,370 sq km
<b>Median age:</b>	40.9 years
<b>Urban population:</b>	77% of total population (2010)
<b>EU adhesion:</b>	1986
<b>Language:</b>	Castilian Spanish (official), Catalan 17%, Galician 7%, and Basque 2%
<b>Religions:</b>	Roman Catholic 94%, other 6%
<b>Currency:</b>	Euro (€, EUR)
<b>GDP per capita (2011):</b>	EUR 23,040
<b>Internet users (2012):</b>	31,606,233 (67.2% of population)
<b>Facebook users (2012):</b>	17,590,500 (37.4% of population)

**Table 223: Spain Key Facts & Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	182
<b>Main production genres:</b>	Comedy, family, action/adventure
<b>Volume of co-productions (2012):</b>	31 maj. / 25 min.
<p>Film production in Spain is at the healthy level of some 163 films in 2012 albeit down 5% on 2011 and 15% on 2010. The government funding cuts may have hit production hard but in 2012 Spanish films achieved their best success ever and closed the year with a market share of 17.9%.</p> <p>Main themes addressed in domestic films touch issues such as women's role in contemporary society, immigration and exile, globalization and experiences of war and violence.</p> <p>There is a natural link with Spain and other Latin American countries, due to language. Spain has signed 17 agreements, 7 of them with Latin-American countries.</p>	

**Table 224: Spain Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	876
<b>Total number of screens (2012):</b>	3,998
<b>Volume of films released (2011):</b>	393

The Spanish market is largely serviced by multiplexes. There were 876 cinemas in 2011 with some 4,000 screens. 45% of them are digitized and 24.5% are 3D.

In terms of box office market share, Spanish films amounted to 19.5% in 2012, making it the best year in the last 27 (in 2011 it was 15.6%).

**Table 225: Spain Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	6.50
<b>Cinema attendance per capita (2012)</b>	2.0
<b>Overall cinema admissions (2011):</b>	93,600,000
<b>Gross box-office revenues in euros (2012):</b>	611,100,000

Cinema in Spain is still perceived as a luxury good (particularly after the recent VAT increase from 8 to 21%) and demand for cinema goes hand in hand with price. Along with the worldwide tendency of a decline in cinema attendance, the performance of Spanish films in theatres is declining year on year. Spaniards, young people in particular, nowadays use copying devices and internet as a source of viewing. Men and younger people are still, however, more likely to go to the cinema than other groups in the population.

*The Impossible*, with 5.8 million tickets sold in the first 11 weeks after its première, broke every record for a Spanish film.

**Table 226: Spain Film Consumption**

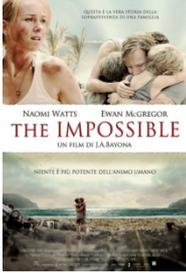
### Film preferences

Spanish viewers show a preference for comedy, family but also action/adventure films.

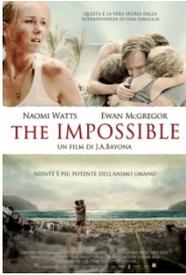
**Top 5 Box Office titles (2012):** *The Impossible*; *The Twilight Saga – Breaking Dawn Part 2*; *Tad: The lost explorer*; *Intouchables*; *Ice Age: Continental Drift*

**Top 5 local titles (2012):** *The Impossible*; *Tad: The lost explorer*; *Tengo ganas de ti*, *El cuerpo* (The body); *Red Lights*

**Table 227: Spain Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>The Impossible</b> (2012)</p> <p>Drama/History.Thriller, Juan Antonio Bayona, ES</p> <p>The story of a tourist family in Thailand caught in the destruction and chaotic aftermath of the 2004 Indian Ocean tsunami. Won an Empire Award, the Desert Palm Achievement Award of the Palm Springs.</p>
	<p><b>The Adventures of Tadeo Jones</b> (2012)</p> <p>Animation/Adventure/Comedy, Enrique Gato, ES</p> <p>Tad, a Chicago construction worker, is a wannabe celebrity archaeologist and adventurer who one day is mistaken for a real Professor and goes to Peru in search of the Lost City of Paititi. Won a Gaudi Award, 3 Goya Awards</p>
	<p><b>Torrente 4: Lethal Crisis</b> (2011)</p> <p>Comedy, Santiago Segura, ES</p> <p>Part 4 of the popular Torrente saga about a corrupt cop. When released, it was the widest release ever for a Spanish movie (665 copies), the fourth biggest opening ever for a movie, and the biggest ever for a Spanish movie.</p>
	<p><b>The Skin I live in</b> (2011)</p> <p>Drama/Horror/Thriller, Pedro Almodóvar, ES</p> <p>A brilliant plastic surgeon, haunted by past tragedies, creates a type of synthetic skin that withstands any kind of damage. His guinea pig: a mysterious and volatile woman who holds the key to his obsession. Won a BAFTA, was nominated to two EFAs and was premiered in Cannes.</p>
	<p><b>Three steps above heaven</b> (2010)</p> <p>Drama/Romance, Fernando González Molina, ES</p> <p>Story of two young people who belong to different worlds. He is rebellious and out of control, she is an inexperienced young girl. Based on a popular Italian novel. Followed by a sequel in 2012.</p>

**Table 228: Spain Top 5 Domestic Films**

<b>Major films and awards</b>	
	<p><b>The Impossible</b> (2012)</p> <p>Drama/History.Thriller, Juan Antonio Bayona, ES</p> <p>The story of a tourist family in Thailand caught in the destruction and chaotic aftermath of the 2004 Indian Ocean tsunami. Won an Empire Award, the Desert Palm Achievement Award of the Palm Springs.</p>
	<p><b>Blancanieves</b> (2012)</p> <p>Drama, Pablo Berger, ES/FR/BE</p> <p>A twist on the <i>Snow White</i> fairy tale set in 1920s Seville and centred on a female bullfighter. Won 10 Goya Awards.</p>
	<p><b>Biutiful</b> (2010)</p> <p>Drama, Alejandro González Iñárritu, MX/ES</p> <p>Uxbal, who makes his living by trafficking immigrants, lives in a seedy part of Barcelona with a drug-addled prostitute wife. He's determined to keep his children safe and will sacrifice everything to ensure that. He knows his time is limited as he has cancer. Won Best Actor at the Cannes Film Festival in 2010. Won a Goya, and the International Star Award at Palm Springs Festival in 2011.</p>
	<p><b>Chico &amp; Rita</b> (2010)</p> <p>Animation/Music/Romance, Javier Mariscal, Fernando Trueba, ES/UK</p> <p>Chico is a young piano player with big dreams. Rita is a beautiful singer with an extraordinary voice. Music and romantic desire unites them, but their journey - in the tradition of the Latin ballad, the bolero - brings heartache and torment. First time that a Spanish full-length animated film is nominated for an Oscar for Best Animated Feature.</p>
	<p><b>Sons Of The Clouds. The Last Colony</b> (2012)</p> <p>Documentary, Álvaro Longoria, ES</p> <p>A look at how colonization of the Western Sahara has left nearly 200,000 people living in refugee camps. Won a CEC Award and a Goya in 2013.</p>

**Table 229: Spain Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>San Sebastián International Film Festival</b></p> <p>San Sebastián, 8 days, end September</p> <p>The most important Spanish festival; very popular within the Spanish film industry and attended by many distributors viewing and buying new films. The film selection is the most "commercially oriented" in Spain. Around 190,000 admissions.</p>
	<p><b>Valladolid International Film Festival</b></p> <p>Valladolid, 8 days, end October.</p> <p>One of Europe's oldest festivals, with an innovative programme reflecting its support for filmmaking and the art of cinema as seen in the screening of Spanish and Latin American 'auteur' films. . Attendance figures are approximately 150,000 people.</p>
	<p><b>Málaga Spanish Film Festival</b></p> <p>Málaga, 8 days, April</p> <p>Established in 1998 to promote Spanish cinema and help distribute information about Spanish films. The festival has numerous screenings of the most important Spanish film releases of the previous year, including documentaries and short films.</p>
	<p><b>Sitges International Film Festival</b></p> <p>Sitges, 10 days, early October</p> <p>This festival is THE Catalan festival offering a good starting position for filmmakers to talk to major film distributors and broadcasters. The festival is well known for horror and fantasy films. The attendance reaches approximately 135,000 people.</p>
	<p><b>Peñíscola Comedy Film Festival</b></p> <p>Peñíscola, 8 days, early June</p> <p>This festival specifically dedicated to comedy attracts Spanish and foreign actors and filmmakers and features screenings in historic venues with workshops and discussions.</p>

**Table 230: Spain Major Film Festivals**

### 8.31. SWEDEN

<i>Key facts and figures</i>	
<b>Population (2012):</b>	9,555,893
<b>Capital:</b>	Stockholm
<b>Area:</b>	450,295 sq km
<b>Median age:</b>	42.2 years
<b>Urban population:</b>	85%
<b>EU adhesion:</b>	1995
<b>Language:</b>	Swedish (official), small Sami- and Finnish-speaking minorities
<b>Religions:</b>	Lutheran 87%, other 13%
<b>Currency:</b>	Swedish Krona (SEK)
<b>GDP per capita (2012):</b>	EUR 40,576
<b>Internet users (2011):</b>	8,441,718 (88.3% of population)
<b>Facebook users (2012):</b>	4,950,160 (51.8% of population)

**Table 231: Sweden Key Facts & Figures**

<i>Film production</i>	
<b>Volume of film produced (2012):</b>	51
<b>Main production genres (2012):</b>	drama, docs
<b>Volume of co-productions (2012):</b>	3 maj. / 8 min.
<p>Film production is medium (35-45 movies each year, including 25-35 features and 10-15 documentaries on average). Drama and crime/thriller are frequent themes, while Sweden produces very few childrens films.</p> <p>In 2012, the average budget for feature films was SEK 25,274,860 (EUR 2,946,310) and the average budget for documentaries SEK 3,691,764 (EUR 430,280). The Swedish Film Institute support represents 34% of the budget of feature films and 38% of the budget of documentaries on average.</p> <p>Sweden's main co-production partners are Denmark, Finland, Norway, the UK and Germany.</p>	

**Table 232: Sweden Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	463
<b>Total number of screens (2011):</b>	816
<b>Volume of films released (2011):</b>	217

Sweden has 463 cinemas and 816 screens. In 2012, 78.4% of all screens were digitized and 52.4% were 3D capable.

In 2012, 217 films were released in Swedish cinemas, far lower than the average for the past five years (250). US represented 41.5% of new releases (a percentage in decline) vs. 35.5% for Europe and 19.3% for domestic (the highest percentage for the entire 2000s) and 3.7% for the rest of the world. Drama was the most common genre (42.6%), followed by comedy (22.6%) and 79.3% of the films were targeted at adults vs. 5.5% at children, 7.8% at teenagers and 7.4% at family.

**Table 233: Sweden Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	10.8
<b>Cinema attendance per capita (2012)</b>	1.9
<b>Overall cinema admissions (2012):</b>	18,400,000
<b>Gross box-office revenues in euros (2011):</b>	211,876,987

Cinema admissions totalled 18.4 million in 2012, nearly 2 million more than in 2011 and the highest figure since 1988/89. Swedes watch approximately 80 feature-length films per person per year (2012 SOM Institute survey). 75% of films are seen on TV, 4% on VOD services and 2.5% at the cinema.

In 2012, domestic movies represented 22.1% of total admissions (4.05 million tickets, almost 800,000 more than in 2010/2011) vs. 59.8% for US movies, 17.9% for non-national European movies and 0.2% for films from other origins.

**Table 234: Sweden Film Consumption**

### Film preferences

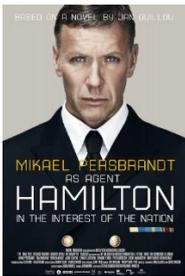
Swedes show preference for comedy, action, and thriller/crime and national films perform quite well on the domestic market: three Swedish films entered the Top 20 box-office in 2012.

**Top 5 BO titles (2012):** *The Hobbit: An Unexpected Journey* (US/NZ, Adventure/Fantasy); *Skyfall* (US/UK, action/adventure/crime); *The Dark Knight Rises* (US/UK, Action/Crime/Thriller); *Ice Age Continental Drift* (US, animation/adventure); and *The*

*Twilight Saga – Breaking Dawn Part 2* (US, fantasy/drama).

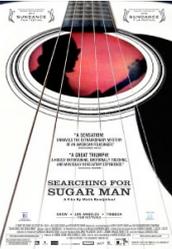
**Top 5 local titles (2012):** *Hamilton – I nationens intresse* (Action/Drama/Thriller); *En gång i Phuket* (Once Upon a Time In Phuket) (Comedy); *Snabba cash II* (Quick Money II) (Action/Crime/Drama/Thriller); *Cockpit* (Comedy); *Hypnotisören* (The Hypnotist) (Crime/Drama/Thriller).

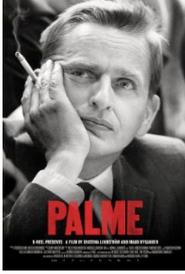
**Table 235: Sweden Film Preferences**

<b>Top 5 box-office local films in 2012</b>	
	<p><b>Hamilton: I nationens intresse</b> (2012)</p> <p>Action/Drama/Thriller, Kathrine Windfeld, SE</p> <p>Special agent Hamilton goes undercover and joins a Russian mafia organization that smuggles Swedish weapons to terrorists. The most viewed Swedish film in 2012 and the seventh most viewed overall.</p>
	<p><b>Snabba cash II (Quick Money II)</b> (2012)</p> <p>Action/Crime/Drama/Thriller, Babak Najafi, SE</p> <p>A promising business student becomes a coke smuggler, serves hard time in prison and struggles to get back to an honest life. But a man from his past – a former hit man - changes everything.</p>
	<p><b>Hypnotisören (The Hypnotist)</b> (2012)</p> <p>Crime/Drama/Thriller, Lasse Hallström, SE</p> <p>Nordic Noir based upon the 2009 Swedish thriller by Lars Kepler a detective pairs himself with a disgraced physician/hypnotist on a case involving a traumatized young witness.</p>
	<p><b>En gång i Phuket (Once Upon a Time In Phuket)</b> (2012)</p> <p>Comedy, Staffan Lindberg, SE</p> <p>Sven, an average Swedish guy, bored with his life, decides to go to Thailand to write a novel and "get away from the rat race". He meets a variety of eccentric characters and learns a few things about love, friendship and himself.</p>

	<p><b>Cockpit</b> (2012)</p> <p>Comedy, Mårten Klingberg, SE</p> <p>The Swedish 'Tootsie' where a down on his luck pilot finds himself fired, divorced, and living with his sister in his childhood home. Out of desperation he disguises himself as a woman to get a job as a female pilot.</p>
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**Table 236: Sweden Top Domestic Films**

<b>Major films and awards</b>	
	<p><b>Searching for Sugar Man</b> (2012)</p> <p>Documentary, Malik Bendjelloul, SE/UK</p> <p>Documentary about two South Africans who set out to discover what happened to their unlikely musical hero, the mysterious 1970s rock 'n' roller, Rodriguez. Won Academy Award as Best documentary in 2013.</p>
	<p><b>Call girl</b> (2012)</p> <p>Documentary, Sara Broos, SE</p> <p>A young girl is recruited from the bottom rung of society into a ruthless world where power can get you anything. 11 nominations and 3 awards in Sweden, 2 awards in Toronto festival.</p>
	<p><b>För dig naken (For You Naked)</b> (2012)</p> <p>Documentary, Sara Broos, SE</p> <p>A love story between two men from entirely different backgrounds for whom the old cliché of love moving mountains acquires absolute currency. Won the Best Swedish Documentary at the 2012 Göteborg international film festival.</p>
	<p><b>Äta sova dö - Eat, Sleep, Die</b> (2012)</p> <p>Drama, Gabriela Pichler, SE</p> <p>A young Eastern European immigrant, working in Sweden, is faced with a painful choice when she's laid off from her factory in the name of efficiency. Won Sweden's 2012 national film awards as Best Picture, Best Screenplay, Best Director and Best Actress in a Leading Role.</p>

	<p><b>Palme</b> (2012)</p> <p>Documentary, Maud Nycander, Kristina Lindström, SE</p> <p>A film about the life and time of prime minister, Olof Palme, and the Sweden he helped to create. Won the Guldbagge Award for Best Editing and Best Music in 2013. Palme was the ninth most viewed Swedish film in 2012. It is also the most viewed Swedish documentary in the cinema since 1979.</p>
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**Table 237: Sweden Major Films & Awards**

Major film festivals	
	<p><b>Uppsala International Short Film Festival</b></p> <p>Uppsala, 7 days, late October</p> <p>Sweden's premier arena for short film, showing more than 300 shorts along with lectures and seminars that give an insight into Swedish film, culture and history.</p>
	<p><b>Stockholm International Film Festival</b> (1990)</p> <p>Stockholm, 4 days, November</p> <p>Festival aiming to broaden the selection of films in Sweden with creative new films of high quality. It is organized by Foundation of the Stockholm International Film Festival, with 136,000 visitors in 2012.</p>
	<p><b>Lund International Fantastic Film Festival</b> (1995)</p> <p>Lund, 10 days, late September</p> <p>The largest fantasy and genre film festival in Scandinavia, mainly screening fantasy, science fiction and horror films.</p>
	<p><b>Göteborg International Film Festival</b> (1979)</p> <p>Göteborg, 11 days, late January</p> <p>Festival aiming to spread notable films from all over the world to as broad an audience as possible. 450 films from around 70 countries screened and 200,000 visitors a year. It is organized by a non-profit cultural organization with strong public support.</p>

	<p><b>BUFF, the International Children and Young People's Film Festival in Malmö</b> (1984)</p> <p>Malmö, 6 days, mid-March</p> <p>Sweden's premier arena for short film, showing more than 300 shorts along with lectures and seminars giving an insight into Swedish film, culture and history.</p>
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**Table 238: Sweden Major Film Festivals**

## 8.32. SWITZERLAND

<b>Key facts and figures</b>	
<b>Population (2012):</b>	8,014,000
<b>Capital:</b>	Bern
<b>Area:</b>	41,277 sq km
<b>Median age:</b>	42 years
<b>Urban population:</b>	74% (2010)
<b>EU adhesion:</b>	No, Bilateral treaty
<b>Language:</b>	German (official) 63.7%, French (official) 20.4%, Italian (official) 6.5%,
<b>Religions:</b>	Roman Catholic 41.8%, Protestant 35.3%, Muslim 4.3%, Orthodox 1.8%, other
<b>Currency:</b>	Swiss Franc (CHF)
<b>GDP per capita (2012):</b>	57,553 EURO
<b>Internet users (2012):</b>	6,509,247 (81.2% of population)
<b>Facebook users (2012):</b>	3,055,800 (38.1% of population)

**Table 239: Switzerland Key Facts and Figures**

<b>Film production</b>	
<b>Volume of film produced (2012):</b>	81
<b>Main production genres (2012):</b>	Doc
<b>Volume of co-productions (2012):</b>	22 maj. / 4 min.
<p>Film production is medium (70-90 movies each year) and strongly geared toward documentary (more than 60% of the total number of films).</p> <p>In 2012, Switzerland produced 57 documentaries and 24 feature films (including 19 co-productions).</p> <p>Switzerland's main co-production partners are Germany, France, Austria and Italy.</p>	

**Table 240: Switzerland Film Production**

### Film distribution

<b>Total number of cinemas (2012):</b>	278
<b>Total number of screens (2012):</b>	536
<b>Volume of films released (2012):</b>	414

Switzerland has 278 cinemas (including 12 multiplexes with 8+ screens) and 536 screens. 92.2% of screens are digitized and 46.1% are 3D capable.

Switzerland can be looked at as having three distinct smaller markets: the German-speaking majority in the east; the French-speaking population in the west; and the smaller Italian-speaking population in the southern canton of Ticino. Each major area has its own television service, media, cinemas, distributors... and films.

Swiss films accounted for 15.2% of releases in 2012 vs. 27.1% for US films, 46.6% for non-national European films (including a majority of films from France, Germany and UK) and 11.1% for films from other origins.

Swiss documentaries get recognition at festivals, but Swiss feature films rarely gain an international following.

**Table 241: Switzerland Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	12.89
<b>Cinema attendance per capita (2012)</b>	1.9
<b>Overall cinema admissions (2012):</b>	15,529,289
<b>Gross box-office revenues in euros (2012):</b>	191,499,000 €

Swiss people are light film consumers but cinema-going has been pretty stable over recent years (between 14.8 and 15.6 million viewers annually).

The German-speaking part of Switzerland represented 67.5% of admissions in 2012 (10,484,700 tickets), the French-speaking part 29.7% (4,608,300 tickets) and the Italian one 2.8% (436,300 tickets).

In 2011, US productions represented 63.62% of admissions in Switzerland, vs. 29.7% for European films (including 11.9% for France and 8.2% for United Kingdom), 4.4% for Swiss films and 2.2% for films from other origins. In 2012, US films totalled 59% of admissions only due to the success of *Intouchables* (FR).

**Table 242: Switzerland Film Consumption**

## Film preferences

Swiss films have a limited audience in their domestic market. No local film entered the top 10 box office in 2012.

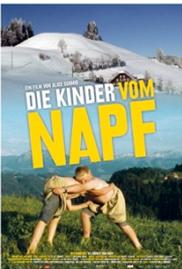
However this was a good year for documentaries, which brought more than 450,000 viewers into the cinemas. *More Than Honey*; *Die Kinder vom Napf*; *Winter Nomads*; and *No Business Like Show Business* all totalled over 50,000 admissions.

**Top 5 BO titles (2012):** *Skyfall* (US/UK, action/adventure/crime); *Intouchables* (FR, biography/drama/comedy); *Ice Age Continental Drift* (US, animation/adventure); *Madagascar 3: Europe's Most Wanted* (US/animation, adventure); *The Hobbit: An Unexpected Journey* (US/NZ, adventure).

**Top local title (2012):** *More Than Honey* (CH/DE/AU, documentary); *Sister* (FR/CH, crime/drama); *Der Verdingbub* (CH/DE, drama); *Die Kinder vom Napf* (CH, documentary); *Hiver Nomade* (CH, documentary).

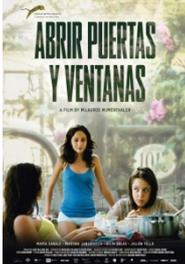
**Table 243: Switzerland Film Preferences**

## Top 5 box-office local films in 2012

	<p><b>Sister</b> (2012)</p> <p>Crime/Drama, Ursula Meier, FR/CH</p> <p>A drama set in a Swiss ski resort and where a boy supports his sister by stealing from wealthy guests. 59,254 admissions. Won Silver Bear at Berlin International Film Festival.</p>
	<p><b>More than Honey</b> (2012)</p> <p>Documentary, Markus Imhoof, CH/DE/AT</p> <p>An in-depth look at honeybee colonies in California, Switzerland, Australia and China. 163,659 admissions. 8 international wins and nominations.</p>
	<p><b>Die Kinder Vom Napf (The Children from the Napf)</b> (2011)</p> <p>Documentary, Alice Schmid, CH</p> <p>Observing a year in the lives of 50 children living high up on farms in the Swiss mountains, 10 kilometres away from school. 56,702 admissions in 2012.</p>

	<p><b>Hiver nomade (Winter Nomads) (2012)</b></p> <p>Documentary, Manuel von Stürler, CH/FR/DE</p> <p>A close-up of two people who have chosen to continue the tradition of shepherd-led flock migration. . 56,267 admissions in 2012. Best Documentary award at EFA 2012.</p>
	<p><b>Der Verdingbub (The Foster Boy) (2011)</b></p> <p>Drama, Markus Imboden, CH/DE</p> <p>Max is an orphan who has been hired out to a farmer's family. His foster parents treat him like a workhorse while their son seizes every opportunity to humiliate him. Biggest Swiss hit in five years, with 58,584 viewers in 2012 and 236,759 overall. 3 awards &amp; 4 nominations in the world.</p>

**Table 244: Switzerland Top Domestic Films**

<b>Major films and awards</b>	
	<p><b>No business like show business (2012)</b></p> <p>Documentary, Bernard Weber, Martin Schilt, CH</p> <p>After 20 years of singing together the choir of the mountain farmers of Wiesenberg was catapulted to fame with hit songs and foreign tours. Now they try and balance their lives between their farms and show business. 1 nomination and 1 international award.</p>
	<p><b>Abrir puertas y ventanas (2011)</b></p> <p>Drama, Milagros Mumenthaler, AR/CH/NL</p> <p>Three young sisters must confront the sudden death of their grandmother, who played mother to them and took care of all their needs. Golden Leopard at Locarno International Film Festival.</p>
	<p><b>Summer Games (2011)</b></p> <p>Drama, Rolando Colla, CH</p> <p>The story of an adult and a teenage couple during a brief summer holiday by the sea. Won several awards in Switzerland including Best Film at Swiss Film Prize in 2012.</p>

	<p><b>Hell</b> (2011)</p> <p>Horror/Sci-Fi/Thriller, Tim Fehlbaum, DE/CH</p> <p>Once the source of life, light and warmth, the sun has turned the entire world into a baked and barren wasteland and people must learn to survive against its scorching light. 9 awards &amp; 15 nominations in the world.</p>
	<p><b>Operation Libertad</b> (2012)</p> <p>Drama, Nicolas Wadimoff, CH/FR</p> <p>In 1978, two amateur filmmakers join a Swiss revolutionary group which attacks a Zurich bank. They film the operation to prove collusion between the Swiss financial system and hostile dictatorships putting their lives in danger.</p>

**Table 245: Switzerland Major Film & Awards**

<b>Major film festivals</b>	
	<p><b>Festival del film Locarno</b> (1946)</p> <p>Locarno, 11 days, August</p> <p>One of the oldest film festivals worldwide, focusing mainly on auteur cinema. More than 200 films from all over the world are screened every year and more than 160,000 visitors attend the festival.</p>
	<p><b>Solothurn Film Festival</b> (1964)</p> <p>Solothurn, 8 days, January</p> <p>The most important festival for Swiss films, featuring a mix of fiction, documentary and shorts. It also hosts the announcements of nominees for the Swiss Film Prize QUARTZ. Over 57,000 visitors every year.</p>
	<p><b>Fribourg International Film Festival</b> (1980)</p> <p>Fribourg, 8 days, March</p> <p>Festival featuring a selection of indie films from all over the world, with emphasis on Asia, Africa and Latin America. Organized by Verein des Internationalen Filmfestivals Fribourg.</p>
	<p><b>Zürich Film Festival</b> (2005)</p> <p>Zurich, 11 days, late September</p>

	<p>Festival focusing on the presentation and promotion of new director talent from around the world, with particular emphasis on the German-speaking world. More than 58,000 visitors every year.</p>
	<p><b>Visions of Reality</b> (1970)</p> <p>Nyon, 9 days, April</p> <p>Leading film event in French-speaking Switzerland focusing on documentary films. It aims to facilitate discussion and collaboration between French and German-speaking cultures.</p>

**Table 246: Switzerland Major Film Festivals**

### 8.33. UNITED KINGDOM

<i>Key facts and figures</i>	
<b>Population (2012):</b>	63,047,162
<b>Capital:</b>	London
<b>Area:</b>	243,610 sq km
<b>Median age:</b>	40.2 years
<b>Urban population:</b>	80% of total population (2010)
<b>EU adhesion:</b>	1973
<b>Language:</b>	English. The following are recognized regional languages: Scots (about 30% of the population of Scotland), Scottish Gaelic (about 60,000 in Scotland), Welsh (about 20% of the population of Wales), Irish (about 10% of the population of Northern Ireland), Cornish (some 2,000 to 3,000 in Cornwall)
<b>Religions:</b>	Christian (Anglican, Roman Catholic, Presbyterian, Methodist) 71.6%, Muslim 2.7%, Hindu 1%, other
<b>Currency:</b>	Pound Sterling (£)
<b>GDP per capita (2011):</b>	EUR 28,007
<b>Internet users (2012):</b>	52,731,209 (83.6% of population)
<b>Facebook users (2012):</b>	32,950,400 (52.3% of population)

**Table 247: United Kingdom Key Facts & Figures**

<i>Film production</i>	
<b>Volume of film produced (2011):</b>	128
<b>Main production genres (2012):</b>	Comedy; family; action/adventure
<b>Volume of co-productions (2011):</b>	18 maj. / 20 min.
<p>Film production is high (over 250 movies each year, including 200 feature films and 32 films with foreign investment) and despite the on-going recession the UK film industry is thriving; displaying a significant upward trajectory over the last 20 years.</p> <p>Domestic films often deal with social realism. Many of them explore people's daily struggle to survive together with their relationships and historical subjects.</p> <p>The majority of UK spend (80%) was accounted for by US studio films.</p>	

**Table 248: United Kingdom Film Production**

### Film distribution

<b>Total number of cinemas (2011):</b>	761
<b>Total number of screens (2012):</b>	3,817
<b>Volume of films released (2011):</b>	545

Around one third of all cinema venues in the UK are multiplexes (which account for 307 of 761 cinemas). 92% of the screens are digitized.

Market share for all British films at the UK box office reached 36.2% in 2011, up from 24% in 2010. This strong performance was driven by the popularity of both British independents and blockbusters made in the UK. The market share of the US reached 60.1% with other European films accounting for 1.7% of the box office share. In terms of % of all releases the US production topped the charts with 38% followed by the UK with 22.8% and other European with 17.7%.

**Table 249: United Kingdom Film Distribution**

### Film consumption

<b>Average ticket price in euros (2012)</b>	7.60
<b>Cinema attendance per capita (2012)</b>	2.8
<b>Overall cinema admissions (2012):</b>	172,500,00
<b>Gross box-office revenues in euros (2011):</b>	1,381,161,840

The British are heavy film consumers. The average British person watches over 80 films per year on big and small screens. The majority of the British public (84%) are interested in films and the public are keen to see more British films made, with 78% in favour of public funding for film. 59% of the British public prefer mainly blockbuster films. Some 40% of the public prefer weekends for cinema going and an additional 16% tend to go to the cinema on Friday.

Box office is dominated by American blockbusters although domestic films account for 22.8% of all films released.

**Table 250: United Kingdom Film Consumption**

### Film preferences

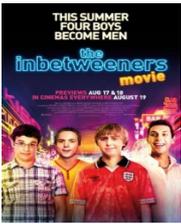
British viewers show a preference for comedy, family and action/adventure films. The British film industry is highly developed with good levels of distribution and promotion.

The British public consume films as entertainment. Family films, romance, and romantic comedies are all associated with female audiences. Genres associated with male audiences tend to be action-based and technology-driven.

**Top 5 Box Office titles (2012):** *Skyfall*; *The Dark Knight Rises*; *Marvel's Avengers Assemble*; *The Hobbit: An Unexpected Journey*; *The Twilight Saga: Breaking Dawn - Part 2*

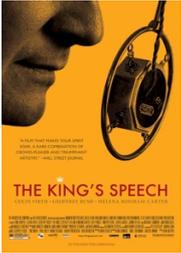
**Top 5 local titles (2012):** *Skyfall*; *The Dark Knight Rises*; *Prometheus*; *The Woman in Black*; *The Best Exotic Marigold Hotel*.

**Table 251: United Kingdom Film Preferences**

<b>TOP 5 Domestic films</b>	
	<p><b>Skyfall</b> (2012)</p> <p>Action/Adventure/Crime, Sam Mendes, UK/US</p> <p>When Bond's latest assignment goes gravely wrong and agents around the world are exposed, MI6 is attacked forcing M to relocate the agency. This causes her authority and position to be challenged by the new Chairman of the Intelligence and Security Committee. With MI6 now compromised from both inside and out, M is left with one ally she can trust: Bond. Won 2 Oscars, 2 BAFTAs.</p>
	<p><b>The best exotic Marigold Hotel</b> (2011)</p> <p>Comedy/Drama, John Madden, UK/US/AE</p> <p>British retirees travel to India to take up residence in what they believe is a newly restored hotel. Less luxurious than its advertisements, the Marigold Hotel nevertheless slowly begins to charm in unexpected ways.</p>
	<p><b>The Inbetweeners movie</b> (2011)</p> <p>Comedy, Ben Palmer, UK</p> <p>The film follows the misadventures of a group of teenage friends on holiday in Crete after the end of their final year at school together. Serves as finale to the TV sitcom on E4.</p>

	<p><b>The Woman in Black</b> (2012)</p> <p>Drama/Horror/Thriller, James Watkins, UK/CA/SE</p> <p>A young lawyer travels to a remote village where he discovers the vengeful ghost of a scorned woman is terrorizing the locals. Won the Empire Awards for Best Horror Movie and a Golden Trailer Awards for Sound Editing, both in 2013</p>
	<p><b>Harry Potter and the Deathly Hallows - Part 2</b> (2011)</p> <p>Adventure/Family/Fantasy, David Yates, US/UK</p> <p>The second part of the Harry Potter series where Harry, Ron and Hermione search for Voldemort's remaining Horcruxes in their effort to destroy the Dark Lord. Won a Saturn Award, a BAFTA, and a Critics Choice Award in 2012.</p>

**Table 252: United Kingdom Top Domestic Films**

<p><b>Major films and awards</b></p>	
	<p><b>The King's Speech</b> (2010)</p> <p>Biography/Drama/History, Tom Hooper, UK/US/AU</p> <p>The story of King George VI of Britain, his surprise accession to the throne and the speech therapist who helped the unsure monarch become worthy of it. Won numerous awards in 2011, e.g. 4 Oscars, 7 BAFTAs and 3 European Film Awards.</p>
	<p><b>Skyfall</b> (2012)</p> <p>Action/Adventure/Crime, Sam Mendes, UK/US</p> <p>When Bond's latest assignment goes gravely wrong and agents around the world are exposed, MI6 is attacked forcing M to relocate the agency. This causes her authority and position to be challenged by the new Chairman of the Intelligence and Security Committee. With MI6 now compromised from both inside and out, M is left with one ally she can trust: Bond. Won numerous prizes including 2 Oscars, 2 BAFTAs.</p>

	<p><b>Slumdog Millionaire</b> (2008)</p> <p>Drama/Romance/Thriller, Danny Boyle, Loveleen Tandan, UK</p> <p>A Mumbai teen who grew up in the slums, becomes a contestant on the Indian version of "Who Wants To Be A Millionaire?" He is arrested under suspicion of cheating, and while being interrogated, events from his life history are shown which explain why he knows the answers. Won numerous prizes, including 8 Oscars and 7 BAFTAs in 2009 and 3 British Independent Film Awards in 2008.</p>
	<p><b>Tinker Tailor Soldier Spy</b> (2011)</p> <p>Drama/Mystery/Thriller, Tomas Alfredson, FR/UK/DE</p> <p>In the bleak days of the Cold War, espionage veteran George Smiley is forced from semi-retirement to uncover a Soviet agent within MI6. Nominated for 3 Oscars and 5 BAFTAs.</p>
	<p><b>Shame</b> (2011)</p> <p>Drama, Steve McQueen, UK</p> <p>In New York City, Brandon's carefully cultivated private life - which allows him to indulge his sexual addiction - is disrupted when his sister arrives unannounced for an indefinite stay. Nominated to 2 BAFTAs and 6 EFAs.</p>

**Table 253: United Kingdom Major Films and Awards**

<b>Major film festivals</b>	
	<p><b>Edinburgh International Film Festival</b></p> <p>Edinburgh, 12 days, late June</p> <p>Festival aimed at discovering and promoting innovative new film talent - and for introducing and discussing developments in global filmmaking. It is organized by Cinema Novo but mainly state-funded. 47,395 participants in 2011.</p>

	<p><b>Cambridge Film Festival</b></p> <p>Cambridge, 10 days, late September</p> <p>Festival committed to delivering high quality independent films to the widest possible audience. It is organized by Cambridge Film Trust, a charity organisation. More than 12,000 admissions.</p>
	<p><b>The BFI London Film Festival</b></p> <p>London, 20 Days, mid-October</p> <p>The UK's largest public film event, now in its 56<sup>th</sup> year, screening more than 300 features, documentaries and shorts from almost 50 countries made by both established and emerging film-makers. The attendance figures are approximately 200,000 people.</p>
	<p><b>Encounters International Short Film Festival</b></p> <p>Bristol, 6 days, mid-September</p> <p>This Festival is the UK's longest running competitive platform of its kind offering audiences the best short films and animations on the big screen. Some 15,980 attended in 2012.</p>
	<p><b>Foyle Film Festival</b></p> <p>Foyle (Northern Ireland), 13 days, late November</p> <p>The Festival is funded and supported by Northern Ireland Screen and Derry City Council, delivering a comprehensive programme of documentaries, short films and feature films from all over the world; a full programme of educational events for schools, youth, and adults and an array of industry networking events and panel discussions. Around 10,000 people attended in 2012.</p>

**Table 254: United Kingdom Major Film Festivals**

## 9. Annex 3: Methodology

This section reviews the Methodology of the Study. It includes 3 sub-sections: 'Consumer Survey', 'Landscaping' and 'Film Database'.

The Consumer Survey is the cornerstone of this study aimed at providing knowledge about film consumers' habits, preferences and expectations. It is based on online interviews with 4,608 Europeans aged 4-50 in 10 countries<sup>102</sup> and was operated by Harris Interactive. The Landscaping section describes the key dynamics of the film sector. It aims to put the survey into context and to cast a strategic light on the film market. It is based on analysis of key industry data<sup>103</sup> conducted by Attentional, Headway and the Study's expert team. The Film Database contains 104 film titles, predominantly European, for which respondents have been asked about awareness, consumption and opinion. Metadata have been created on editorial and marketing criteria to analyse what drives or generates consumer awareness and what correlates with consumer preferences. It was built by Attentional and Headway.

### 9.1. Consumer Survey Methodology

The Consumer Survey aims to identify the habits, preferences and opinions of 4,550 European consumers in 10 countries, covering film consumption and preferences in terms of content, marketing and distribution, as well as attitudes and opinions towards European films and film marketing initiatives.

The consumer survey plan can be summarized as follows:

- **4,608 respondents** aged 4-50 in a sample of 10 European countries. The sample is representative of each country's population by standard demographics (gender, region, education, etc.) and age group: children (4-9 years old), teen (10-15 years old), young adult (16-25 years old) and adult (26-34 and 35-50 years old). The sample countries can be divided into Large (France, Germany, Spain, Italy, Poland and the United Kingdom) and Small (Croatia, Lithuania, Romania and Denmark).
- **20-minute online interviews** on 4 key topics: film consumption habits, film preferences, responses to marketing techniques, attitudes towards European film and proposed film initiatives. Interviews were self-completed online between 28th March and 15th April 2013.
- **Closed and open questions:** a mix of open and closed questions to cover both quantitative behaviour and opinions, preferred film titles and responses to film marketing and promotion.

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<sup>102</sup> Croatia, Denmark, France, Germany, Italy, Lithuania, Poland, Romania, Spain and the United Kingdom.

<sup>103</sup> Sources include Lumière, PricewaterhouseCoopers, Box Office Mojo and the European Audiovisual Observatory, as well as various film reports published by national institutions.

- **Demographic and behavioral segmentation:** raw findings by country and demographic group and behavioral segmentation providing 5 pan-European groups of film consumers.

The consumer survey thus enables a portrait of film consumers across Europe, based on their preferences and attitudes towards film content and marketing. The sample size is evenly spread across the 10 countries with a minimum of 85 respondents per key demographic group. The behavioural segmentation is based on the complete sample and provides 5 groups whose sample sizes vary from 723 to 1,114 respondents.

### 9.1.1. Consumer Sample

The inclusion of the **6 largest European countries** (France, Germany Italy, Poland, Spain and the United Kingdom) enabled the survey to represent around 80% of the European market by revenue. The **4 other countries** were selected to provide evidence of the diversity of European film markets: Denmark is a wealthy country with a dynamic film sector and an old EU Membership, while Croatia, Lithuania and Romania help re-balance the sample towards newer EU Members from northern, central and southern Europe, with diverse sizes, film sectors and levels of economic development.

In each country, over 450 respondents were interviewed to provide statistically representative results for each question in the study questionnaire. The sample structure is representative of each country's demographics and has been **weighted according to Eurostat** data on 4 criteria: gender, age, activity and region. Respondents were recruited from Harris Interactive's online access panel. The survey is thus representative of the Europeans aged below 50 years old.

**Some professions have been excluded** from the sample to prevent a bias towards film- and culture-friendly populations (people working in television-cinema, audio-visual production or market research). No other filter was applied in the respondents' recruitment: respondents were recruited from the access panel and registered to the survey without knowing in advance what its subject would be. The subject was not even disclosed to them at the beginning of the questionnaire: respondents only discovered it was about film as they progressed through questions.

**The respondent basis is as follows.** The table below shows interview totals by country and by a selection of respondent types (total respondents, film consumers, film consumers in cinema, social network users, etc.). Respondent basis is around 400 respondents per country for the main target audiences used in the report (all respondents, film consumers and film consumers by key platform).

											
Rough basis	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Total sample	4608	477	460	460	455	465	455	461	465	455	455
Film consumer	4473	465	434	443	439	450	443	451	452	448	448
Film consumer in cinema	3956	381	366	413	402	410	382	425	330	425	422
Film consumer on TV	4042	408	387	384	389	420	367	424	424	431	408
Film consumer on VOD	2793	292	226	269	210	295	333	324	328	260	256

**Figure 164: Respondent basis per country and key target audience type**

Other more specific target audiences (see selection below) show lower respondent bases but rarely fall below 150 respondents:

											
<b>Rough basis</b>	<b>Total</b>										
Adults, film consumers	2822	302	279	280	276	284	272	283	289	280	277
Children, film consumers	1651	163	155	163	163	166	171	168	163	168	171
Film consumers and stream/download films for free	2464	270	177	158	117	269	373	305	352	292	151
Pay TV subscribers	1720	103	113	171	99	187	217	310	171	131	218
Film consumers and pay TV subscribers	1685	101	109	167	99	182	211	303	167	131	215
Film consumers and users of another platform (Q305)	1530	147	80	169	134	166	179	169	167	194	125
Children and not members of film association or society	1519	170	161	151	152	149	167	157	107	146	159
Social network users	3728	413	301	373	355	392	372	391	400	375	356
Film consumers and social network users	3668	408	292	369	344	384	363	390	396	371	351
Social network account followers	2710	301	139	248	223	326	281	308	355	306	223

**Figure 165: Respondent basis by country and a selection of criteria**

The Table below shows the sample composition by key demographic group:

											
<b>Sex</b>	<b>Total</b>										
Man-Boy	51%	51%	50%	51%	51%	50%	50%	51%	51%	51%	51%
Woman-Girl	49%	49%	50%	49%	49%	50%	50%	49%	49%	49%	49%
<b>Age</b>	<b>Total</b>										
Child	21%	21%	25%	24%	19%	19%	20%	19%	19%	19%	22%
4-9 y.o.	10%	9%	12%	12%	9%	10%	9%	9%	9%	10%	11%
10-15 y.o.	11%	11%	12%	12%	10%	10%	11%	10%	10%	9%	11%
Adult	79%	79%	75%	76%	81%	81%	80%	81%	81%	81%	78%
16-25 y.o.	21%	21%	21%	20%	20%	18%	24%	23%	22%	17%	22%
26-34 y.o.	20%	21%	18%	18%	19%	19%	18%	24%	22%	23%	19%
35-50 y.o.	38%	37%	37%	38%	42%	44%	38%	34%	36%	41%	37%
<b>Activity</b>	<b>Total</b>										
Active	59%	53%	57%	63%	64%	54%	58%	58%	55%	63%	61%
Inactive	41%	47%	43%	37%	36%	46%	42%	42%	45%	37%	39%

**Figure 166: Respondent Sample Composition by Sex, Age and Activity**

Region	Croatia	Region	France	Region	Denmark	Region	Germany	Region	Italy
Sjeverozapadna Hrvatska	38%	Ile de France	21%	Hovedstaden	32%	No rden	38%	Nord-Ovest	26%
Sredisnja i istocna Hrvatska	29%	No rd-Ouest	22%	Midtjylland & Nordjylland	33%	Ost	12%	Nord-Est	19%
Jadranska Hrvatska	33%	No rd-Est	23%	Sjælland	14%	Zentrum	21%	Centro	19%
		Sud-Ouest	10%	Syddan mark	21%	Suden	29%	Sud	25%
		Sud-Est	24%					Isola	11%

Region	Lithuania	Region	Poland	Region	Romania	Region	Spain	Region	UK
Lietuva	100%	Region Centralny	20%	Macro regiunea unu	25%	Norte	18%	North, Yorkshire and the Humber	24%
		Region Poludniowy	21%	Macro regiunea doi	31%	Comunidad de Madrid	14%	Midlands	16%
		Region Wschodni	18%	Macroregiunea trei	25%	Centro	12%	London	14%
		Region Polnocno-Zachodni	16%	Macroregiunea patru	19%	Este	29%	East, South	31%
		Region Poludniowo-Zachodni	10%			Sur e Canarias	27%	Wales, Scotland or Northern Ireland	16%
		Region Polnocny	15%						

Figure 167: Respondent Sample Composition by Region

I live...	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Alone	15%	7%	31%	25%	27%	13%	9%	8%	7%	12%	17%
With other persons	85%	93%	69%	75%	73%	87%	91%	92%	93%	88%	83%
Alone with one or more children	4%	4%	3%	7%	6%	3%	7%	4%	2%	2%	4%
With your partner or spouse	21%	16%	19%	21%	24%	16%	20%	20%	23%	25%	26%
With your partner or spouse with one or more children	32%	34%	33%	32%	26%	33%	38%	35%	31%	31%	29%
With your parents	22%	32%	13%	9%	13%	33%	18%	29%	33%	25%	16%
Other (with friends, relatives, etc.)	5%	7%	2%	6%	3%	3%	7%	4%	5%	5%	9%

Household size	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
1 person	15%	7%	31%	25%	27%	13%	9%	8%	7%	12%	17%
2 people	26%	22%	24%	27%	31%	22%	27%	21%	27%	27%	32%
3 people	25%	28%	17%	21%	23%	28%	26%	28%	34%	24%	21%
4 people	23%	26%	21%	19%	13%	27%	27%	26%	21%	27%	20%
5 people or more	11%	17%	8%	8%	6%	9%	11%	17%	12%	9%	10%

Figure 168: Respondent Sample Composition by Household Size

Total net monthly income	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Less than 500 euros net per month	10%	12%	4%	2%	2%	4%	22%	13%	34%	4%	3%
501 - 999 euros net per month	18%	32%	5%	4%	7%	9%	39%	34%	40%	9%	6%
1,000 - 2,000 euros net per month	25%	39%	25%	8%	25%	36%	23%	31%	12%	39%	17%
2,001 - 3,100 euros net per month	16%	5%	27%	16%	29%	22%	6%	4%	1%	25%	24%
3,101 - 4,400 euros net per month	8%	0%	14%	18%	12%	8%	2%	3%	1%	8%	17%
4,401 - 6,000 euros net per month	5%	0%	9%	15%	9%	2%	0%	1%	1%	3%	7%
6,001 - 8,000 euros net per month	2%	0%	2%	6%	2%	1%		1%	1%	1%	4%
8,001 euros net per month or more	2%	1%	1%	10%	1%	0%	0%	1%	0%	0%	3%
I don't know	4%	2%	5%	7%	2%	4%	1%	4%	2%	3%	7%
I would prefer not to answer	10%	7%	9%	15%	11%	14%	8%	8%	7%	8%	13%

Living area	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Urban	62%	64%	50%	64%	41%	62%	76%	74%	79%	73%	41%
Semi-urban	22%	22%	23%	20%	32%	23%	12%	14%	8%	20%	42%
Rural	16%	13%	27%	15%	27%	15%	12%	12%	13%	8%	17%

Figure 169: Respondent Sample Composition by Household Income and Area

											
Level of education	Total	Croatia	France	Denmark	Germany	Italy	Lithuania	Poland	Romania	Spain	UK
Primary education (I did not go to school or left school before I was 16)	3%	1%	1%	14%	1%	1%	2%	2%	4%	2%	3%
Basic education (I stopped school in my General Certificate of Education Advanced level - Advance Higher year)	27%	40%	18%	25%	59%	14%	17%	33%	18%	14%	27%
Graduate (I studied 1 to 3 years after the General Certificate of Education Advanced level - Advanced Higher)	36%	36%	41%	43%	23%	48%	23%	20%	40%	40%	47%
Post-graduate (I studied 4 years or more after the General Certificate of Education Advanced level - Advanced Higher)	34%	24%	40%	18%	18%	37%	58%	45%	38%	44%	23%

**Figure 170: Respondent Sample Composition by Education Level**

### 9.1.2. Questionnaire

The study questionnaire investigates consumer habits and preferences in terms of film consumption and film information channels, and covers 4 key topics:

- **Film consumption behaviour (habits):** frequency of consumption (number of films consumed over the past 12 months), preferred platforms (cinema, VOD, television, etc.), place of consumption (multiplexes, home, schools, etc.).
- **Film preferences (content):** film types (genres, themes, origins, etc.), favourite film titles (with a focus on European film), factors influencing film preference (director, cast, genre, etc.).
- **Responses to film marketing techniques (marketing):** factors influencing film choices (mass marketing, specialized press, word of mouth, etc.), access to key marketing vehicles (traditional advertising, alternative media, one-to-one direct marketing, festivals, social media, etc.) including social media and the influence of film literacy.
- **Attitudes towards film marketing initiatives (strategy):** interest in new forms of distribution (day and date, event-driven cinema, a transnational VOD platform for European films, etc.) and marketing (a week of European films in cinemas, an online information database about European films, etc.).

The questionnaire includes a mix of closed and open-ended questions:

**Closed questions** allow collection of accurate data on the same criteria across the sample. Interviewees were asked to say how many films they had watched on the main film platforms, which specific information channels they use to inform themselves about films, what types of films and what specific films they prefer, and whether they would be interested in a series of proposed initiatives such as an online database about European film or a YouTube dedicated channel on which to watch them. Respondents could select from response menus whether yes/no, frequency (most of the time, often, sometimes, rarely), word lists (devices, platforms, film titles, genres, etc.), agreement with proposed opinions (fully agree, rather agree, rather disagree, do not agree at all) and interest in potential marketing initiatives (very interested, somewhat interested, not interested, not interested at all).

**Open questions** allow collection of more qualitative information about respondents' motivations, attitudes and judgements, expressed spontaneously in their own words. These open questions were used notably to ask about the films they liked, the reasons why they liked them, what they generally like and dislike about National, European and American films, the types of films they would like to see more of and a promotional campaign they recently liked.

The complete version of the questionnaire is available in Annex 7 (item 13) and each question is provided in footnotes in relevant pages throughout the report.

### 9.1.3. Data Representativeness and Interpretation

The consumer survey aims to be representative of European people aged 4-50 in 10 European countries. People aged 4-50 account for around 60% of the total population in these 10 countries.<sup>104</sup> These 10 countries themselves account for around 75% of the EU27 total population.<sup>105</sup>

Respondents have been interviewed online. This means that a proportion of the population could not be interviewed: the people who do not know how to use the internet. But this population is very limited: people with Internet access account for above 70% of all people in the EU27, and this figure is higher for young adults.<sup>106</sup>

The benefits of online research largely overcome this limit. Respondents are able to fill-in questionnaires independently of the influence of any interviewer, avoiding the temptation to 'impress' their interviewer in face-to-face interviews, or be influenced by the time pressure they may feel in a telephone interview. In online interviews, respondents have the ability to take their time and thus answer more questions. They are also helped in their answers by the visuals shown to them on screen: for example, when asked to say whether they have seen a particular film or not, they are not only told its title, but shown its poster as well. In the end, online interviews enable both broader and more accurate answers.

Some other studies and industry data sources report on film audiences and consumption but it is difficult to compare data based on different methodologies and bring them together. The purpose of this survey was to provide a deep understanding of film consumers, and address a wide variety of issues (thus questions about consumption levels were kept simple, in order to leave enough time for more qualitative issues).<sup>107</sup> Still, we could apply a 'reality-check' to some findings, notably on the amount of films consumed on average. We related answers to the survey question Q126<sup>108</sup> to comparable data, where we could identify it, in some territories: this shows that when other sources are based on similar methodologies, the findings are generally very close to the findings from this consumer survey.<sup>109</sup> Based on survey

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<sup>104</sup> According to Eurostat 2012 data, people aged 0-49 years old account for an average 63% of the total population in the 10 sample countries (from 58.7% in Germany to 65.8% in Romania).

<sup>105</sup> According to Eurostat 2012 data, the 9 sample countries (outside Croatia) total 76.6% of the EU27 population. Croatia is estimated to represent around 0.8% of this same EU27 total.

<sup>106</sup> According to Eurostat 2012 data, 74% of the people aged 16-74 in the EU28 have used the internet at least once over the latest 3 months (September 2013): 92% in Denmark, 87% in the UK, 82% in Germany, 81% in France, 70% in Spain, 67% in Lithuania, 62% in Poland, 62% in Croatia, 56% in Italy and 46% in Romania).

<sup>107</sup> Most of the questions addressing film consumption platforms, devices, information channels, habits, preferred types and genres ask respondents to hierarchize based on estimated frequency, preference or level of interest. Frequency answer menus ('often', 'rarely', etc.) for example do not translate into straight numbers. In a study designed to estimate consumption levels as accurately as possible, respondents would be interviewed in more detail: 'have you been to the cinema yesterday?', 'have you watched a cinema film on TV yesterday?', 'what was the name of that film?' etc.

<sup>108</sup> Q126: "On average, how many films do you watch per month on any platform (including cinema, TV, online, DVD or pirated)?" Single answer from 5 items: less than 1, 1 to 5, 6 to 10, 11 to 20 or more than 20.

<sup>109</sup> Respondents gave estimates about the frequency of their consumption 'on any platform (including cinema, TV, online, DVD or pirated)' from 5 choices. We estimated an average number of films for each

question Q125<sup>110</sup> we could estimate how film consumption split between the platforms and compare that to available data in the UK on key platforms<sup>111</sup> and in France in cinemas<sup>112</sup> and on DVD<sup>113</sup>: the proportions are again consistent. A number of other 'reality-checks' were made, which confirm the general robustness of the survey findings.<sup>114</sup>

There are also vocabulary issues with any questionnaire. Film piracy is a good example of this. Based on Harris's experience in researching film piracy, it was decided to avoid asking the question too bluntly. If asked about 'piracy' as part of a complete interview of their film consumption, the risk would have been great that a significant proportion of respondents would understate their use of pirate platforms. Piracy was thus explored through paraphrases such as 'do you download or stream films for free?'

One last issue relevant to the interpretation of the survey data concerns the differences in answers between Western and Eastern countries in sample responses. In this survey, respondents from Eastern countries are generally more enthusiastic

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category (0.5 for those choosing 'less than one', 3 for '1 to 5', 8 for '6 to 10', 15 for '11 to 20' and 25 for 'more than 20'). Using this approach, we can estimate that respondents watch around 8-9 films on average per month (that is, close to 100 films per year, or one film every 3-4 days). According to the Edinburgh University report *Film in the UK 2001-10*, British people watched on average 81 films on any legal platform in 2010 (including 64 on TV, 13 on DVD and 3 in cinemas). Another British source, *Film3Sixty*, based on 18,831 interviews across the UK, reports a figure of 120 per year. The survey conducted for this Study arrives at an estimated total of 73 films in 2013. The Swedish Film Institute 2012 report provides a comparable figure of 80 films per year including 60 on TV, 3 on VOD and 2 in cinemas). This could not be compared to the Study survey as Sweden was not part of the sample countries, but tends to confirm that that Europeans watch in the area of 100 films per year if we take all platforms into account notably free downloads and streaming.

<sup>110</sup> Q125: "Which platform/channel do you use to watch films?" Multiple answer to 13 items incl. "theatre", "multiplex", "free TV", "pay TV", "VHS", "DVD", "blu-ray discs", etc. (at least once a day, 2-3 times a week, once a week, once or twice a month, less often than once a month or never).

<sup>111</sup> According to BFI report *Film in the UK 2001-10*, the average 81 films watched by British people in 2010 are split 4% in cinemas, 79% on TV and 16% on DVD. This Study estimates these proportions at respectively 6%, 51% and 43% in 2013.

<sup>112</sup> According to the CNC barometer (based on telephone interviews operated by Mediametrie) France totalled 5.4 admissions per inhabitant on average in 2011 (according to the European Audiovisual Observatory this figure is 3.3). Based on this survey, this figure would be around 60% higher. In France the young adults continue to attend cinemas more than the average population (especially the 15-24 year olds) but this is much less the case than in the past: in 2011 according to CNC-Mediametrie, French aged 6-50 went 5.3 times to the cinema, compared to 5.4 on average. One major reason for this the gap is the seasonality of cinema attendance: in France, based on 2000-2005 CNC figures, almost 60% of cinema attendance takes place during November-April, the months just preceding this survey. In other words cinema attendance in France was 40% higher during the months prior to the study fieldwork compared to the 6 following months.

<sup>113</sup> French survey respondents report watching 6.2 DVDs on average per month. According to CNC-Mediametrie (based on online interviews operated by Harris Interactive) there were 4.8 DVDs watched by French people aged 15-24 in 2011, 3.6 by people aged 25-34 and 3.5 by people aged 35-49. The estimate based on this survey would amount to around 6 for the French aged 4-50.

<sup>114</sup> According to *Film3Sixty* (based on 18,831 interviews across the UK), British people watch an average 1.44 film per month in cinemas (this figure would be 1.95 according to this survey), 35% of them have arranged to go to the cinema on Facebook (in this survey 40% of British film consumers using social networks are organising film events with friends, fans and colleagues), 19% follow an actor on Twitter (in this survey 23% of British film consumers using social networks follow actor/actress accounts on Twitter) and 37% have committed some forms of online piracy (in this survey 34% have).

and positive in their responses.<sup>115</sup> They are also more prolific in their answers, naming more films and examples. This could be partly explained by the fact that there are fewer people online in those countries (especially in Romania), which could slightly distort the findings towards wealthier, more film and culture-friendly consumers. Another interpretation, which we believe plays the major role here, is the cultural specificities of these countries. Eastern Europeans, especially the younger ones, seem to be generally more positive about Europe, which offers them opportunities they were missing during the communist era. In comparison, Western countries may be more negative about Europe, especially the younger people who did not experience the post-war period and feel Europe is creating uncertainties and unemployment for their generations. This general relationship to Europe must have an impact on Europeans' opinions regarding European cinema and film. Also, the 'free' film industry is more recent in Eastern Europe, with more films being socially grounded and politically disruptive, thus generating a greater impact on the cultural discourse than in the West, where the film industry is more commercial, more mainstream and, to some extent, with perhaps less personal impact than it had a few years ago.

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<sup>115</sup> This is notably the case of Poland, Romania and Lithuania (but not of Croatia).

#### 9.1.4. Data Analysis

Results are presented primarily by demographic group and by country, that is, segmented by demographics. A behavioural segmentation was also conducted in order to provide more 'socio-psychological' portraits of film consumers.

- **A first segmentation provides consumer profiles based on 'classical' demographics in each sample country.** It reports on the film and marketing preferences by country and by a diversity of available criteria: age, gender, socio-economic, access to platforms, etc. A European average is also provided.<sup>116</sup>
- **A second segmentation provides consumer profiles based on 'behavioural and attitudinal' criteria.** It clusters audiences into 5 key groups based on the similarities of their film preferences and generates film consumer portraits.<sup>117</sup> It requires higher sample sizes and is thus made only at European level.

**Open questions have been translated and encoded** to create categories. For example, the open answers to the question about what people like and dislike about National, European and American films have been encoded into 6 categories: actor-director ('I like the actors', 'the actors are talented', etc.), country-language ('it comes from my country', 'it reflects our society', etc.), script ('I like the story', 'the story is well-made', etc.), genre ('I like the comedies', 'I like the controversial documentaries', etc.), technical aspects ('I like the scenography', 'I like the big-effect production', etc.) and general mentions of movies ('films are original', 'films are of good quality', etc.). This enables aggregate statistics even when respondents express themselves in different ways. For some open questions results are displayed as word clouds, notably the film titles cited spontaneously, or the reasons to use or not use pirate platforms.

All analyses are presented in text, tables and graphs, the most important ones in the main report and the rest throughout the Annexes.

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<sup>116</sup> European results are based on the simple average of the 10 sample countries (answers have not been weighted according to population sizes, so each country has the same weighting factor).

<sup>117</sup> In behavioural segmentation, consumers are divided into groups 'according to their knowledge of, attitude towards, use of or response to a product'. It is based on the behaviour and opinions of the consumer. In this study around 100 criteria have been taken into account to group respondents according to the similarities in their answers. Groups are mixes of all demographics showing a relative homogeneity in their answers to behaviour and opinion issues. A systematic distance analysis leads to the clustering of individual respondents into groups which are homogeneous internally, and differentiated from one another. The objective of such segmentations is to build more 'human' consumer portraits and to analyse general consumer attitudes and psychologies.

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## 9.2. Landscaping Methodology

The objective of the Landscaping is to put the Consumer Survey findings into context and perspective. It consists of a set of analyses of key industry data, expert opinion and interviews with market stakeholders.

The Landscaping of the European film sector can be summarised as follows:

- **Industry data.** The most important internationally consistent sources used for this study are the European Audiovisual Observatory, Lumière, PricewaterhouseCoopers, Box Office Mojo and IMDb. More insight was gathered from other studies published by national film institutions and bodies (British Film Institute, ICAA, CNC, National Ministries of Culture, etc.) and trade bodies (Unifrance, etc.).
- **Film coding and data analysis.** PricewaterhouseCoopers data were used to assess the dynamics of the various film distribution windows, as measured by the overall revenue generated and anticipated over the period 2008-2017. Top box office films have been coded in order to analyse the relative success of film genres and origins based on their cinema box office over 3 years (2010-2012).
- **Expert research and interviews.** Editorial, marketing and strategic expertise was used to complement the analyses and put them into strategic perspective. This was done using the project expert team and consultation with film professionals through interviews.

The Landscaping provides a dynamic vision of the film revenue by window of exploitation (cinema, home video, on-demand) but excludes TV revenues. It then provides an analysis of film offer vs. film demand by film types and genres, based on the coding of the 100 most successful films in National box offices over 3 years (2010-2012) to prevent distortions due to exceptional hits in single years. Lastly it provides a vision of the strategic directions and challenges facing film marketing professionals.

### 9.2.1. Revenue per Platform in European Countries

The data used to build this section are sourced from PricewaterhouseCoopers financial estimates for the Filmed Entertainment sector.<sup>118</sup> This report analyses such estimates of film revenue by key windows excluding television (free TV and linear pay TV) which are not covered by PricewaterhouseCoopers and which are methodologically complex to assess, as explained in the initial section of this Annex. Data are provided by country, covering 22 European markets. Some estimates are missing for smaller Eastern markets, essentially the revenue coming from the newest digital media services such as VOD and online streaming.

The revenue generated by films is split into the following windows:

- **Box Office:** revenue generated by cinema ticket sales.
- **Cinema advertising:** revenue generated by advertising sales in cinemas (including on-screen advertisements before the movie, and excluding concession sales of beverages and refreshments in the theatre).
- **Physical Home Sell Through:** revenue generated by sales of movies in a physical format (VHS, DVD, Blu-Ray) covering spending in retail and online.
- **Physical Home Rental:** revenue generated by rental of movies in a physical format (VHS, DVD, Blu-Ray) covering spending on rentals of videos at video stores and other retail outlets along with DVD-by-mail services.
- **Electronic Home Video - TV Subscription:** watching a digital copy of a movie through TV after payment including video-on-demand (VOD) and pay-per-view (PPV).
- **Electronic Home Video - Over-the-top / Streaming:** watching streamed files without actual downloading of the file (services like Netflix) accessed via a broadband or wireless Internet connection and viewable on a PC, TV or other device.

Data are presented in charts and tables showing revenue by window and country. The 10 countries selected for the Consumer Survey sample are covered in detail. Countries have been aggregated into 2 sub-totals: "Western Europe"<sup>119</sup> and "Central and Eastern Europe"<sup>120</sup>. Total annual revenue is presented in US dollars (original figures)<sup>121</sup>. Tables

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<sup>118</sup> PwC Global Entertainment and Media Outlook: 2008-2017 [www.pwc.com/outlook](http://www.pwc.com/outlook)

<sup>119</sup> "Western Europe" covers 16 countries (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and United Kingdom).

<sup>120</sup> "Central and Eastern Europe" six countries: Czech Republic, Hungary, Poland, Romania, Russia and Turkey.

<sup>121</sup> 1 € = 1.2858 US\$ (2012 average).

provide the exact figures for years 2008 and 2013, expected figures for 2017 and the Compound Average Growth Rate (CAGR).

## 9.2.2. Film Offer and Demand

To explore how audiences liked and appreciated films in each country, the next part of the study reviewed the total offer of films (all films released in cinemas) and the total demand (all tickets purchased in cinemas) in all 10 countries over a period of three years (2010-2012, when available).

Films were coded as:

- National (a film originating in the country)
- European (a film originating in another European country)
- Rest (a film originating outside Europe and USA)
- USA

Data were extracted from national sources<sup>122</sup>. Three countries (Lithuania, Croatia and Italy) did not supply information in these categories, so releases were split into more basic categories: "National" or "Non-national" (to cover any films not originating in the country).

"Film offer" indicates the number of films released in cinemas in a given country in a year, while "film demand" is the number of tickets sold in a country in the same year. Comparisons between the two produce interesting findings: if, in a certain country, American films make up 20% of offer and 50% of demand, it means that American films are overrepresented in ticket sales. In other words, they drive more people to cinemas than films from other origins, and sell more tickets than the average production.

## 9.2.3. Top 100 Offer and Demand

To gain further insights about the way each country consumes film, the top 100 films in the annual Box Office lists were extracted and coded for all 10 countries in the last

<sup>122</sup> Sources for this study: Yearbook 2012 - Television, cinema, video and on-demand audiovisual services in Europe - The new Volume 1 ([http://www.obs.coe.int/oea\\_publ/yb/yb2012\\_vol1.html](http://www.obs.coe.int/oea_publ/yb/yb2012_vol1.html)), Yearbook 2011 - Film, Television and Video in Europe - Volume 3 ([http://www.obs.coe.int/oea\\_publ/yb/yb2011\\_vol3.html](http://www.obs.coe.int/oea_publ/yb/yb2011_vol3.html)), National MEDIA desks, Croatia Facts and Figures ([http://www.havc.hr/index\\_eng\\_det.php?menu\\_id=485&sm\\_id=765&spn=1&filmx=](http://www.havc.hr/index_eng_det.php?menu_id=485&sm_id=765&spn=1&filmx=)), Denmark Facts and Figures (<http://www.dfi.dk/Service/English/Films-and-industry/Statistics/Facts-and-Figures.aspx>, <http://www.statbank.dk/statbank5a/selectvarval/define.asp?PLanguage=1&subword=tabel&MainTable=BI02&PXSIId=153836&tablestyle=&ST=SD&buttons=0>), France CNC Report (<http://www.cnc.fr/web/en/publications/-/ressources/3610918>, <http://www.cnc.fr/web/fr/statistiques-par-secteurs>), Germany SPIO (<http://www.spio.de/index.asp?SeitID=293&TID=3>), Italy Anica (<http://www.anica.it/online/index.php/component/content/article/25-news-anica/489-tutti-i-numeri-del-cinema-italiano-anno-2012.html>, Cinetel), Poland PISF ([http://www.pisf.pl/files/dokumenty/fpg/New\\_Polish\\_Films\\_2013.pdf](http://www.pisf.pl/files/dokumenty/fpg/New_Polish_Films_2013.pdf)), Spain MCU Report (<http://www.mcu.es/cine/MC/BIC/index.html>), UK BFI Statistical Yearbook (<http://www.bfi.org.uk/statisticalyearbook2012/>)

3 years (2010-2012, when available). Data was extracted from the public source Box Office Mojo<sup>123</sup>.

The films in the top 100 positions in the annual Box office were coded along with:

- Amount of tickets sold
- Distributor
- Film Origin (American / National / European)
- Film Genre (Comedy / Drama / Action / Family...)
- Language of production (National Language / English / Animation<sup>124</sup> / Other)

The complete lists of the 100 films, coded, per country and per year can be found below.

By analysing these data, we are able to see which kinds of film were successful across Europe by origin, genre, and language of shooting.

This enables analysis of such questions as:

- How many of the recently successful films in Europe were American? How many of the top 100 films were European or National?
- How many of them were comedies or action films? Are there differences between countries over successful genres? Are there countries that base their National production on one specific genre?
- Do films shot in English tend to have more success than films shot in any other European language?

By analysing the films in the top 100, we can understand which films are successful in each country. Also, by comparing the top 100 with the total offer and demand from the previous section, we can establish differences and see which kind of films fall below the top 100.

Every country has independent charts in its country profile in Annex 1 (item 7.7)

## Top 100 Lists

The lists were extracted from boxofficeMojo:

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<sup>123</sup> <http://www.boxofficemojo.com>

<sup>124</sup> Animations were assigned to a special category because they are easily translated.

## Croatia 2010

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Shrek Forever After	UIP	606,649	Studio	Animation	Family
2	Harry Potter and the Deathly Hallows (Part One)	WB	547,275	Studio		Fantasy
3	Sex and the City 2	WB	525,119	Studio		Comedy
4	The Twilight Saga: Eclipse	n/a	473,623	Studio		Fantasy
5	Inception	WB	387,317	Studio		Action
6	Alice in Wonderland (2010)	Disney	336,719	Studio		Fantasy
7	How to Train Your Dragon	UIP	326,252	Studio	Animation	Fantasy
8	Little Fockers	UIP	304,851	Studio		Comedy
9	Step Up 3-D	n/a	267,601	Studio		Else
10	Eat Pray Love	Sony	266,628	Studio		Drama
11	Shutter Island	UIP	254,410	Studio		Else
12	Sammy's Adventures: The Secret Passage	n/a	253,864	European	Animation	Family
13	Clash of the Titans (2010)	WB	243,606	Studio		Action
14	Due Date	WB	234,707	Studio		Comedy
15	Alpha and Omega	n/a	234,430	Studio	Animation	Family
16	The Social Network	Sony	232,284	Studio		Else
17	Robin Hood	UIP	222,752	Studio		Action
18	The Book of Eli	n/a	219,043	Studio		Action
19	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	217,020	Studio		Fantasy
20	Iron Man 2	UIP	212,418	Studio		Action
21	Megamind	UIP	203,222	Studio	Animation	Action
22	Piranha 3D	n/a	201,997	Studio		Horror
23	StreetDance 3D	n/a	188,507	European	English	Else
24	Prince of Persia: The Sands of Time	Disney	185,944	Studio		Action

25	It's Complicated	UIP	179,181	Studio		Comedy
26	The Bounty Hunter	Sony	177,844	Studio		Comedy
27	Despicable Me	UIP	176,053	Studio	Comedy	Comedy
28	The Switch	n/a	173,680	Studio		Comedy
29	The Expendables	n/a	158,448	Studio		Action
30	The Princess and the Frog	Disney	158,092	Studio	Animation	Family
31	Valentine's Day	WB	155,753	Studio		Comedy
32	Cloudy with a Chance of Meatballs	Sony	151,058	Studio	Animation	Family
33	The Wolfman	UIP	145,585	Studio		Drama
34	Up in the Air	UIP	139,985	Studio		Drama
35	Did You Hear About the Morgans?	Sony	129,047	Studio		Comedy
36	The Last Airbender	UIP	126,758	Studio		Action
37	Resident Evil: Afterlife	Sony	126,609	European	English	Action
38	Arthur et la guerre des deux mondes	n/a	115,004	European	Animation	Family
39	Red	n/a	113,955	Studio		Action
40	Kick Ass	UIP	112,376	European	English	Action
41	Saw 3D	n/a	112,350	Studio		Horror
42	Toy Story 3	Disney	109,298	Studio	Animation	Family
43	Remember Me	n/a	108,751	Studio		Drama
44	The Next Three Days	n/a	100,569	Studio		Drama
45	Dear John	n/a	99,856	Studio		Drama
46	Cats & Dogs: Revenge of Kitty Galore	WB	99,111	Studio		Action
47	The Blind Side	WB	95,404	Studio		Drama
48	The Back-Up Plan	Sony	94,463	Studio		Comedy
49	The Sorcerer's Apprentice	Disney	91,548	Studio		Action
50	L'arnacoeur (Heartbreaker)	n/a	90,875	European	Else	Comedy

51	The Men Who Stare at Goats	n/a	90,474	Studio		Comedy
52	From Paris with Love	n/a	89,792	Studio		Action
53	The Town	WB	87,580	Studio		Drama
54	Letters to Juliet	n/a	87,438	Studio		Romance
55	Going the Distance	WB	86,840	Studio		Comedy
56	Alvin and the Chipmunks: The Squeakquel	Fox	83,991	Studio	Animation	Family
57	Knight & Day	Fox	83,795	Studio		Action
58	Salt	Sony	83,767	Studio		Action
59	The Other Guys	Sony	81,150	Studio		Action
60	Tron Legacy	Disney	80,038	Studio		Action
61	Life as We Know It	WB	79,226	Studio		Comedy
62	Predators	Fox	76,508	Studio		Action
63	The Spy Next Door	n/a	74,826	Studio		Action
64	Grown Ups	Sony	72,547	Studio		Comedy
65	Paranormal Activity	n/a	70,475	Studio		Horror
66	Legend of the Guardians: The Owls of Ga'Hoole	WB	69,983	Studio	Animation	Fantasy
67	Leap Year	UIP	67,344	Studio		Comedy
68	The Last Exorcism	n/a	66,200	Studio		Drama
69	You Will Meet a Tall Dark Stranger	n/a	66,066	Studio		Comedy
70	Devil	UIP	64,309	Studio		Horror
71	The Karate Kid	Sony	64,070	Studio		Action
72	A Nightmare on Elm Street (2010)	WB	63,881	Studio		Horror
73	She's Out of My League	UIP	59,813	Studio		Comedy
74	The Lovely Bones	UIP	58,794	Studio		Drama
75	Machete	n/a	56,743	Studio		Action
76	Wall Street: Money Never	Fox	53,471	Studio		Drama

	Sleeps					
77	Furry Vengeance	n/a	52,551	Studio		Comedy
78	Easy A	Sony	50,228	Studio		Comedy
79	The Hole (2010)	n/a	48,279	Studio		Fantasy
80	Nine	n/a	47,618	Studio		Drama
81	Edge of Darkness	n/a	47,334	European	English	Drama
82	The American	n/a	46,340	Studio		Drama
83	13	n/a	46,001	Studio		Drama
84	An Education	n/a	45,713	European	English	Drama
85	Get Him to the Greek	UIP	41,897	Studio		Comedy
86	Percy Jackson & The Olympians: The Lightning Thief	Fox	41,723	Else		Fantasy
87	Buried	n/a	41,578	European	English	Drama
88	Hot Tub Time Machine	n/a	41,334	Studio		Comedy
89	Legion (2010)	Sony	40,278	Studio		Fantasy
90	The Extraordinary Adventures of Adèle Blanc-Sec	n/a	37,757	European	Else	Action
91	The Imaginarium of Doctor Parnassus	n/a	36,813	European	English	Fantasy
92	Nothing But the Truth	n/a	36,190	Studio		Drama
93	Charlie St. Cloud	UIP	35,211	Studio		Drama
94	L'immortel (22 Bullets)	n/a	33,771	European	Else	Action
95	Marmaduke	Fox	33,350	Studio		Comedy
96	Green Zone	UIP	32,874	European	English	Action
97	Centurion	n/a	32,234	European	English	Action
98	Brooklyn's Finest	n/a	30,159	Studio		Drama
99	Invictus	WB	29,059	Studio		Else
100	The A-Team	Fox	28,169	Studio		Action

## Croatia 2011

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Harry Potter and the Deathly Hallows (Part Two)	WB	840,797	Studio		Fantasy
2	Parada (Parade)	n/a	837,947	European	Else	Comedy
3	The Smurfs	Sony	818,388	Studio	Animation	Family
4	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	714,462	Studio		Action
5	Puss in Boots	UIP	686,328	Studio	Animation	Family
6	The Twilight Saga: Breaking Dawn Part 1	n/a	614,551	Studio		Fantasy
7	The Hangover Part II	WB	601,491	Studio		Comedy
8	Kung Fu Panda 2	UIP	557,396	Studio	Animation	Family
9	Sherlock Holmes: A Game of Shadows	WB	527,179	Studio		Action
10	Transformers 3	UIP	466,779	Studio		Action
11	Johnny English Reborn	UIP	466,412	European	English	Comedy
12	Alvin and the Chipmunks: Chipwrecked	Fox	448,319	Studio	Animation	Family
13	Rio	Fox	398,401	Studio	Animation	Family
14	Thor	UIP	368,650	Studio		Action
15	The Girl with the Dragon Tattoo (2011)	Sony	367,153	Studio		Else
16	Immortals	n/a	307,520	Studio		Action
17	Mission: Impossible - Ghost Protocol	UIP	296,686	Studio		Action
18	Cars 2	Disney	293,737	Studio	Animation	Family
19	Fast Five	UIP	280,541	Studio		Action
20	The Three Musketeers (2011)	n/a	275,656	European	English	Action
21	The Tourist	Sony	229,066	Studio		Action
22	Limitless	n/a	223,184	Studio		Else

23	Tangled	Disney	219,250	Studio	Animation	Family
24	The King's Speech	n/a	211,430	European	English	Drama
25	New Year's Eve	WB	201,491	Studio		Comedy
26	Gnomeo and Juliet	n/a	191,801	European	Animation	Family
27	Horrible Bosses	WB	187,833	Studio		Comedy
28	Just Go With It	Sony	180,234	Studio		Comedy
29	Season of the Witch	n/a	174,472	Studio		Fantasy
30	Tower Heist	UIP	174,324	Studio		Comedy
31	No Strings Attached	UIP	172,574	Studio		Comedy
32	Arthur Christmas	Sony	172,394	European	Animation	Comedy
33	Black Swan	Fox	167,202	Studio		Drama
34	Rise of the Planet of the Apes	Fox	159,130	Studio		Fantasy
35	The Rite	WB	154,876	Studio		Horror
36	Unknown	WB	153,806	European	English	Action
37	Conan the Barbarian (2011)	n/a	149,211	Studio		Action
38	Sanctum (3D)	n/a	144,458	Studio		Action
39	Friends with Benefits	Sony	141,573	Studio		Comedy
40	Captain America: The First Avenger	UIP	134,319	Studio		Action
41	Bridesmaids	UIP	134,261	Studio		Comedy
42	Midnight in Paris	n/a	133,424	European	English	Comedy
43	Hall Pass	WB	132,626	Studio		Comedy
44	Konferenz der Tiere (Animals United)	n/a	129,850	European	Animation	Family
45	Super 8	UIP	128,062	Studio		Horror
46	Contagion	WB	118,613	Studio		Drama
47	In Time	Fox	118,493	Studio		Fantasy
48	Battle: Los Angeles	Sony	106,616	Studio		Fantasy
49	Mr. Popper's Penguins	Fox	105,107	Studio		Comedy

50	X-Men: First Class	Fox	104,160	Studio		Action
51	The Adventures of Tintin	Sony	101,983	Studio	Animation	Family
52	The Darkest Hour	Fox	99,181	Studio		Action
53	Something Borrowed	n/a	91,554	Studio		Comedy
54	Abduction	n/a	90,470	Studio		Action
55	Rango	UIP	89,784	Studio	Animation	Action
56	Killer Elite	n/a	86,978	Studio		Action
57	Justin Bieber: Never Say Never	UIP	86,842	Studio		Else
58	Bad Teacher	Sony	85,580	Studio		Comedy
59	Hop	UIP	85,171	Studio	Animation	Family
60	The Change-Up	UIP	84,020	Studio		Comedy
61	The Dilemma	UIP	84,019	Studio		Drama
62	Green Lantern	WB	82,610	Studio		Action
63	Priest	Sony	80,282	Studio		Action
64	Real Steel	Disney	78,465	Studio		Fantasy
65	Gulliver's Travels	Fox	78,390	Studio		Comedy
66	Winx Club 3D: Magic Adventure	n/a	77,628	European	Animation	Family
67	Happy Feet Two	WB	76,753	Else	Animation	Family
68	Spy Kids: All the Time in the World	n/a	73,364	Studio		family
69	Water for Elephants	Fox	73,272	Studio		Drama
70	The Adjustment Bureau	UIP	72,155	Studio		Romance
71	Paranormal Activity 3	UIP	70,793	Studio		Horror
72	Drive Angry	WB	67,393	Studio		Action
73	The Lincoln Lawyer	n/a	66,756	Studio		Drama
74	Paranormal Activity 2	UIP	64,858	Studio		Horror
75	Source Code	n/a	64,595	Studio		Fantasy

76	Cowboys & Aliens	UIP	62,174	Studio		Action
77	What's Your Number?	Fox	61,393	Studio		Comedy
78	True Grit	UIP	58,619	Studio		Else
79	The Green Hornet	Sony	57,574	Studio		Action
80	Red Riding Hood	WB	56,464	Studio		Fantasy
81	Shark Night 3D	n/a	55,970	Studio		Horror
82	I Am Number Four	Disney	55,141	Studio		Fantasy
83	Crazy, Stupid, Love.	WB	53,835	Studio		Comedy
84	Colombiana	n/a	51,754	European	English	Action
85	The Way Back	n/a	51,129	Studio		Drama
86	Monte Carlo	Fox	50,828	Studio		Comedy
87	Final Destination 5	WB	48,676	Studio		Horror
88	Fair Game (2010)	n/a	48,489	Studio		Drama
89	Scream 4	n/a	48,402	Studio		Horror
90	Paul	UIP	48,385	European	English	Comedy
91	Trespass (2011)	n/a	48,158	Studio		Drama
92	Hanna	Sony	46,078	European	English	Action
93	Big Mommas: Like Father, Like Son	Fox	45,115	Studio		Comedy
94	Moneyball	Sony	42,176	Studio		Drama
95	Winnie the Pooh	Disney	42,005	Studio	Animation	Family
96	The Tree of Life	n/a	40,479	Studio		Drama
97	Yogi Bear	WB	36,228	Studio	Animation	Family
98	Space Dogs 3D	n/a	36,150	European	Animation	Family
99	The Fighter	UIP	35,257	Studio		Drama
100	Dream House	n/a	35,081	Studio		Drama

## Croatia 2012

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	The Hobbit: An Unexpected Journey	WB	1,297,880	Studio		Fantasy
2	Ice Age: Continental Drift	Fox	1,083,573	Studio		Family
3	Skyfall	Sony	921,187	Studio		Action
4	Madagascar 3: Europe's Most Wanted	UIP	795,568	Studio		Family
5	The Twilight Saga: Breaking Dawn Part 2	n/a	719,793	Studio		Fantasy
6	The Dark Knight Rises	WB	688,521	Studio		Action
7	The Dictator	UIP	421,164	Studio		Comedy
8	Taken 2	n/a	404,817	European	English	Action
9	The Avengers (2012)	Disney	387,357	Studio		Action
10	Ted	UIP	376,051	Studio		Comedy
11	Prometheus	Fox	372,651	Studio		Fantasy
12	Rise of the Guardians	UIP	343,060	Studio		Family
13	The Amazing Spider-Man	Sony	314,399	Studio		Action
14	American Reunion	UIP	311,230	Studio		Comedy
15	Larin izbor: Izgubljeni princ	n/a	309,164	National	National	Drama
16	Hotel Transylvania	Sony	271,530	Studio		Family
17	Journey 2: The Mysterious Island	WB	264,437	Studio		Family
18	The Expendables 2	n/a	255,673	Studio		Action
19	Life of Pi	Fox	251,289	Studio		Drama
20	Step Up Revolution	n/a	251,251	Studio		Romance
21	Dr. Seuss' The Lorax	UIP	243,386	Studio		Family
22	Brave	Disney	234,647	Studio		Family
23	Sammy's Adventures 2	n/a	232,575	European	Animation	Family
24	This Means War	Fox	225,544	Studio		Romance

25	MIB 3	Sony	214,788	Studio		Action
26	The Hunger Games	n/a	210,079	Studio		Action
27	Wrath of the Titans	WB	209,038	Studio		Action
28	Intouchables	n/a	208,608	European	Else	Comedy
29	Snow White and the Huntsman	UIP	203,727	Studio		Fantasy
30	Zambezia	n/a	188,013	Else		
31	In the Land of Blood and Honey	n/a	183,763	National	National	Drama
32	The Bourne Legacy	UIP	161,253	Studio		Action
33	Astérix et Obélix: Au service de Sa Majesté	n/a	153,233	European	Else	Family
34	Hope Springs	n/a	143,929	Studio		Comedy
35	Looper	n/a	143,484	Studio		Action
36	Battleship	UIP	136,642	Studio		Action
37	Resident Evil: Retribution	Sony	134,562	Studio		Action
38	Dark Shadows	WB	128,366	Studio		Comedy
39	Underworld Awakening	Sony	126,910	Studio		Action
40	Safe House	UIP	115,664	Studio		Action
41	Mirror Mirror	n/a	115,508	Studio		Fantasy
42	A Few Best Men	n/a	115,397	Else		
43	Cloud Atlas	n/a	111,848	European	English	Fantasy
44	Tinker Bell - The Secret Of The Wings	Disney	104,721	Studio		Family
45	Jack Reacher	UIP	104,344	Studio		Action
46	The Vow	Sony	103,599	Studio		Romance
47	Savages (2012)	UIP	98,395	Studio		Drama
48	Titanic 3D	Fox	96,574	Studio		Drama
49	SeaFood	n/a	94,712	Else		
50	Star Wars: Episode I - The	Fox	92,727	Studio		Fantasy

	Phantom Menace (in 3D)					
51	Total Recall (2012)	Sony	90,033	Studio		Action
52	Man on a Ledge	n/a	84,843	Studio		Action
53	The Descendants	Fox	84,156	Studio		Drama
54	Jack and Jill	Sony	79,982	Studio		Comedy
55	Argo	WB	79,802	Studio		Drama
56	Paranormal Activity 4	UIP	78,600	Studio		Family
57	Gambit	n/a	76,760	Studio		Comedy
58	Un monstre à Paris	n/a	75,936	European	Animation	Family
59	Silent Hill: Revelation 3D	n/a	74,176	Studio		Horror
60	Tinker, Tailor, Soldier, Spy	n/a	72,818	European	English	Action
61	The Grey	n/a	71,299	Studio		Action
62	To Rome with Love	n/a	69,877	European	English	Comedy
63	John Carter	Disney	68,961	Studio		Action
64	The Watch	Fox	64,214	Studio		Comedy
65	The Iron Lady	n/a	61,514	European	English	Drama
66	The Possession	n/a	60,090	Studio		Horror
67	J. Edgar	WB	59,412	Studio		Drama
68	The Devil Inside	UIP	58,232	Studio		Horror
69	Un plan parfait	n/a	53,693	European	Else	Comedy
70	Killing Them Softly	n/a	53,541	Studio		Action
71	The Wedding Video	n/a	50,742	European	English	Comedy
72	That's My Boy	Sony	49,644	Studio		Comedy
73	Ghost Rider: Spirit of Vengeance	n/a	48,032	Studio		Fantasy
74	Chronicle (2012)	Fox	46,590	Studio		Fantasy
75	StreetDance 2	n/a	44,481	European	English	Romance
76	The Five-Year Engagement	UIP	44,480	Studio		Romance

77	Sinister	n/a	42,752	Studio		Horror
78	Pitch Perfect	UIP	42,377	Studio		Comedy
79	Project X	WB	42,090	Studio		Comedy
80	The Ides of March	n/a	40,433	Studio		Drama
81	Lawless	n/a	40,399	Studio		Drama
82	The Muppets	Disney	39,989	Studio		Family
83	Magic Mike	n/a	39,915	Studio		Comedy
84	We Bought a Zoo	Fox	39,350	Studio		Family
85	Alex Cross	n/a	38,890	Studio		Action
86	The Artist	n/a	34,861	European	Else	Comedy
87	Dredd	n/a	34,859	European	English	Action
88	Piranha 3DD	n/a	32,565	Studio		Horror
89	Comme un chef (The Chef)	n/a	32,095	European	Else	Comedy
90	Contraband	UIP	31,826	Studio		Action
91	Iron Sky	n/a	30,754	European	Else	Action
92	The Best Exotic Marigold Hotel	Fox	30,228	European	English	Comedy
93	The Lucky One	WB	29,373	Studio		Romance
94	Rock of Ages	WB	28,966	Studio		Drama
95	21 Jump Street	Sony	28,063	Studio		Comedy
96	Stolen (2012)	n/a	25,809	Studio		Action
97	What to Expect When You're Expecting	n/a	25,556	Studio		Comedy
98	The Pirates! Band of Misfits	Sony	24,559	European	Animation	Family
99	The Woman in Black	n/a	23,308	European	English	Drama
100	The Inbetweeners Movie	n/a	22,678	European	English	Comedy

## Denmark 2012

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Skyfall	Filmcompagniet	15,872,425	Studio		Action
2	The Hobbit: An Unexpected Journey	Filmcompagniet	13,499,992	Studio		Fantasy
3	The Dark Knight Rises	Warner Bros.	9,598,024	Studio		Action
4	Hvidsten gruppen	UIP	9,388,513	National	National	Drama
5	Intouchables	Scanbox	8,138,581	European	Else	Comedy
6	Den skaldede frisør (Love Is All You Need)	Nordisk	7,193,383	National	National	Comedy
7	A Royal Affair	Nordisk	6,586,880	National	National	Drama
8	The Avengers (2012)	Disney	5,081,339	Studio		Action
9	Far til fire: Til søs	Scanbox	5,056,491	National	National	Family
10	The Twilight Saga: Breaking Dawn Part 2	Nordisk	4,999,912	Studio		Fantasy
11	Ice Age: Continental Drift	Fox	4,803,226	Studio		Family
12	Min Søsters Born 5	Filmcompagniet	3,746,770	National	National	Family
13	The Hunger Games	Nordisk	3,396,860	Studio		Action
14	Puss in Boots	UIP	3,290,897	Studio		Family
15	Ted	UIP	3,013,504	Studio		Comedy
16	Madagascar 3: Europe's Most Wanted	UIP	2,898,510	Studio		Family
17	Life of Pi	Fox	2,874,260	Studio		Drama
18	Marie Krøyer	Filmcompagniet	2,841,589	National	National	Drama
19	Brave	Disney	2,827,688	Studio		Family
20	The Amazing Spider-Man	n/a	2,758,917	Studio		Action
21	Mission: Impossible - Ghost Protocol	UIP	2,738,631	Studio		Action
22	Sover Dolly på ryggen	Nordisk	2,626,013	National	National	Comedy

23	Gummi T	n/a	2,242,676	National	Animation	Family
24	The Iron Lady	Scanbox	2,031,632	European	English	Drama
25	American Reunion	UIP	1,968,734	Studio		Comedy
26	Max Pinlig 3	Filmcompagniet	1,871,079	National	National	Comedy
27	J. Edgar	Warner Bros.	1,862,861	Studio		Drama
28	The Descendants	Fox	1,825,137	Studio		Drama
29	Taken 2	Scanbox	1,790,918	European	English	Action
30	Snow White and the Huntsman	UIP	1,741,526	Studio		Fantasy
31	Mirror Mirror	Nordisk	1,680,434	Studio		Fantasy
32	Prometheus	Fox	1,667,902	Studio		Fantasy
33	Kapringen (A Hijacking)	Nordisk	1,661,042	National	National	Drama
34	The Dictator	UIP	1,648,857	Studio		Comedy
35	Hope Springs	UIP	1,551,373	Studio		Comedy
36	The Expendables 2	UIP	1,418,178	Studio		Action
37	Lærkevej - til døden os skiller	Nordisk	1,302,638	National	National	Comedy
38	MIB 3	Sony	1,193,146	Studio		Action
39	Titanic 3D	Fox	1,156,246	Studio		Drama
40	Nobels testamente (Nobel's Last Will)	Nordisk	966,327	European	Else	Drama
41	The Pirates! Band of Misfits	Sony	957,261	European	Animation	Family
42	Dr. Seuss' The Lorax	UIP	953,432	Studio		Family
43	The Artist	Scanbox	950,557	European	Else	Comedy
44	21 Jump Street	n/a	945,076	Studio		Comedy
45	The Bourne Legacy	UIP	941,833	Studio		Action
46	A Dangerous Method	Scanbox	936,755	European	English	Drama
47	Hypnotisören (The Hypnotist)	Filmcompagniet	916,246	European	Else	Drama

48	Tinker Bell - The Secret Of The Wings	Disney	908,627	Studio		Family
49	Rise of the Guardians	UIP	867,390	Studio		Family
50	Dark Shadows	Warner Bros.	842,400	Studio		Comedy
51	Magic Mike	Miracle	800,275	Studio		Comedy
52	The Lion King (in 3D)	Disney	784,656	Studio		Family
53	Paranormal Activity 4	UIP	770,349	Studio		Family
54	Undskyld jeg forstyrret	Nordisk	768,538	National	National	Comedy
55	Niko 2 - Lentäjäväljekset	Nordisk	754,699	European	Animation	Family
56	Argo	Filmcompagniet	753,318	Studio		Drama
57	John Carter	Disney	738,830	Studio		Action
58	Step Up Revolution	Nordisk	687,818	Studio		Romance
59	Astérix et Obélix: Au service de Sa Majesté	UIP	685,230	European	Else	Family
60	LOL	Scanbox	639,145	Studio		Comedy
61	Battleship	UIP	629,098	Studio		Action
62	The Best Exotic Marigold Hotel	Fox	619,482	European	English	Comedy
63	Looper	UIP	617,660	Studio		Action
64	Marco Macaco	Filmcompagniet	605,448	National	Animation	Family
65	Hamilton: I Nationens Interesse	Disney	588,679	European	Else	Action
66	To Rome with Love	Scanbox	588,652	European	English	Comedy
67	Star Wars: Episode I - The Phantom Menace (in 3D)	Fox	571,227	Studio		Fantasy
68	This Means War	Fox	570,254	Studio		Romance
69	Wrath of the Titans	Warner Bros.	561,479	Studio		Action
70	Talenttyven	Filmcompagniet	536,147	National	National	Comedy

71	We Need to Talk About Kevin	Filmcompagniet	530,680	European	English	Drama
72	Real Steel	Disney	520,252	Studio		Action
73	Safe House	UIP	518,639	Studio		Action
74	Hugo	UIP	508,003	Studio		Family
75	The Ides of March	Filmcompagniet	496,603	Studio		Drama
76	Total Recall (2012)	n/a	496,335	Studio		Action
77	You & Me Forever	n/a	471,159	National	National	Drama
78	Amour	Camera	456,583	European	Else	Drama
79	Hotel Transylvania	n/a	450,000	Studio		Family
80	The Inbetweeners Movie	Nordisk	439,866	European	English	Comedy
81	My Week with Marilyn	Scanbox	408,762	European	English	Drama
82	Tinker, Tailor, Soldier, Spy	Filmcompagniet	367,703	European	English	Action
83	The Vow	Filmcompagniet	357,881	Studio		Romance
84	Project X	Warner Bros.	355,984	Studio		Comedy
85	Abraham Lincoln: Vampire Hunter	Fox	352,450	Studio		Action
86	Rivalen	Nordisk	351,723	National	National	Drama
87	Zambezia	Scanbox	343,823	Else		
88	Finding Nemo (in 3D)	Disney	334,642	Studio		Family
89	Moonrise Kingdom	Camera	330,598	Studio		Comedy
90	The Woman in Black	Filmcompagniet	297,682	European	English	Drama
91	Chronicle (2012)	Fox	289,453	Studio		Fantasy
92	Legends of Valhalla: Thor	Nordisk	283,687	European	Animation	Family
93	Lawless	Filmcompagniet	258,265	Studio		Drama
94	Albert Nobbs	Miracle	253,644	European	English	Drama

95	Shame	Camera	250,588	European	English	Drama
96	The Watch	Fox	249,173	Studio		Comedy
97	Pina	n/a	246,559	European	Else	Documentary
98	Sinister	Scanbox	245,104	Studio		Horror
99	Fuglejagten (The Twitchers)	Filmcompagniet	242,951	National	National	Family
100	Contraband	UIP	198,742	Studio		Action

### France 2010

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Harry Potter and the Deathly Hallows (Part One)	Warner Bros.	51,104,397	Studio		Fantasy
2	Shrek Forever After	PPI	46,616,337	Studio	Animation	Family
3	Alice in Wonderland (2010)	Disney	45,855,971	Studio		Family
4	Les petits mouchoirs (Little White Lies)	Europa	44,380,398	National	National	Comedy
5	Inception	Warner Bros.	43,437,833	Studio		Action
6	Toy Story 3	Disney	40,499,578	Studio	Animation	Family
7	Tangled	Disney	39,405,587	Studio	Animation	Family
8	L'arnacoeur (Heartbreaker)	UPI	37,273,565	National	National	Comedy
9	The Twilight Saga: Eclipse	n/a	32,987,421	Studio		Fantasy
10	The Princess and the Frog	Disney	32,378,176	Studio	Animation	Family
11	Camping 2	n/a	30,777,193	National	National	Comedy
12	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	28,757,248	Studio		Fantasy
13	Despicable Me	UPI	28,507,123	Studio	Animation	Comedy
14	Arthur et la guerre des deux mondes	Europa	27,367,493	National	Animation	Family
15	Des hommes et des dieux (Of Gods and Men)	n/a	27,211,609	National	National	Drama

16	Invictus	Warner Bros.	26,616,922	Studio		Else
17	Shutter Island	PPI	26,406,255	Studio		Else
18	La Rafle. (The Round-Up)	n/a	24,297,695	National	National	Drama
19	Oceans	n/a	23,878,845	National	National	Else
20	How to Train Your Dragon	PPI	22,605,822	Studio	Animation	Fantasy
21	Iron Man 2	PPI	19,792,160	Studio		Action
22	Clash of the Titans (2010)	Warner Bros.	19,294,563	Studio		Action
23	Sherlock Holmes	Warner Bros.	18,553,178	Studio		Action
24	Robin Hood	UPI	18,209,877	Studio		Action
25	Potiche	n/a	18,154,444	National	National	Comedy
26	Prince of Persia: The Sands of Time	Disney	16,654,853	Studio		Action
27	Knight & Day	Fox	14,335,598	Studio		Action
28	The Expendables	Metropolitan	13,547,449	Studio		Action
29	Les aventures extraordinaires d'Adèle Blanc-Sec	Europa	13,331,416	National	National	Action
30	The Social Network	Sony	13,145,055	Studio		Else
31	L'immortel (22 Bullets)	Europa	12,946,267	National	National	Action
32	The Sorcerer's Apprentice	Disney	12,930,320	Studio		Action
33	Le mac	n/a	12,886,305	National	National	Comedy
34	Salt	Sony	12,324,585	Studio		Action
35	Megamind	PPI	11,629,091	Studio	Animation	Action
36	The Last Airbender	PPI	11,546,248	Studio		Action
37	Tout ce qui brille	n/a	11,158,430	National	National	Comedy
38	The Karate Kid	Sony	10,926,086	Studio		Action
39	Little Fockers	PPI	10,884,568	Studio		Comedy
40	Sammy's Adventures: The	Studio	10,767,225	European	Animation	Family

	Secret Passage	Canal				
41	Sex and the City 2	Warner Bros.	10,398,517	Studio		Comedy
42	Percy Jackson & The Olympians: The Lightning Thief	Fox	10,356,705	Else		Fantasy
43	Les émotifs anonymes	Studio Canal	10,148,457	National	National	Comedy
44	Valentine's Day	Warner Bros.	9,960,261	Studio		Comedy
45	L'homme qui voulait vivre sa vie (The Big Picture)	Europa	9,500,875	National	National	Drama
46	Fatal	UPI	9,267,224	National	National	Comedy
47	Serge Gainsbourg, vie héroïque	UPI	9,234,225	National	National	Else
48	The A-Team	Fox	9,138,205	Studio		Action
49	Resident Evil: Afterlife	Metropolitan	9,009,612	European	English	Action
50	La tête en friche	Studio Canal	8,917,241	National	National	Comedy
51	The Town	Warner Bros.	8,913,333	Studio		Drama
52	L' Italien	n/a	8,895,760	National	National	Comedy
53	Step Up 3-D	UPI	8,701,891	Studio		Else
54	L'amour, c'est mieux à deux	Studio Canal	8,365,271	National	National	Comedy
55	Un balcon sur la mer (A View of Love)	Europa	8,328,979	National	National	Drama
56	Planet 51	n/a	8,264,852	European	Animation	Family
57	À bout portant (Point Blank)	n/a	7,872,079	National	National	Action
58	The Ghost Writer	n/a	7,870,069	National	English	Else
59	You Will Meet a Tall Dark Stranger	Warner Bros.	7,399,145	Studio		Comedy
60	The Tourist	Studio Canal	7,154,754	Studio		Action

61	Piranha 3D	Wild Bunch	6,876,965	Studio		Horror
62	Paranormal Activity 2	PPI	6,876,138	Studio		Horror
63	Il reste du jambon?	n/a	6,846,472	National	National	Comedy
64	Red	n/a	6,564,318	Studio		Action
65	Due Date	Warner Bros.	6,505,509	Studio		Comedy
66	Elle s'appelait Sarah	UGC	6,418,284	National	National	Drama
67	Up in the Air	PPI	6,303,497	Studio		Drama
68	Kick Ass	Metropolitan	5,940,728	European	English	Action
69	La princesse de Montpensier (The Princess of Montpensier)	Studio Canal	5,922,378	National	National	Action
70	Green Zone	Studio Canal	5,867,337	National	English	Action
71	Eat Pray Love	Sony	5,867,207	Studio		Drama
72	StreetDance 3D	Metropolitan	5,765,631	European	English	Else
73	Love and Other Drugs	Fox	5,695,081	Studio		Comedy
74	Legend of the Guardians: The Owls of Ga'Hoole	Warner Bros.	5,617,840	Studio	Animation	Fantasy
75	Les invités de mon père	UGC	5,615,104	National	National	Comedy
76	Saw 3D	Metropolitan	5,560,500	Studio		Horror
77	Le bruit des glaçons (The Clink of Ice)	Wild Bunch	5,545,341	National	National	Comedy
78	Mammuth	n/a	5,464,093	National	National	Comedy
79	Killers	Metropolitan	5,192,318	Studio		Action
80	Santa's Apprentice	n/a	5,002,373	Else	Animation	Family
81	The Other Guys	Sony	4,954,981	Studio		Action
82	Unstoppable	Fox	4,913,441	Studio		Action
83	Wall Street: Money Never	Fox	4,906,151	Studio		Drama

	Sleeps					
84	The Book of Eli	Metropolitan	4,653,432	Studio		Action
85	Une petite zone de turbulences	UGC	4,539,618	National	National	Comedy
86	Donnant, donnant	n/a	4,473,546	National	National	Comedy
87	The Back-Up Plan	Sony	4,211,036	Studio		Comedy
88	Imogène McCarthery	UGC	4,125,572	National	National	Comedy
89	Predators	Fox	4,065,005	Studio		Action
90	Les meilleurs amis du monde	n/a	4,012,299	National	National	Comedy
91	Did You Hear About the Morgans?	Sony	3,995,986	Studio		Comedy
92	A Nightmare on Elm Street (2010)	Warner Bros.	3,995,599	Studio		Horror
93	The American	n/a	3,968,991	Studio		Drama
94	Le siffleur (The Whistler)	Europa	3,937,913	National	National	Comedy
95	Jackass 3-D	PPI	3,799,115	Studio		Else
96	Nanny McPhee and The Big Bang	Studio Canal	3,774,895	European	English	Family
97	Le nom des gens (The Names of Love)	UGC	3,765,721	National	National	Comedy
98	Protéger et servir	n/a	3,705,893	National	National	Comedy
99	L'âge de raison	n/a	3,684,670	National	National	Comedy
100	A Serious Man	Studio Canal	3,582,435	Studio		Comedy

#### France 2011

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Intouchables	Gaumont	166,126,377	National	National	Comedy
2	Rien à déclarer (Nothing to Declare)	n/a	74,563,018	National	National	Comedy
3	Harry Potter and the Deathly	Warner	67,311,500	Studio		Fantasy

	Hallows (Part Two)	Bros.				
4	The Adventures of Tintin	Sony	53,970,688	Studio	Animation	Family
5	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	49,217,332	Studio		Action
6	Puss in Boots	PPI	33,237,577	Studio	Animation	Family
7	The Twilight Saga: Breaking Dawn Part 1	n/a	31,131,910	Studio		Fantasy
8	Rise of the Planet of the Apes	Fox	29,754,730	Studio		Fantasy
9	Kung Fu Panda 2	PPI	27,859,798	Studio	Animation	Family
10	Transformers 3	PPI	27,705,388	Studio		Action
11	The Smurfs	Sony	27,621,245	Studio	Animation	Family
12	Cars 2	Disney	27,585,179	Studio	Animation	Family
13	The King's Speech	Wild Bunch	26,779,314	European	English	Drama
14	The Artist	Warner Bros.	26,280,646	National	English	Comedy
15	Rio	Fox	24,764,458	Studio	Animation	Family
16	Black Swan	Fox	23,924,495	Studio		Drama
17	The Hangover Part II	Warner Bros.	23,152,607	Studio		Comedy
18	Fast Five	UPI	23,113,416	Studio		Action
19	Mission: Impossible - Ghost Protocol	PPI	20,133,828	Studio		Action
20	Polisse	n/a	19,798,008	National	National	Drama
21	Hollywoo	Studio Canal	19,595,941	National	English	Comedy
22	X-Men: First Class	Fox	19,537,368	Studio		Action
23	Les femmes du 6ème étage	n/a	19,282,664	National	National	Comedy
24	Thor	PPI	18,370,989	Studio		Action
25	Alvin and the Chipmunks: Chipwrecked	Fox	18,202,712	Studio	Animation	Family
26	Hereafter	Warner Bros.	16,700,888	Studio		Fantasy

27	Un monstre à Paris	Europa	16,166,105	National	Animation	Family
28	Case départ	n/a	16,056,145	National	National	Comedy
29	Midnight in Paris	n/a	14,501,463	European	English	Comedy
30	La Nouvelle Guerre des Boutons (War of the Buttons)	n/a	13,602,454	National	National	Family
31	Super 8	PPI	13,595,891	Studio		Horror
32	Titeuf, le film	n/a	13,534,815	National	Animation	Comedy
33	Les Tuche	n/a	13,366,390	National	National	Comedy
34	Drive (2011)	n/a	13,264,311	Studio		Drama
35	L'élève Ducobu	UGC	12,949,509	National	National	Comedy
36	Bienvenue à bord	n/a	12,547,434	National	National	Comedy
37	La fille du puisatier (The Well Digger's Daughter)	n/a	11,870,967	National	National	Drama
38	Largo Winch 2: The Burma Conspiracy	Wild Bunch	11,730,112	National	National	Action
39	La guerre des boutons (War of the Buttons)	UGC	11,690,535	National	National	Family
40	Tron Legacy	Disney	11,549,298	Studio		Fantasy
41	True Grit	PPI	11,533,147	Studio		Else
42	Rango	PPI	10,563,989	Studio	Animation	Action
43	Le fils à Jo	n/a	10,440,917	National	National	Drama
44	Konferenz der Tiere (Animals United)	Metropolitan	10,405,710	European	Animation	Family
45	Captain America: The First Avenger	PPI	10,284,742	Studio		Action
46	Scream 4	n/a	9,792,016	Studio		Horror
47	Les Lyonnais (A Gang Story)	n/a	9,706,275	National	National	Drama
48	Hugo	Metropolitan	9,600,362	Studio	Animation	Drama
49	Real Steel	Disney	9,539,371	Studio		Fantasy
50	Final Destination 5	Warner Bros.	9,289,177	Studio		Horror

51	La chance de ma vie	n/a	9,163,162	National	National	Comedy
52	Bad Teacher	Sony	9,096,392	Studio		Comedy
53	Unknown	Studio Canal	8,941,125	European	English	Action
54	The Tree of Life	Europa	8,913,366	Studio		Drama
55	Season of the Witch	Metropolitan	8,789,369	Studio		Fantasy
56	Ma part du gâteau	Studio Canal	8,735,527	National	National	Comedy
57	In Time	Fox	8,672,556	Studio		Fantasy
58	No Strings Attached	PPI	8,154,245	Studio		Comedy
59	Cowboys & Aliens	PPI	7,852,035	Studio		Action
60	Limitless	Gaumont	7,809,396	Studio		Else
61	Green Lantern	Warner Bros.	7,594,611	Studio		Action
62	Jodaeiye Nader az Simin (A Separation)	Memento	7,432,480	Else		Drama
63	The Way Back	Metropolitan	7,404,457	Studio		Drama
64	Arthur Christmas	Sony	7,352,342	European	Animation	Comedy
65	The Green Hornet	Sony	7,337,939	Studio		Action
66	The Rite	Warner Bros.	7,306,480	Studio		Horror
67	Paranormal Activity 3	PPI	7,120,341	Studio		Horror
68	The Borrowers (Kari-gurashi no Arietti)	Disney	7,010,476	Else	Animation	Family
69	Halal police d'État	Europa	6,973,154	National	National	Comedy
70	Horrible Bosses	Warner Bros.	6,950,206	Studio		Comedy
71	Mr. Popper's Penguins	Fox	6,725,483	Studio		Comedy
72	Source Code	n/a	6,556,672	Studio		Fantasy
73	Gulliver's Travels	Fox	6,473,272	Studio		Comedy

74	La guerre est déclarée (Declaration of War)	Wild Bunch	6,438,116	National	National	Drama
75	Mon pire cauchemar (My Worst Nightmare)	n/a	6,364,190	National	National	Comedy
76	Paul	UPI	6,216,220	European	English	Comedy
77	La conquête (The Conquest)	n/a	6,200,674	National	National	Else
78	La croisière	n/a	6,173,048	National	National	Comedy
79	La délicatesse	Studio Canal	6,001,283	National	National	Romance
80	Water for Elephants	Fox	5,987,605	Studio		Drama
81	Tu seras mon fils	UPI	5,927,814	National	National	Drama
82	Contagion	Warner Bros.	5,885,680	Studio		Drama
83	I Am Number Four	Disney	5,839,046	Studio		Fantasy
84	The Adjustment Bureau	UPI	5,832,458	Studio		Romance
85	Gnomeo and Juliet	Disney	5,769,095	European	Animation	Family
86	The Skin I Live In	n/a	5,729,704	European	Else	Drama
87	Colombiana	Europa	5,445,710	National	English	Action
88	Abduction	Metropolitan	5,379,686	Studio		Action
89	Happy Feet Two	Warner Bros.	5,214,967	Else	Animation	Family
90	Hop	UPI	5,198,615	Studio	Animation	Family
91	Larry Crowne	n/a	5,055,665	Studio		Comedy
92	Sucker Punch	Warner Bros.	4,958,885	Studio		Fantasy
93	Friends with Benefits	Sony	4,948,898	Studio		Comedy
94	Habemus Papam (We Have a Pope)	n/a	4,922,843	European	Else	Drama
95	Bridesmaids	UPI	4,609,169	Studio		Comedy
96	The Help	Disney	4,450,322	Studio		Drama
97	New Year's Eve	Warner	4,437,377	Studio		Comedy

		Bros.				
98	Le marquis	n/a	4,349,262	National	National	Comedy
99	Omar m'a tuer (Omar Killed Me)	n/a	4,348,240	National	National	Drama
100	L'assaut (The Assault)	n/a	4,228,029	National	National	Action

### France 2012

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Skyfall	n/a	59,743,399	Studio		Action
2	Ice Age: Continental Drift	Fox	55,547,374	Studio		Family
3	Sur la piste du Marsupilami	n/a	44,547,082	National	Animation	Family
4	La vérité si je mens! 3	n/a	39,641,842	National	National	Comedy
5	The Hobbit: An Unexpected Journey	Warner Bros.	39,108,191	Studio		Fantasy
6	The Twilight Saga: Breaking Dawn Part 2	n/a	38,951,800	Studio		Fantasy
7	The Avengers (2012)	Disney	37,765,919	Studio		Action
8	The Dark Knight Rises	Warner Bros.	35,725,110	Studio		Action
9	Astérix et Obélix: Au service de Sa Majesté	Wild Bunch	33,777,512	National	National	Family
10	Les seigneurs	Warner Bros.	31,156,200	National	National	Comedy
11	Madagascar 3: Europe's Most Wanted	PPI	27,418,889	Studio		Family
12	Brave	Disney	26,824,834	Studio		Family
13	Le prénom	n/a	25,601,451	National	National	Comedy
14	Rise of the Guardians	PPI	24,561,761	Studio		Family
15	Taken 2	Europa	24,400,146	National	English	Action
16	The Amazing Spider-Man	n/a	22,699,445	Studio		Action
17	Sherlock Holmes: A Game of Shadows	Warner Bros.	20,428,860	Studio		Action

18	Les infidèles (The Players)	n/a	19,340,168	National	National	Comedy
19	MIB 3	Sony	18,651,235	Studio		Action
20	De l'autre côté du périph (On the Other Side of the Freeway)	n/a	16,342,052	National	National	Comedy
21	Prometheus	Fox	15,842,943	Studio		Fantasy
22	The Expendables 2	Metropolitan	15,825,283	Studio		Action
23	Project X	Warner Bros.	15,567,691	Studio		Comedy
24	Stars 80 (2012)	Warner Bros.	15,294,792	National	National	Comedy
25	Cloclo	Studio Canal	15,293,722	National	National	Drama
26	Snow White and the Huntsman	UPI	15,156,802	Studio		Fantasy
27	Dark Shadows	Warner Bros.	14,978,871	Studio		Comedy
28	De rouille et d'os (Rust and Bone)	UGC	14,574,783	National	National	Drama
29	The Hunger Games	Metropolitan	14,510,197	Studio		Action
30	Wreck-It Ralph	Disney	14,097,257	Studio		Family
31	Life of Pi	Fox	13,169,724	Studio		Drama
32	Un bonheur n'arrive jamais seul	n/a	12,796,705	National	National	Comedy
33	Tinker Bell - The Secret Of The Wings	Disney	12,665,766	Studio		Family
34	American Reunion	UPI	12,658,743	Studio		Comedy
35	Journey 2: The Mysterious Island	Warner Bros.	12,095,241	Studio		Family
36	J. Edgar	Warner Bros.	11,749,795	Studio		Drama
37	Mince alors!	UGC	11,530,692	National	National	Comedy
38	Ted	UPI	11,451,649	Studio		Comedy

39	Zarafa	n/a	11,169,839	National	National	Family
40	Titanic 3D	Fox	10,589,600	Studio		Drama
41	Jack Reacher	PPI	10,371,069	Studio		Action
42	Total Recall (2012)	n/a	10,188,589	Studio		Action
43	Un plan parfait	UPI	9,899,552	National	National	Comedy
44	Populaire	n/a	9,748,864	National	National	Comedy
45	Dans la maison (In the House)	n/a	9,529,425	National	National	Drama
46	Step Up Revolution	UPI	9,489,199	Studio		Romance
47	Argo	Warner Bros.	9,111,343	Studio		Drama
48	Kirikou Et Les Hommes Et Les Femmes	n/a	9,065,301	National	Animation	Family
49	The Girl with the Dragon Tattoo (2011)	Sony	8,986,288	Studio		Drama
50	John Carter	Disney	8,939,150	Studio		Action
51	Battleship	UPI	8,918,606	Studio		Action
52	Chronicle (2012)	Fox	8,710,258	Studio		Fantasy
53	Les vacances de Ducobu	UGC	8,510,533	National	National	Family
54	The Bourne Legacy	UPI	7,754,204	Studio		Action
55	Les saveurs du Palais (Haute Cuisine)	Wild Bunch	7,753,225	National	National	Comedy
56	The Pirates! Band of Misfits	Sony	7,528,866	European	Animation	Family
57	Wrath of the Titans	Warner Bros.	7,324,412	Studio		Action
58	Frankenweenie	Disney	7,290,604	Studio		Horror
59	Paranormal Activity 4	PPI	7,290,604	Studio		Family
60	Les Kaïra	n/a	7,227,171	National	National	Comedy
61	Looper	n/a	7,188,606	Studio		Action
62	Mirror Mirror	Metropolitan	6,906,282	Studio		Fantasy

63	Camille redouble	n/a	6,810,991	National	National	Comedy
64	The Dictator	PPI	6,755,864	Studio		Comedy
65	Niko 2 - Lentäjäväljekset	Bac	6,512,812	European	Animation	Family
66	Ernest & Celestine	n/a	6,216,421	National	National	Family
67	African Cats	Disney	6,012,431	Studio		Else
68	The Descendants	Fox	5,747,561	Studio		Drama
69	L'amour dure trois ans	Europa	5,576,229	National	National	Comedy
70	Star Wars: Episode I - The Phantom Menace (in 3D)	Fox	5,528,275	Studio		Fantasy
71	War Horse	Disney	5,395,663	Studio		Drama
72	Safe House	UPI	5,360,224	Studio		Action
73	Nous York	n/a	5,189,055	National	National	Comedy
74	Sammy's Adventures 2	n/a	5,153,678	European	Animation	Family
75	Tinker, Tailor, Soldier, Spy	Studio Canal	5,006,445	European	English	Action
76	Mes héros	n/a	4,860,627	National	National	Comedy
77	Dr. Seuss' The Lorax	UPI	4,796,248	Studio		Family
78	The Lion King (in 3D)	Disney	4,735,968	Studio		Family
79	Resident Evil: Retribution	Metropolitan	4,594,953	Studio		Action
80	Radiostars	n/a	4,533,793	National	National	Comedy
81	The Tall Man	n/a	4,532,359	National	English	Drama
82	The Iron Lady	n/a	4,518,318	European	English	Drama
83	Ghost Rider: Spirit of Vengeance	n/a	4,256,875	Studio		Fantasy
84	Amour	n/a	4,255,623	European	National	Drama
85	Seeking Justice	n/a	4,215,110	Studio		Action
86	The Impossible	n/a	4,147,373	European	English	Drama
87	We Bought a Zoo	Fox	4,118,751	Studio		Family
88	Du vent dans mes mollets	n/a	4,041,869	National	National	Comedy

89	Lockout	Europa	4,005,013	National	English	Action
90	Underworld Awakening	n/a	3,903,316	Studio		Action
91	Abraham Lincoln: Vampire Hunter	Fox	3,901,082	Studio		Action
92	To Rome with Love	n/a	3,884,851	European	English	Comedy
93	Une vie meilleure	n/a	3,873,681	National	National	Drama
94	Savages (2012)	n/a	3,822,014	Studio		Drama
95	Adieu Berthe - L'enterrement de mémé	UGC	3,807,194	National	National	Comedy
96	The Angels' Share	n/a	3,744,840	European	English	Comedy
97	The Woman in Black	Metropolitan	3,681,801	European	English	Drama
98	Les adieux à la reine (Farewell, My Queen)	n/a	3,626,953	National	National	Drama
99	Thérèse Desqueyroux	UGC	3,406,055	National	National	Drama
100	Lawless	Metropolitan	3,388,544	Studio		Drama

#### Germany 2010

#	Title	Dist.	Box Office (\$)	Origin	Language	Theme
1	Harry Potter and the Deathly Hallows (Part One)	WB	65,963,672	Studio		Fantasy
2	Tangled	Disney	44,204,134	Studio	Animation	Family
3	Inception	WB	36,842,861	Studio		Action
4	Alice in Wonderland (2010)	Disney	34,638,318	Studio		Family
5	The Twilight Saga: Eclipse	Concorde	33,087,955	Studio		Fantasy
6	Despicable Me	UPI	27,043,442	Studio	Animation	Comedy
7	Sex and the City 2	WB	25,320,347	Studio		Comedy
8	Shrek Forever After	PPI	24,972,735	Studio	Animation	Family
9	Grown Ups	Sony	18,270,874	Studio		Comedy

10	Toy Story 3	Disney	17,104,362	Studio	Animation	Family
11	Sherlock Holmes	WB	16,629,510	Studio		Action
12	Resident Evil: Afterlife	Constantin	16,119,840	European	English	Action
13	The Last Airbender	PPI	15,572,208	Studio		Action
14	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	15,531,389	Studio		Fantasy
15	How to Train Your Dragon	PPI	15,496,906	Studio	Animation	Fantasy
16	Robin Hood	UPI	15,345,492	Studio		Action
17	Shutter Island	Concorde	14,708,736	Studio		Else
18	Clash of the Titans (2010)	WB	14,679,293	Studio		Action
19	Friendship	Sony	14,637,672	National	National	Comedy
20	Konferenz der Tiere (Animals United)	Constantin	14,633,199	National	Animation	Family
21	Prince of Persia: The Sands of Time	Disney	14,622,812	Studio		Action
22	Eat Pray Love	Sony	14,263,262	Studio		Drama
23	Step Up 3-D	Constantin	13,869,503	Studio		Else
24	Due Date	WB	13,028,652	Studio		Comedy
25	The Karate Kid	Sony	12,654,490	Studio		Action
26	The Tourist	Kinowelt	12,147,629	Studio		Action
27	Little Fockers	PPI	11,734,435	Studio		Comedy
28	Saw 3D	Kinowelt	10,999,677	Studio		Horror
29	It's Complicated	UPI	9,831,613	Studio		Comedy
30	Sammy's Adventures: The Secret Passage	Kinowelt	9,688,871	European	Animation	Family
31	The Social Network	Sony	9,345,455	Studio		Else
32	Iron Man 2	Concorde	9,254,348	Studio		Action
33	Knight & Day	Fox	9,081,145	Studio		Action
34	Cloudy with a Chance of	Sony	8,959,332	Studio	Animation	Family

	Meatballs					
35	The Bounty Hunter	Sony	8,775,413	Studio		Comedy
36	Marmaduke	Fox	8,338,702	Studio		Comedy
37	Valentine's Day	WB	8,296,049	Studio		Comedy
38	The Expendables	n/a	8,211,457	Studio		Action
39	Red	Concorde	8,208,370	Studio		Action
40	Vampires Suck	Fox	8,064,054	Studio		Comedy
41	Percy Jackson & The Olympians: The Lightning Thief	Fox	7,968,745	Else		Fantasy
42	Up in the Air	PPI	7,665,802	Studio		Drama
43	Vincent will meer	Constantin	7,319,877	National	National	Drama
44	Salt	Sony	7,283,463	Studio		Action
45	Jackass 3-D	PPI	7,243,633	Studio		Else
46	Otto's Eleven	WB	7,184,934	National	National	Comedy
47	StreetDance 3D	Universum	6,715,881	European	English	Else
48	The A-Team	Fox	6,654,822	Studio		Action
49	The Blind Side	WB	6,295,841	Studio		Drama
50	Hanni & Nanni	UPI	6,231,430	National	National	Family
51	The Men Who Stare at Goats	Kinowelt	6,189,482	Studio		Comedy
52	Did You Hear About the Morgans?	Sony	6,186,992	Studio		Comedy
53	The Last Song	Disney	6,080,655	Studio		Drama
54	The Sorcerer's Apprentice	Disney	6,002,283	Studio		Action
55	Wall Street: Money Never Sleeps	Fox	5,679,469	Studio		Drama
56	Life as We Know It	WB	5,568,426	Studio		Comedy
57	Goethe!	WB	5,428,560	National	National	Drama
58	Groupies bleiben nicht zum	Disney	5,225,452	National	National	Comedy

	Frühstück					
59	Get Him to the Greek	UPI	5,134,599	Studio		Comedy
60	The Other Guys	Sony	5,062,434	Studio		Action
61	Yogi Bear	WB	4,988,967	Studio	Animation	Family
62	Zeiten ändern Dich (Bushido)	Constantin	4,955,920	National	National	Drama
63	The Imaginarium of Doctor Parnassus	Concorde	4,863,307	European	English	Fantasy
64	Vorstadtkrokodile 2	Constantin	4,719,996	National	National	Family
65	Die Friseurin	Constantin	4,567,778	National	National	Comedy
66	Flickan som lekte med elden	n/a	4,526,144	European	Else	Drama
67	Oceans	Universum	4,516,253	European	Else	Else
68	Cats & Dogs: Revenge of Kitty Galore	WB	4,458,167	Studio		Action
69	Predators	Fox	4,424,039	Studio		Action
70	Tooth Fairy	Fox	4,421,733	Studio		Comedy
71	Nanny McPhee and The Big Bang	UPI	4,402,186	European	English	Family
72	Megamind	PPI	4,399,694	Studio	Animation	Action
73	Paranormal Activity 2	PPI	4,040,492	Studio		Horror
74	Luftslottet som sprängdes (The Girl Who Kicked the Hornet's Nest)	n/a	3,843,388	European	Else	Drama
75	Legend of the Guardians: The Owls of Ga'Hoole	WB	3,782,806	Studio	Animation	Fantasy
76	Teufelskicker (Devil's Kickers)	UPI	3,730,071	National	National	Comedy
77	The American	Tobis	3,712,532	Studio		Drama
78	A Nightmare on Elm Street (2010)	WB	3,583,773	Studio		Horror
79	Rock It!	Disney	3,571,286	National	National	Comedy
80	The Book of Eli	Tobis	3,543,027	Studio		Action

81	Date Night	Fox	3,325,181	Studio		Comedy
82	Remember Me	Concorde	3,265,022	Studio		Drama
83	Killers	Kinowelt	3,261,138	Studio		Action
84	Dear John	Kinowelt	3,184,100	Studio		Drama
85	The Ghost Writer	Kinowelt	3,147,954	European	English	Else
86	Le concert (2009)	Concorde	3,069,266	European	Else	Comedy
87	The Wolfman	UPI	3,053,121	Studio		Drama
88	Green Zone	UPI	2,984,399	European	English	Action
89	Freche Mädchen 2	Constantin	2,924,277	National	National	Comedy
90	Recep Ivedik 3	n/a	2,825,842	European	Else	Comedy
91	The Town	WB	2,633,533	Studio		Drama
92	Unstoppable	Fox	2,560,388	Studio		Action
93	Five Minarets in New York	n/a	2,540,373	European	Else	Drama
94	Letters to Juliet	Concorde	2,533,436	Studio		Romance
95	The Back-Up Plan	Concorde	2,510,451	Studio		Comedy
96	Hier kommt Lola!	Constantin	2,504,509	National	National	Comedy
97	3 (Three)	X Verleih	2,388,062	National	National	Drama
98	The Lovely Bones	PPI	2,316,186	Studio		Drama
99	Machete	Sony	2,264,118	Studio		Action
100	She's Out of My League	PPI	2,202,382	Studio		Comedy

### Germany 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Harry Potter and the Deathly Hallows (Part Two)	WB	78,042,939	Studio		Fantasy
2	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	62,438,491	Studio		Action

3	Kokowääh	WB	42,932,362	National	National	Comedy
4	The Hangover Part II	WB	42,168,493	Studio		Comedy
5	Transformers 3	PPI	38,750,141	Studio		Action
6	Puss in Boots	PPI	34,002,212	Studio	Animation	Family
7	The Twilight Saga: Breaking Dawn Part1	Concorde	33,077,090	Studio		Fantasy
8	The Smurfs	Sony	29,398,271	Studio	Animation	Family
9	Fast Five	UPI	26,703,371	Studio		Action
10	The King's Speech	Senator	23,598,859	European	English	Drama
11	Black Swan	Fox	21,446,873	Studio		Drama
12	Kung Fu Panda 2	PPI	20,744,836	Studio	Animation	Family
13	Sherlock Holmes: A Game of Shadows	WB	20,089,372	Studio		Action
14	Bad Teacher	Sony	18,729,632	Studio		Comedy
15	Rubbeldiekatz (Women in Love)	UPI	18,635,931	National	National	Comedy
16	Cars 2	Disney	18,194,707	Studio	Animation	Family
17	Rio	Fox	17,815,018	Studio	Animation	Family
18	Wickie auf großer Fahrt (Vicky and the Treasure of the Gods)	Constantin	17,526,529	National	National	Family
19	Zookeeper	Sony	17,453,001	Studio		Comedy
20	What a Man	Fox	17,143,751	National	National	Comedy
21	The Adventures of Tintin	Sony	16,561,165	Studio	Animation	Family
22	Mission: Impossible - Ghost Protocol	PPI	16,257,743	Studio		Action
23	The Three Musketeers (2011)	Constantin	16,195,214	National	English	Action
24	Thor	PPI	16,007,303	Studio		Action
25	Tron Legacy	Disney	14,756,510	Studio		Fantasy
26	Johnny English Reborn	UPI	14,175,999	European	English	Comedy
27	Alvin and the Chipmunks:	Fox	13,106,760	Studio	Animation	Family

	Chipwrecked					
28	Almanya - Willkommen in Deutschland	Concorde	12,975,995	National	National	Comedy
29	Männerherzen... und die ganz ganz große Liebe	WB	12,906,205	National	National	Comedy
30	Just Go With It	Sony	12,219,467	Studio		Comedy
31	Friends with Benefits	Sony	10,925,525	Studio		Comedy
32	The Green Hornet	Sony	10,829,925	Studio		Action
33	Rise of the Planet of the Apes	Fox	10,775,296	Studio		Fantasy
34	Eine ganz heiße Nummer	Universum	10,702,573	National	National	Comedy
35	Gulliver's Travels	Fox	10,099,348	Studio		Comedy
36	In Time	Fox	9,478,285	Studio		Fantasy
37	Immortals	Constantin	8,446,489	Studio		Action
38	Bridesmaids	UPI	8,088,652	Studio		Comedy
39	Paranormal Activity 3	PPI	8,044,089	Studio		Horror
40	True Grit	PPI	7,968,396	Studio		Else
41	Carnage (2011)	Constantin	7,754,332	European	English	Comedy
42	Final Destination 5	WB	7,686,144	Studio		Horror
43	Water for Elephants	Fox	7,212,854	Studio		Drama
44	X-Men: First Class	Fox	7,048,582	Studio		Action
45	One Day	Tobis	7,028,098	Studio		Romance
46	Midnight in Paris	Concorde	6,898,659	European	English	Comedy
47	New Year's Eve	WB	6,850,960	Studio		Comedy
48	The Lion King (in 3D)	Disney	6,797,504	Studio	Animation	Family
49	Real Steel	Disney	6,588,375	Studio		Fantasy
50	Horrible Bosses	WB	6,577,477	Studio		Comedy
51	Unknown	Kinowelt	6,377,144	European	English	Action

52	Rango	PPI	6,359,881	Studio	Animation	Action
53	Resturlaub	Sony	6,232,371	National	National	Comedy
54	Paul	UPI	6,006,157	European	English	Comedy
55	Pina	n/a	5,883,690	National	National	Else
56	Vorstadtkrokodile 3	Constantin	5,866,715	National	National	Comedy
57	Love and Other Drugs	Fox	5,417,212	Studio		Comedy
58	Mr. Popper's Penguins	Fox	5,251,891	Studio		Comedy
59	Hexe Lilli: Die Reise nach Mandolan	Disney	5,168,967	National	National	Comedy
60	Super 8	PPI	5,135,188	Studio		Horror
61	New Kids Turbo	Constantin	4,996,448	European	Else	Comedy
62	Blutzbrüdz	Constantin	4,902,541	National	National	Else
63	Captain America: The First Avenger	PPI	4,872,496	Studio		Action
64	The Change-Up	UPI	4,832,138	Studio		Comedy
65	Gnomeo and Juliet	Disney	4,826,803	European	Animation	Family
66	Prinzessin Lillifee und das kleine Einhorn	Universum	4,728,509	National	Animation	Family
67	Crazy, Stupid, Love.	WB	4,667,066	Studio		Comedy
68	Green Lantern	WB	4,636,414	Studio		Action
69	Burlesque	Sony	4,578,664	Studio		Else
70	Sommer in Orange (My Life in Orange)	n/a	4,553,113	National	National	Comedy
71	The Dilemma	UPI	4,546,097	Studio		Drama
72	Scream 4	n/a	4,466,288	Studio		Horror
73	Tower Heist	UPI	4,430,889	Studio		Comedy
74	I Am Number Four	Disney	4,397,110	Studio		Fantasy
75	Rien à déclarer (Nothing to Declare)	Prokino	4,310,806	European	Else	Comedy

76	Potiche	Concorde	4,254,683	European	Else	Comedy
77	Die Superbullen - Sie kennen keine Gnade	Constantin	4,240,201	National	National	Comedy
78	Sucker Punch	WB	4,230,565	Studio		Fantasy
79	The Next Three Days	Kinowelt	4,224,075	Studio		Drama
80	Werner - Eiskalt!	Constantin	4,153,779	National	Animation	Comedy
81	Abduction	n/a	4,147,250	Studio		Action
82	Killer Elite	Concorde	4,107,671	Studio		Action
83	Larry Crowne	Kinowelt	4,098,653	Studio		Comedy
84	Happy Feet Two	WB	3,962,619	Else	Animation	Family
85	Contagion	WB	3,862,820	Studio		Drama
86	No Strings Attached	PPI	3,833,001	Studio		Comedy
87	Hop	UPI	3,820,584	Studio	Animation	Family
88	Cowboys & Aliens	PPI	3,648,567	Studio		Action
89	Limitless	Concorde	3,540,298	Studio		Else
90	Source Code	Kinowelt	3,461,971	Studio		Fantasy
91	Arthur Christmas	Sony	3,259,251	European	Animation	Comedy
92	The Ides of March	Tobis	3,208,028	Studio		Drama
93	Colombiana	Universum	3,164,449	European	English	Action
94	La tête en friche	Concorde	3,129,409	European	Else	Drama
95	How Do You Know	Sony	3,115,066	Studio		Comedy
96	Hall Pass	WB	3,066,341	Studio		Comedy
97	Big Mommas: Like Father, Like Son	Fox	2,946,414	Studio		Comedy
98	Battle: Los Angeles	Sony	2,936,209	Studio		Fantasy
99	Hanna	Sony	2,910,236	European	English	Action
100	Drive Angry	WB	2,853,626	Studio		Action

## Germany 2012

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Skyfall	Sony	84,295,245	Studio		Action
2	The Hobbit: An Unexpected Journey	WB	80,620,510	Studio		Fantasy
3	Intouchables	Senator	79,066,638	European	Else	Comedy
4	Ice Age: Continental Drift	Fox	67,098,539	Studio		Family
5	Madagascar 3: Europe's Most Wanted	PPI	39,572,679	Studio		Family
6	The Twilight Saga: Breaking Dawn Part 2	Concorde	39,012,014	Studio		Fantasy
7	The Dark Knight Rises	WB	35,463,041	Studio		Action
8	Ted	UPI	31,430,735	Studio		Comedy
9	The Avengers (2012)	Disney	30,828,359	Studio		Action
10	MIB 3	Sony	26,286,460	Studio		Action
11	American Reunion	UPI	22,942,350	Studio		Comedy
12	Türkisch für Anfänger - Der Film	Constantin	21,692,660	National	National	Comedy
13	The Hunger Games	n/a	20,303,785	Studio		Action
14	Life of Pi	Fox	18,947,681	Studio		Drama
15	The Amazing Spider-Man	Sony	18,567,538	Studio		Action
16	Snow White and the Huntsman	UPI	15,084,870	Studio		Fantasy
17	Brave	Disney	14,718,872	Studio		Family
18	Prometheus	Fox	14,049,633	Studio		Fantasy
19	Step Up Revolution	Constantin	12,690,216	Studio		Romance
20	Cloud Atlas	X Verleih	12,525,887	National	English	Fantasy
21	The Expendables 2	n/a	12,133,346	Studio		Action
22	The Dictator	PPI	11,797,031	Studio		Comedy
23	Star Wars: Episode I - The Phantom Menace (in 3D)	Fox	11,248,752	Studio		Fantasy

24	Hotel Transylvania	Sony	10,891,927	Studio		Family
25	Taken 2	Universum	10,774,740	European	English	Action
26	Titanic 3D	Fox	9,902,323	Studio		Drama
27	The Girl with the Dragon Tattoo (2011)	Sony	9,575,635	Studio		Drama
28	Battleship	UPI	9,546,461	Studio		Action
29	Resident Evil: Retribution	Constantin	9,390,597	Studio		Action
30	Wreck-It Ralph	Disney	8,963,756	Studio		Family
31	Pitch Perfect	UPI	8,922,723	Studio		Comedy
32	Dark Shadows	WB	8,689,212	Studio		Comedy
33	John Carter	Disney	8,231,988	Studio		Action
34	Wrath of the Titans	WB	8,208,218	Studio		Action
35	Underworld Awakening	Sony	8,185,879	Studio		Action
36	Hope Springs	n/a	8,180,176	Studio		Comedy
37	The Vow	Sony	8,140,721	Studio		Romance
38	Paranormal Activity 4	PPI	7,818,789	Studio		Family
39	The Pirates! Band of Misfits	Sony	7,631,198	European	Animation	Family
40	Here Comes the Boom	Sony	7,360,780	Studio		Comedy
41	Schutzengel	WB	7,205,054	National	National	Action
42	The Bourne Legacy	UPI	7,165,299	Studio		Action
43	Fünf Freunde	Constantin	7,103,467	National	National	Family
44	Mann tut was Mann kann	WB	7,029,742	National	National	Comedy
45	Die Vermessung der Welt (Measuring the World)	n/a	6,980,897	National	National	Drama
46	Rise of the Guardians	PPI	6,408,458	Studio		Family
47	Hugo	PPI	6,319,061	Studio		Family
48	Journey 2: The Mysterious Island	WB	6,246,520	Studio		Family

49	The Descendants	Fox	6,049,147	Studio		Drama
50	The Best Exotic Marigold Hotel	Fox	6,006,224	European	English	Comedy
51	Russendisko	PPI	5,894,416	National	National	Comedy
52	Jesus Loves Me	WB	5,768,369	National	National	Comedy
53	Hanni & Nanni 2	UPI	5,700,977	National	National	Family
54	This Means War	Fox	5,683,880	Studio		Romance
55	Total Recall (2012)	Sony	5,652,894	Studio		Action
56	The Artist	Delphi	5,502,089	European	Else	Comedy
57	The Iron Lady	Concorde	5,491,862	European	English	Drama
58	Mirror Mirror	n/a	5,447,240	Studio		Fantasy
59	The Muppets	Disney	5,298,392	Studio		Family
60	Jack and Jill	Sony	5,279,500	Studio		Comedy
61	The Lucky One	WB	4,987,616	Studio		Romance
62	Tinker Bell - The Secret Of The Wings	Disney	4,880,394	Studio		Family
63	The Five-Year Engagement	UPI	4,777,603	Studio		Romance
64	Ghost Rider: Spirit of Vengeance	Universum	4,705,702	Studio		Fantasy
65	To Rome with Love	Tobis	4,644,403	European	English	Comedy
66	Sammy's Adventures 2	n/a	4,555,045	European	Animation	Family
67	Iron Sky	n/a	4,391,367	National	National	Action
68	Safe House	UPI	4,314,140	Studio		Action
69	Project X	WB	4,306,920	Studio		Comedy
70	Die Vampirschwestern	Sony	4,252,532	National	National	Family
71	Dr. Seuss' The Lorax	UPI	4,158,900	Studio		Family
72	Yoko	Sony	4,037,093	National	National	Family
73	Die Kirche bleibt im Dorf	n/a	4,007,192	National	National	Comedy
74	Offroad	PPI	3,935,427	National	National	Comedy

75	Fetih1453	n/a	3,696,787	Else	Else	Action
76	Agent Ranjid rettet die Welt	Constantin	3,678,876	National	National	Comedy
77	Magic Mike	Concorde	3,541,602	Studio		Comedy
78	Anna Karenina	UPI	3,538,193	European	English	Drama
79	The Devil Inside	PPI	3,454,524	Studio		Horror
80	Sams im Glück	Universum	3,395,279	National	National	Family
81	StreetDance 2	Universum	3,336,984	National	English	Romance
82	21 Jump Street	Sony	3,325,905	Studio		Comedy
83	Wer's glaubt, wird selig	Constantin	3,293,375	National	National	Comedy
84	Der kleine Rabe Socke (Raven the Little Rascal)	Universum	3,248,395	National	Animation	Family
85	The Inbetweeners Movie	Universum	3,102,827	European	English	Comedy
86	Looper	Concorde	3,068,690	Studio		Action
87	Niko 2 - Lentäjäväljekset	Universum	3,058,132	European	Animation	Family
88	Savages (2012)	UPI	3,048,583	Studio		Drama
89	Et si on vivait tous ensemble?	n/a	3,037,758	European	National	Comedy
90	New Kids Nitro	Constantin	3,026,764	European	Else	Action
91	Diary of a Wimpy Kid: Dog Days	Fox	3,013,383	Studio		Comedy
92	LOL	Constantin	3,011,131	Studio		Comedy
93	Astérix et Obélix: Au service de Sa Majesté	Concorde	2,997,342	European	Else	Family
94	War Horse	Disney	2,966,557	Studio		Drama
95	Tinker, Tailor, Soldier, Spy	Kinowelt	2,940,785	European	English	Action
96	Silent Hill: Revelation 3D	Concorde	2,876,736	Studio		Horror

97	Die Wand (The Wall)	n/a	2,876,478	National	National	Drama
98	Abraham Lincoln: Vampire Hunter	Fox	2,820,495	Studio		Action
99	Heiter bis wolkig	Constantin	2,747,792	National	National	Romance
100	Barbara (2012)	Piffli	2,747,568	National	National	Drama

### Italy 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Avatar	Fox	83,498,193	Studio		Fantasy
2	Benvenuti al Sud	Medusa	43,015,634	National	National	Comedy
3	Alice in Wonderland (2010)	Disney	39,952,697	Studio		Family
4	La banda dei babbi natale	Medusa	29,125,119	National	National	Comedy
5	Natale in Sud Africa	Filmauro	24,898,572	National	National	Comedy
6	Harry Potter and the Deathly Hallows (Part One)	WB	23,988,197	Studio		Fantasy
7	Shrek Forever After	UIP	23,451,561	Studio	Animation	Family
8	Io, Loro e Lara	Warner Bros.	21,347,896	National	National	Comedy
9	The Twilight Saga: Eclipse	Eagle	20,711,944	Studio		Fantasy
10	Toy Story 3	Disney	18,855,881	Studio	Animation	Family
11	Maschi contro femmine	01 Dist.	18,452,860	National	National	Comedy
12	Despicable Me	UIP	17,064,781	Studio	Animation	Comedy
13	Inception	Warner Bros.	15,459,083	Studio		Action
14	The Tourist	01 Dist.	15,372,649	Studio		Action
15	Robin Hood	UIP	14,676,791	Studio		Action
16	Tangled	Disney	14,670,362	Studio	Animation	Family
17	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	14,235,348	Studio		Fantasy

18	Baciami ancora (Kiss Me Again)	Medusa	12,373,612	National	National	Drama
19	Genitori & figli. Agitare bene prima dell'uso	Filmauro	11,455,266	National	National	Comedy
20	Mine vaganti (Loose Cannons)	01 Dist.	10,994,715	National	National	Comedy
21	A Natale mi sposo	Medusa	10,583,880	National	National	Comedy
22	Clash of the Titans (2010)	Warner Bros.	10,275,464	Studio		Action
23	Iron Man 2	PPI	9,979,666	Studio		Action
24	Megamind	UPI	9,751,231	Studio	Animation	Action
25	The Sorcerer's Apprentice	Disney	9,571,490	Studio		Action
26	Shutter Island	Medusa	9,434,156	Studio		Else
27	Step Up 3-D	Eagle	9,282,511	Studio		Else
28	Scusa ma ti voglio sposare	Medusa	9,217,837	National	National	Comedy
29	Paranormal Activity	Filmauro	9,153,419	Studio		Horror
30	La prima cosa bella	Medusa	9,115,665	National	National	Comedy
31	Invictus	Warner Bros.	9,063,387	Studio		Else
32	Prince of Persia: The Sands of Time	Disney	8,912,558	Studio		Action
33	Tron Legacy	Disney	8,199,698	Studio		Action
34	Alvin and the Chipmunks: The Squeakquel	Fox	8,197,134	Studio	Animation	Family
35	The Last Airbender	UIP	7,821,944	Studio		Action
36	Sex and the City 2	Warner Bros.	7,802,889	Studio		Comedy
37	How to Train Your Dragon	UIP	7,505,879	Studio	Animation	Fantasy
38	Up in the Air	UIP	7,439,717	Studio		Drama
39	Saw 3D	Moviemax	7,037,160	Studio		Horror
40	Law Abiding Citizen	n/a	6,595,412	Studio		Drama
41	You Will Meet a Tall Dark Stranger	Medusa	6,487,957	Studio		Comedy

42	La vita è una cosa meravigliosa	Medusa	6,161,728	National	National	Comedy
43	Happy Family	01 Dist.	6,111,219	National	National	Comedy
44	Vampires Suck	Fox	6,000,711	Studio		Comedy
45	The Wolfman	UIP	5,937,460	Studio		Drama
46	Sammy's Adventures: The Secret Passage	Eagle	5,778,551	European	Animation	Family
47	Resident Evil: Afterlife	Sony	5,253,337	European	English	Action
48	Eat Pray Love	Sony	5,000,639	Studio		Drama
49	It's Complicated	UIP	4,985,582	Studio		Comedy
50	La solitudine dei numeri primi (The Solitude of Prime Numbers)	Medusa	4,928,162	National	National	Drama
51	La bellezza del somaro	WB	4,901,585	National	National	Comedy
52	Le concert (2009)	BIM	4,825,505	European	Else	Comedy
53	The Ghost Writer	01 Dist.	4,811,454	European	English	Else
54	Matrimoni e altri disastri	01 Dist.	4,769,415	National	National	Comedy
55	The Final Destination	Warner Bros.	4,590,236	Studio		Horror
56	Basilicata Coast to Coast	Eagle	4,588,816	National	National	Else
57	Sharm El Sheik - Un'estate indimenticabile	Medusa	4,427,419	National	National	Comedy
58	La nostra vita	01 Dist.	4,400,186	National	National	Drama
59	Percy Jackson & The Olympians: The Lightning Thief	Fox	4,139,909	Else		Fantasy
60	Wall Street: Money Never Sleeps	Fox	4,137,171	Studio		Drama
61	The Expendables	01 Dist.	4,104,395	Studio		Action
62	The Book of Eli	01 Dist.	3,916,301	Studio		Action
63	Winx Club 3D: Magic Adventure	Medusa	3,872,632	National	Animation	Family
64	Paranormal Activity 2	UIP	3,856,430	Studio		Horror

65	La donna della mia vita	UPI	3,825,937	National	National	Comedy
66	The Social Network	Sony	3,758,965	Studio		Else
67	Green Zone	Medusa	3,636,987	European	English	Action
68	Un altro mondo	UPI	3,522,561	National	National	Drama
69	OceanWorld 3D	Eagle	3,297,162	European	English	Else
70	The Town	Warner Bros.	3,203,649	Studio		Drama
71	L'Elegance du Herrison	Eagle	3,198,555	European	Else	Drama
72	Salt	Sony	3,187,250	Studio		Action
73	The A-Team	Fox	3,143,928	Studio		Action
74	La passione	01 Dist.	3,132,470	National	National	Comedy
75	Surrogates	Disney	3,118,374	Studio		Action
76	Remember Me	Eagle	3,008,966	Studio		Drama
77	Il figlio più piccolo	Medusa	2,848,577	National	National	Comedy
78	Agora (Mists of Time)	Mikado	2,819,873	European	English	Drama
79	Knight & Day	Fox	2,816,693	Studio		Action
80	Somewhere	Medusa	2,783,084	Studio		Drama
81	I Love You, Phillip Morris	Lucky Red	2,739,427	Studio		Comedy
82	Solomon Kane	Eagle	2,622,017	European	English	Action
83	The Karate Kid	Sony	2,569,778	Studio		Action
84	A Nightmare on Elm Street (2010)	WB	2,561,703	Studio		Horror
85	Did You Hear About the Morgans?	Sony	2,561,420	Studio		Comedy
86	Cosa voglio di più (What More Do I Want)	Warner Bros.	2,548,548	National	National	Drama
87	Saw VI	01 Dist.	2,520,502	Studio		Horror
88	Marmaduke	Fox	2,503,450	Studio		Comedy
89	The Last Exorcism	Eagle	2,447,364	Studio		Horror

90	Ti presento un amico	WB	2,433,357	National	National	Comedy
91	The Fourth Kind	Warner Bros.	2,426,800	Studio		Else
92	The Lovely Bones	UIP	2,396,608	Studio		Drama
93	Soul Kitchen	BIM	2,371,166	European	Else	Comedy
94	The Bounty Hunter	Sony	2,208,057	Studio		Comedy
95	The Extraordinary Adventures of Adèle Blanc-Sec	Medusa	2,191,940	European	Else	Action
96	Legend of the Guardians: The Owls of Ga'Hoole	Warner Bros.	2,177,011	Studio	Animation	Fantasy
97	Buried	n/a	2,127,617	European	English	Drama
98	Draquila - L'Italia che trema	BIM	2,124,529	National	National	Else
99	Noi credevamo	01 Dist.	2,124,145	National	National	Else
100	Jackass 3-D	UPI	2,122,575	Studio		Else

### Italy 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Che bella giornata (What a Beautiful Day)	Medusa	59,370,498	National	National	Comedy
2	Harry Potter and the Deathly Hallows (Part Two)	WB	29,775,040	Studio		Fantasy
3	Sherlock Holmes: A Game of Shadows	WB	24,533,562	Studio		Action
4	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	24,461,143	Studio		Action
5	Qualunquemente	01 Dist.	22,862,029	National	National	Comedy
6	Immaturi	Medusa	21,858,834	National	National	Comedy
7	Puss in Boots	UIP	21,400,840	Studio	Animation	Family
8	The Twilight Saga: Breaking Dawn Part 1	Eagle	20,016,885	Studio		Fantasy
9	Femmine contro maschi	Medusa	16,719,346	National	National	Comedy
10	Kung Fu Panda 2	UIP	15,945,378	Studio	Animation	Family

11	Fast Five	UPI	15,494,242	Studio		Action
12	The Smurfs	Warner Bros.	15,043,455	Studio	Animation	Family
13	Vacanze di Natale a Cortina	Filmauro	14,847,186	National	National	Comedy
14	Cars 2	Disney	14,421,348	Studio	Animation	Family
15	Finalmente la felicità	Medusa	13,652,530	National	National	Comedy
16	The Hangover Part II	WB	13,505,147	Studio		Comedy
17	I soliti idioti	Medusa	13,274,982	National	National	Comedy
18	La peggior settimana della mia vita	WB	12,628,562	National	National	Comedy
19	The King's Speech	Eagle	12,493,249	European	English	Drama
20	Transformers 3	UIP	12,398,269	Studio		Action
21	Nessuno mi può giudicare	01 Dist.	11,471,250	National	National	Comedy
22	Hereafter	WB	11,240,698	Studio		Fantasy
23	Midnight in Paris	Medusa	10,973,594	European	English	Comedy
24	Thor	UPI	10,900,780	Studio		Action
25	Manuale d'amore 3	Filmauro	9,556,036	National	National	Comedy
26	Rio	Fox	9,204,958	Studio	Animation	Family
27	Captain America: The First Avenger	UIP	8,601,080	Studio		Action
28	Black Swan	Fox	8,127,017	Studio		Drama
29	This Must Be the Place (2011)	Medusa	8,059,623	National	English	Comedy
30	Habemus Papam (We Have a Pope)	01 Dist.	7,894,680	National	National	Drama
31	Anche se è amore non si vede	Medusa	7,855,434	National	National	Comedy
32	Rango	UPI	6,831,092	Studio	Animation	Action
33	Little Fockers	UPI	6,708,478	Studio		Comedy
34	Ex: Amici come prima	01 Dist.	6,704,951	National	National	Comedy
35	New Year's Eve	WB	5,878,884	Studio		Comedy
36	Matrimonio a Parigi	Medusa	5,661,517	National	National	Comedy

37	Immortals	01 Dist.	5,595,234	Studio		Action
38	Limitless	Eagle	5,477,558	Studio		Else
39	The Lion King (in 3D)	Disney	5,443,437	Studio	Animation	Family
40	Due Date	WB	5,406,458	Studio		Comedy
41	Il giorno in più	01 Dist.	5,225,074	National	National	Comedy
42	The Ides of March	01 Dist.	5,217,138	Studio		Drama
43	The Three Musketeers (2011)	01 Dist.	5,170,712	European	English	Action
44	The Rite	WB	5,133,279	Studio		Horror
45	Love and Other Drugs	Medusa	5,098,694	Studio		Comedy
46	Gulliver's Travels	Fox	4,986,372	Studio		Comedy
47	The Adventures of Tintin	Sony	4,953,944	Studio	Animation	Family
48	Amici miei - Come tutto ebbe inizio	Filmauro	4,828,128	National	National	Comedy
49	Rise of the Planet of the Apes	Fox	4,564,102	Studio		Fantasy
50	Carnage (2011)	Medusa	4,516,944	European	English	Comedy
51	Sanctum (3D)	Eagle	4,506,935	Studio		Action
52	Super 8	UPI	4,465,802	Studio		Horror
53	Friends with Benefits	Sony	4,383,688	Studio		Comedy
54	Season of the Witch	Medusa	4,383,131	Studio		Fantasy
55	The Next Three Days	Medusa	4,371,936	Studio		Drama
56	True Grit	UPI	4,183,698	Studio		Else
57	Vallanzasca - Gli angeli del male (Angels of Evil)	Fox	4,067,358	National	National	Else
58	Red	Medusa	4,037,945	Studio		Action
59	Faccio un salto all'Avana	Medusa	4,032,630	National	National	Comedy
60	X-Men: First Class	Fox	3,982,424	Studio		Action
61	Box Office 3D - Il film dei film	Moviemax	3,974,349	National	National	Comedy
62	Mr. Popper's Penguins	Fox	3,972,634	Studio		Comedy
63	Real Steel	Disney	3,885,274	Studio		Fantasy

64	The Tree of Life	01 Dist.	3,863,901	Studio		Drama
65	La vita facile	Medusa	3,801,152	National	National	Comedy
66	Barney's Version	Medusa	3,764,747	Else	English	Drama
67	Bar Sport	01 Dist.	3,687,123	National	National	Comedy
68	The Artist	BIM	3,528,704	European	English	Comedy
69	Johnny English Reborn	UIP	3,462,182	European	English	Comedy
70	Dylan Dog: Dead of Night	Moviemax	3,447,524	Studio		Horror
71	Baciato dalla fortuna	Medusa	3,437,400	National	National	Comedy
72	Arthur Christmas	WB	3,337,702	European	Animation	Comedy
73	Happy Feet Two	WB	3,333,412	Else	Animation	Family
74	Scialla	01 Dist.	3,264,563	National	National	Comedy
75	The Fighter	Eagle	3,200,200	Studio		Else
76	Green Lantern	WB	3,162,104	Studio		Action
77	A Dangerous Method	BIM	3,143,375	European	English	Else
78	Horrible Bosses	WB	2,987,850	Studio		Comedy
79	Insidious	Filmauro	2,837,985	Studio		Horror
80	Bad Teacher	Sony	2,777,525	Studio		Comedy
81	Yogi Bear	WB	2,743,464	Studio	Animation	Family
82	Source Code	01 Dist.	2,718,562	Studio		Fantasy
83	C'è chi dice no	UPI	2,715,050	National	National	Comedy
84	The Adjustment Bureau	UPI	2,640,766	Studio		Romance
85	Konferenz der Tiere (Animals United)	Moviemax	2,609,373	European	Animation	Family
86	Red Riding Hood	WB	2,578,521	Studio		Fantasy
87	Final Destination 5	Warner Bros.	2,568,074	Studio		Horror
88	The Skin I Live In	Warner Bros.	2,436,148	European	Else	Drama
89	Grave Encounters	Eagle	2,408,334	Else	English	Horror

90	Paul	UPI	2,404,667	European	English	Comedy
91	Drive (2011)	01 Dist.	2,396,019	Studio		Drama
92	No Strings Attached	UPI	2,369,436	Studio		Comedy
93	Unknown	WB	2,294,900	European	English	Action
94	Skyline	Eagle	2,238,925	Studio		Fantasy
95	Tower Heist	UPI	2,238,078	Studio		Comedy
96	Il cuore grande delle ragazze	Medusa	2,212,893	National	National	Drama
97	Gnomeo and Juliet	Disney	2,205,926	European	Animation	Family
98	Just Go With It	Sony	2,153,785	Studio		Comedy
99	Terraferma	01 Dist.	2,141,333	National	National	Drama
100	Contagion	WB	2,072,333	Studio		Drama

#### Italy 2012

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Benvenuti al nord	Medusa	33,498,625	National	National	Comedy
2	Madagascar 3: Europe's Most Wanted	UIP	28,615,036	Studio		Family
3	The Twilight Saga: Breaking Dawn Part 2	Eagle	24,417,636	Studio		Fantasy
4	The Avengers (2012)	Disney	22,012,517	Studio		Action
5	Ice Age: Continental Drift	Fox	21,624,776	Studio		Family
6	The Hobbit: An Unexpected Journey	Warner Bros.	21,562,321	Studio		Fantasy
7	Intouchables	Medusa	19,385,193	European	Else	Comedy
8	The Dark Knight Rises	Warner Bros.	18,801,748	Studio		Action
9	Skyfall	WB	17,103,042	Studio		Action
10	Immaturo - Il viaggio	Medusa	15,512,578	National	National	Comedy
11	The Amazing Spider-Man	WB	15,502,063	Studio		Action

12	Ted	UIP	14,054,547	Studio		Comedy
13	Colpi di fulmine (Lightning Strike)	UIP	13,344,763	National	National	Comedy
14	I 2 soliti idioti	Medusa	11,637,350	National	National	Comedy
15	Tutto tutto niente niente	01 Dist.	11,420,371	National	National	Comedy
16	Posti in piedi in paradiso	Filmauro	11,398,541	National	National	Comedy
17	Snow White and the Huntsman	UIP	11,357,199	Studio		Fantasy
18	Il peggior Natale della mia vita	Warner Bros.	10,275,097	National	National	Comedy
19	Titanic 3D	Fox	9,847,064	Studio		Drama
20	Life of Pi	Fox	9,816,421	Studio		Drama
21	To Rome with Love	Medusa	9,565,012	National	English	Comedy
22	Rise of the Guardians	UIP	9,534,828	Studio		Family
23	Hugo	01 Dist.	9,526,733	Studio		Family
24	Brave	Disney	9,388,138	Studio		Family
25	Com'è bello far l'amore	Medusa	9,065,716	National	National	Comedy
26	Hotel Transylvania	WB	8,937,681	Studio		Family
27	Dark Shadows	Warner Bros.	8,830,490	Studio		Comedy
28	Wreck-It Ralph	Disney	8,317,520	Studio		Family
29	Alvin and the Chipmunks: Chipwrecked	Fox	8,206,889	Studio		Family
30	J. Edgar	WB	8,035,717	Studio		Drama
31	American Reunion	UIP	7,878,279	Studio		Comedy
32	Mission: Impossible - Ghost Protocol	UPI	7,826,254	Studio		Action
33	MIB 3	WB	7,671,850	Studio		Action
34	The Expendables 2	UIP	7,022,081	Studio		Action
35	Viva L'Italia	01 Dist.	6,880,371	National	National	Comedy
36	Venuto al mondo (Twice	Medusa	6,678,599	National	National	Drama

	Born)					
37	Mirror Mirror	01 Dist.	6,571,936	Studio		Fantasy
38	Prometheus	Fox	6,499,130	Studio		Fantasy
39	Journey 2: The Mysterious Island	Warner Bros.	5,908,558	Studio		Family
40	Battleship	UIP	5,747,869	Studio		Action
41	Step Up Revolution	M2	5,552,315	Studio		Romance
42	Wrath of the Titans	Warner Bros.	5,447,003	Studio		Action
43	In Time	Medusa	5,386,533	Studio		Action
44	Magic Mike	Lucky Red	5,032,035	Studio		Comedy
45	The Company You Keep	01 Dist.	4,615,131	Studio		Action
46	Una famiglia perfetta	Medusa	4,456,711	National	National	Comedy
47	Not Born to Be Gladiators	Medusa	4,302,833	National	Animation	Family
48	The Descendants	Fox	4,054,051	Studio		Drama
49	Magnifica presenza	01 Dist.	3,950,054	National	National	Drama
50	Buona giornata	Medusa	3,927,883	National	National	Comedy
51	Argo	Warner Bros.	3,918,120	Studio		Drama
52	A.C.A.B.: All Cops Are Bastards	01 Dist.	3,847,381	National	National	Action
53	The Hunger Games	Warner Bros.	3,834,276	Studio		Action
54	Ghost Rider: Spirit of Vengeance	Medusa	3,731,609	Studio		Fantasy
55	Safe House	UIP	3,701,923	Studio		Action
56	È nata una star?	Warner Bros.	3,695,736	National	National	Comedy
57	Tinker, Tailor, Soldier, Spy	Medusa	3,650,753	European	English	Action
58	John Carter	Disney	3,570,912	Studio		Action
59	The Iron Lady	BIM	3,487,986	European	English	Drama

60	Resident Evil: Retribution	WB	3,338,418	Studio		Action
61	The Dictator	UIP	3,337,936	Studio		Comedy
62	The Pirates! Band of Misfits	Sony	3,208,545	European	Animation	Family
63	Savages (2012)	UIP	3,155,174	Studio		Drama
64	Act of Valor	n/a	2,907,547	Studio		Action
65	Underworld Awakening	WB	2,805,200	Studio		Action
66	The Girl with the Dragon Tattoo (2011)	Sony	2,787,313	Studio		Drama
67	The Devil Inside	UIP	2,769,289	Studio		Horror
68	Tutti i santi giorni (Every Blessed Day)	01 Dist.	2,717,393	National	National	Comedy
69	Ti stimo fratello	Warner Bros.	2,711,584	National	National	Comedy
70	Taken 2	Fox	2,668,052	European	English	Action
71	Dr. Seuss' The Lorax	UIP	2,644,446	Studio		Family
72	The Raven	Eagle	2,622,620	Studio	English	Action
73	Reality (2012)	01 Dist.	2,617,973	National	National	Drama
74	A Few Best Men	Lucky Red	2,614,730	Else	English	
75	Romanzo di una strage	01 Dist.	2,574,171	National	National	Drama
76	Diaz	Fandango	4,278,935	National	National	Drama
77	Sammy's Adventures 2	Eagle	2,526,417	European	Animation	Family
78	Hope Springs	BIM	2,365,454	Studio		Comedy
79	The Bourne Legacy	UPI	2,362,965	Studio		Action
80	Bachelorette	Lucky Red	2,235,226	Studio		Comedy
81	Io e te (Me and You)	Medusa	2,161,111	National	National	Drama
82	Abraham Lincoln: Vampire Hunter	Fox	2,153,146	Studio		Action
83	The Possession	M2	2,107,294	Studio		Horror
84	ParaNorman	UIP	1,949,297	Studio		Family

85	The Lucky One	Warner Bros.	1,948,392	Studio		Romance
86	Bait (2012)	Medusa	1,946,386	Else	English	
87	Il rosso e il blu	Teodora	1,720,151	National	National	Drama
88	Diaz - Non Pulire Questo Sangue					
89	StreetDance 2	Eagle	1,718,734	European	English	Romance
90	Killing Them Softly	Eagle	1,716,234	Studio		Action
91	Il comandante e la cicogna (The Commander and the Stork)	Warner Bros.	1,661,428	National	National	Comedy
92	What to Expect When You're Expecting	UPI	1,635,767	Studio		Comedy
93	Bella addormentata (Dormant Beauty)	01 Dist.	1,593,048	National	National	Drama
94	The Help	Disney	1,568,200	Studio		Drama
95	Total Recall (2012)	n/a	1,555,330	Studio		Action
96	Don't Be Afraid of the Dark	Lucky Red	1,551,571	Studio		Horror
97	Bel Ami	01 Dist.	1,542,099	European	English	Drama
98	The Cabin in the Woods	M2	1,527,772	Studio		Horror
99	Project X	Warner Bros.	1,484,339	Studio		Comedy
100	Moonrise Kingdom	Lucky Red	1,482,487	Studio		Comedy

#### Lithuania 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Shrek Forever After	Forum	688,295	Studio	Animation	Family
2	Alice in Wonderland (2010)	Forum	545,457	Studio		Fantasy
3	Despicable Me	Forum	531,998	Studio	Animation	Comedy
4	Zero 2	n/a	366,043	National	National	Comedy

5	Inception	Garsu	359,856	Studio		Action
6	How to Train Your Dragon	Forum	342,144	Studio	Animation	Fantasy
7	Step Up 3-D	ACME	303,401	Studio		Else
8	The Princess and the Frog	Forum	284,064	Studio	Animation	Family
9	The Twilight Saga: Eclipse	ACME	278,952	Studio		Fantasy
10	Megamind	Forum	264,917	Studio	Animation	Action
11	The Chronicles of Narnia: The Voyage of the Dawn Treader	Forum	263,036	Studio		Fantasy
12	Eat Pray Love	ACME	246,562	Studio		Drama
13	Harry Potter and the Deathly Hallows (Part One)	WB	240,902	Studio		Fantasy
14	Sherlock Holmes	Garsu	238,611	Studio		Action
15	Toy Story 3	Forum	235,594	Studio	Animation	Family
16	Cats & Dogs: Revenge of Kitty Galore	WB	232,984	Studio		Action
17	Sex and the City 2	Garsu	208,881	Studio		Comedy
18	Robin Hood	Forum	201,061	Studio		Action
19	StreetDance 3D	n/a	198,113	European	English	Else
20	Resident Evil: Afterlife	ACME	188,487	European	English	Action
21	The Expendables	Incognito	179,503	Studio		Action
22	Prince of Persia: The Sands of Time	Forum	176,577	Studio		Action
23	Clash of the Titans (2010)	Garsu	175,979	Studio		Action
24	Due Date	Garsu	166,911	Studio		Comedy
25	The Last Airbender	Forum	156,754	Studio		Action
26	Saw 3D	ACME	154,115	Studio		Horror
27	Tron Legacy	Forum	149,588	Studio		Action
28	Nasha Russia: Yaytsa sudby	ACME	143,875	European	Else	Comedy
29	Shutter Island	ACME	140,653	Studio		Else
30	Salt	ACME	139,927	Studio		Action

31	Valentine's Day	Garsu	137,453	Studio		Comedy
32	Legend of the Guardians: The Owls of Ga'Hoole	Garsu	133,181	Studio	Animation	Fantasy
33	Little Fockers	Forum	127,327	Studio		Comedy
34	Yolki	ACME	123,700	European	Else	Comedy
35	Amaya (Hong Kong Confidential)	Meed	123,505	European	English	Comedy
36	The Bounty Hunter	Sony	111,690	Studio		Comedy
37	Knight & Day	Forum	107,223	Studio		Action
38	Sammy's Adventures: The Secret Passage	ACME	97,260	European	Animation	Family
39	Iron Man 2	Forum	97,230	Studio		Action
40	It's Complicated	Forum	95,087	Studio		Comedy
41	The Sorcerer's Apprentice	Forum	89,954	Studio		Action
42	Buried	Incognito	88,765	European	English	Drama
43	Coco avant Chanel	n/a	81,253	European	Else	Drama
44	Killers	ACME	80,785	Studio		Action
45	The Social Network	ACME	77,022	Studio		Else
46	Predators	Forum	71,618	Studio		Action
47	Going the Distance	Garsu	70,660	Studio		Comedy
48	Vampires Suck	Forum	70,537	Studio		Comedy
49	Red	ACME	70,045	Studio		Action
50	Black Lightning	Forum	69,444	Studio		Comedy
51	The Other Guys	ACME	67,774	Studio		Action
52	The Back-Up Plan	Sony	63,497	Studio		Comedy
53	Up in the Air	Forum	61,555	Studio		Drama
54	The Nutcracker in 3D	ACME	60,510	Studio		Fantasy
55	Unstoppable	Forum	60,378	Studio		Action
56	The Book of Eli	Sony	60,288	Studio		Action

57	The Town	Garsu	59,668	Studio		Drama
58	The Wolfman	Forum	57,373	Studio		Drama
59	Tucker & Dale vs Evil	Incognito	56,585	Else		Comedy
60	Piranha 3D	ACME	55,935	Studio		Horror
61	When in Rome	Forum	55,449	Studio		Comedy
62	Remember Me	ACME	55,368	Studio		Drama
63	Grown Ups	Sony	54,843	Studio		Comedy
64	Date Night	Forum	53,920	Studio		Comedy
65	A Nightmare on Elm Street (2010)	Garsu	52,289	Studio		Horror
66	Utomlyonnye solntsem 2 (Burnt by the Sun 2)	n/a	50,957	European	Else	Drama
67	Skyline	Incognito	50,226	Studio		Action
68	The A-Team	Forum	49,732	Studio		Action
69	Daybreakers	ACME	49,034	Else		Action
70	Leap Year	Forum	48,548	Studio		Comedy
71	The Lovely Bones	Forum	48,228	Studio		Drama
72	Get Him to the Greek	Forum	48,116	Studio		Comedy
73	Last Night	ACME	47,336	Studio		Drama
74	Lyubov v bolshom gorode 2 (Love in the Big City 2)	ACME	46,375	European	Else	Comedy
75	Dear John	n/a	45,779	Studio		Drama
76	The Imaginarium of Doctor Parnassus	ACME	44,427	European	English	Fantasy
77	The Young Victoria	n/a	43,988	European	English	Else
78	Machete	ACME	42,758	Studio		Action
79	Percy Jackson & The Olympians: The Lightning Thief	Forum	42,731	Else		Fantasy
80	From Paris with Love	ACME	41,649	Studio		Action
81	Did You Hear About the	Sony	41,491	Studio		Comedy

	Morgans?					
82	You Again	Forum	39,934	Studio		Comedy
83	Green Zone	Forum	38,884	European	English	Action
84	The Switch	ACME	38,222	Studio		Comedy
85	The Next Three Days	ACME	36,044	Studio		Drama
86	Dorian Gray	n/a	35,123	European	English	Drama
87	I Love You, Phillip Morris	ACME	34,434	Studio		Comedy
88	The Karate Kid	ACME	32,609	Studio		Action
89	Centurion	ACME	32,383	European	English	Action
90	The Fighter	GPI	31,626	Studio		Else
91	Ninja Assassin	Garsu	30,923	Studio		Action
92	Wall Street: Money Never Sleeps	Forum	30,829	Studio		Drama
93	Letters to Juliet	ACME	29,538	Studio		Romance
94	Kai apkabinsiu tave (Back to Your Arms)	ACME	29,099	National	National	Drama
95	Bad Lieutenant: Port of Call New Orleans	n/a	28,812	Studio		Drama
96	Marmaduke	Forum	28,788	Studio		Comedy
97	The Men Who Stare at Goats	ACME	28,477	Studio		Comedy
98	Devil	Forum	28,336	Studio		Horror
99	Män som hatar kvinnor (The Girl with the Dragon Tattoo)	Incognito	27,477	European	Else	Else
100	Legion (2010)	Sony	26,802	Studio		Fantasy

#### Lithuania 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Cars 2	Forum	477,117	Studio	Animation	Family
2	Kung Fu Panda 2	Forum	471,990	Studio	Animation	Family
3	Pirates of the Caribbean: On	Forum	458,820	Studio		Action

	Stranger Tides (3D)					
4	Tangled	Forum	441,097	Studio	Animation	Family
5	Rio	Forum	397,037	Studio	Animation	Family
6	Transformers 3	Forum	392,009	Studio		Action
7	The Smurfs	ACME	381,239	Studio	Animation	Family
8	The Hangover Part II	ACME	375,176	Studio		Comedy
9	Harry Potter and the Deathly Hallows (Part Two)	ACME	357,092	Studio		Fantasy
10	Fast Five	Forum	343,355	Studio		Action
11	The Tourist	ACME	182,192	Studio		Action
12	Final Destination 5	ACME	158,897	Studio		Horror
13	Rango	Forum	156,612	Studio	Animation	Action
14	No Strings Attached	Forum	149,449	Studio		Comedy
15	Gulliver's Travels	Forum	148,019	Studio		Comedy
16	Bridesmaids	Forum	138,714	Studio		Comedy
17	Hop	Forum	132,988	Studio	Animation	Family
18	Sanctum (3D)	Meed	131,573	Studio		Action
19	Horrible Bosses	ACME	130,492	Studio		Comedy
20	Black Swan	Forum	118,466	Studio		Drama
21	The Mechanic	Incognito	116,074	Studio		Action
22	Battle: Los Angeles	ACME	114,498	Studio		Fantasy
23	The King's Speech	ACME	111,392	European	English	Drama
24	Just Go With It	ACME	107,902	Studio		Comedy
25	Mr. Popper's Penguins	Forum	104,625	Studio		Comedy
26	Love and Other Drugs	Forum	99,983	Studio		Comedy
27	Water for Elephants	Forum	97,526	Studio		Drama
28	Season of the Witch	GPI	93,825	Studio		Fantasy
29	Burlesque	ACME	93,760	Studio		Else

30	Hall Pass	ACME	93,407	Studio		Comedy
31	Bad Teacher	ACME	83,372	Studio		Comedy
32	The Green Hornet	ACME	79,417	Studio		Action
33	Crazy, Stupid, Love.	ACME	77,150	Studio		Comedy
34	Limitless	GPI	76,529	Studio		Else
35	Thor	Forum	74,700	Studio		Action
36	The Very Best Movie 3D	ACME	73,710	European	Else	Comedy
37	Rise of the Planet of the Apes	Forum	73,045	Studio		Fantasy
38	Life as We Know It	ACME	72,228	Studio		Comedy
39	Drive Angry	ACME	71,441	Studio		Action
40	Sluzhebnyy roman - Nashe vremya (Office Romance)	ACME	70,055	European	Else	Comedy
41	Priest	ACME	66,616	Studio		Action
42	The Adjustment Bureau	Forum	65,386	Studio		Romance
43	Super 8	Forum	62,118	Studio		Horror
44	Vykrutasy (Lucky Trouble)	ACME	60,674	European	Else	Comedy
45	Big Mommas: Like Father, Like Son	Forum	57,703	Studio		Comedy
46	Captain America: The First Avenger	Forum	56,082	Studio		Action
47	The Eagle	GPI	53,919	European	English	Else
48	Cowboys & Aliens	Forum	51,621	Studio		Action
49	Source Code	ACME	51,402	Studio		Fantasy
50	Conan the Barbarian (2011)	Incognito	50,939	Studio		Action
51	Sea Rex 3D: Journey to a Prehistoric World	n/a	44,965	European	English	Else
52	Biutiful	ACME	42,350	European	Spanish	Drama
53	Yogi Bear	ACME	41,704	Studio	Animation	Family
54	Blitz	ACME	40,866	European	English	Action
55	X-Men: First Class	Forum	40,647	Studio		Action

56	Red Riding Hood	Forum	37,786	Studio		Fantasy
57	Something Borrowed	ACME	37,123	Studio		Comedy
58	The Rite	ACME	34,673	Studio		Horror
59	I Am Number Four	ACME	33,127	Studio		Fantasy
60	Paul	Forum	32,991	European	English	Comedy
61	Jane Eyre (2011)	ACME	32,121	European	English	Drama
62	Scream 4	Incognito	30,942	Studio		Horror
63	Lubov morkov 3 (Lovey Dovey 3)	Forum	27,996	European	Else	Comedy
64	Your Highness	Forum	26,987	Studio		Fantasy
65	Insidious	Meed	25,835	Studio		Horror
66	Rabbit Hole	Incognito	25,542	Studio		Drama
67	Justin Bieber: Never Say Never	Forum	25,518	Studio		Else
68	Winx Club 3D: Magic Adventure	GPI	25,264	European	Else	Family
69	Winnie the Pooh	Forum	24,028	Studio	Animation	Family
70	You Will Meet a Tall Dark Stranger	ACME	21,435	Studio		Comedy
71	Beastly	Incognito	20,585	Studio		Drama
72	Sucker Punch	ACME	19,414	Studio		Fantasy
73	The Dilemma	Forum	18,953	Studio		Drama
74	Midnight in Paris	ACME	18,599	European	English	Comedy
75	Hanna	ACME	17,768	European	English	Action
76	How Do You Know	ACME	16,647	Studio		Comedy
77	De vrais mensonges (Full Treatment)	ACME	16,321	European	Else	Comedy
78	Zookeeper	ACME	12,457	Studio		Comedy
79	Larry Crowne	ACME	12,398	Studio		Comedy
80	Casino Jack	Incognito	12,278	Studio		Else

81	True Grit	Forum	12,032	Studio		Else
82	The Change-Up	Forum	10,730	Studio		Comedy
83	Potiche	ACME	10,043	European	Else	Comedy
84	Invisible Sign	Meed	9,276	Studio		Drama
85	The Lincoln Lawyer	ACME	9,074	Studio		Drama
86	L'arbre (The Tree)	Incognito	8,660	European	English	Drama
87	The Kids Are All Right	n/a	7,308	Studio		Drama
88	Somewhere	ACME	6,464	Studio		Drama
89	Love, Wedding, Marriage	Meed	5,377	Studio		Comedy
90	Los ojos de Julia (Julia's Eyes)	A-One	5,267	European	Else	Horror
91	The Warrior's Way	GPI	5,009	Else		Fantasy
92	Serge Gainsbourg, vie héroïque	Planetos	4,383	European	Else	Else
93	Det enda rationella	KP	3,972	European	Else	Drama
94	I Love You Too	n/a	2,892	Else		Comedy
95	Magic Paris 2	A-One	2,511	European	Else	Drama
96	The Roommate	ACME	2,503	Studio		Drama
97	Exam	Incognito	2,496	European	English	Else
98	En famille (A Family)	KP	2,039	European	Else	Drama
99	Le Petit Nicolas	A-One	1,755	European	Else	Family
100	El secreto de sus ojos	A-One	1,619	Else		Drama

#### Poland 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Shrek Forever After	UIP	17,262,308	Studio	Animation	Family
2	Alice in Wonderland (2010)	Forum Films	7,926,017	Studio		Fantasy
3	Inception	WB	6,727,314	Studio		Action

4	Harry Potter and the Deathly Hallows (Part One)	WB	6,679,851	Studio		Fantasy
5	Ciacho	Syrena	5,692,116	National	National	Comedy
6	Tangled	Forum Films	5,211,955	Studio	Animation	Family
7	Sluby panienskie (Maiden Vows)	Kino S'Wiat	5,179,068	National	National	Comedy
8	Step Up 3-D	Monolith	4,633,996	Studio		Else
9	How to Train Your Dragon	UIP	4,569,051	Studio	Animation	Fantasy
10	The Twilight Saga: Eclipse	Monolith	4,341,664	Studio		Fantasy
11	The Chronicles of Narnia: The Voyage of the Dawn Treader	Cinepix	4,237,908	Studio		Fantasy
12	Randka w ciemno (Blind Date)	Kino S'Wiat	4,007,842	National	National	Comedy
13	Sniadanie Do Lozka	Kino S'Wiat	3,965,979	National	National	Comedy
14	Toy Story 3	Forum Films	3,876,469	Studio	Animation	Family
15	Prince of Persia: The Sands of Time	Forum Films	3,302,798	Studio		Action
16	Disco ormene	Kino S'Wiat	3,027,656	European	Animation	Family
17	Robin Hood	UIP	2,928,660	Studio		Action
18	The Princess and the Frog	Forum Films	2,890,822	Studio	Animation	Family
19	Alvin and the Chipmunks: The Squeakquel	Cinepix	2,724,821	Studio	Animation	Family
20	The Ghost Writer	n/a	2,637,644	European	English	Else
21	Sherlock Holmes	WB	2,522,917	Studio		Action
22	Clash of the Titans (2010)	WB	2,319,815	Studio		Action
23	Sammy's Adventures: The Secret Passage	n/a	2,229,723	European	Animation	Family
24	Tron Legacy	Forum Films	2,227,449	Studio		Action

25	Saw 3D	Kino S'Wiat	2,189,236	Studio		Horror
26	Despicable Me	UIP	2,109,440	Studio	Animation	Comedy
27	Salt	Sony	1,912,727	Studio		Action
28	Skrzydlate swinie	ITI	1,898,456	National	National	Drama
29	Eat Pray Love	Sony	1,895,338	Studio		Drama
30	The Sorcerer's Apprentice	Forum Films	1,893,685	Studio		Action
31	Trick (2010)	Kino S'Wiat	1,847,980	National	National	Action
32	Whatever Works	Kino S'Wiat	1,824,986	Studio		Comedy
33	Planet 51	Vision	1,796,388	European	Animation	Family
34	Little Fockers	UIP	1,787,463	Studio		Comedy
35	Nine	Kino S'Wiat	1,714,743	Studio		Drama
36	Alpha and Omega	Monolith	1,678,642	Studio	Animation	Family
37	The Expendables	Monolith	1,666,186	Studio		Action
38	Resident Evil: Afterlife	Sony	1,623,327	European	English	Action
39	StreetDance 3D	Monolith	1,535,192	European	English	Else
40	Due Date	WB	1,535,180	Studio		Comedy
41	Piranha 3D	Monolith	1,532,437	Studio		Horror
42	The Last Airbender	UIP	1,522,441	Studio		Action
43	Red	Monolith	1,492,302	Studio		Action
44	The Imaginarium of Doctor Parnassus	Gutek	1,444,177	European	English	Fantasy
45	The Social Network	Sony	1,355,215	Studio		Else
46	Shutter Island	UIP	1,345,629	Studio		Else
47	Space Dogs 3D	ITI	1,308,603	European	Animation	Family
48	The Next Three Days	Monolith	1,265,955	Studio		Drama
49	Kolysanka (Lullaby)	Monolith	1,240,743	National	National	Comedy

50	Iron Man 2	UIP	1,136,267	Studio		Action
51	Swiety interes	Kino S'Wiat	1,078,062	National	National	Comedy
52	Sex and the City 2	WB	1,052,151	Studio		Comedy
53	It's Complicated	UIP	1,000,088	Studio		Comedy
54	Predators	Cinepix	991,980	Studio		Action
55	Tinker Bell and the Great Fairy Rescue	Forum Films	944,886	Studio	Animation	Family
56	Legend of the Guardians: The Owls of Ga'Hoole	WB	860,041	Studio	Animation	Fantasy
57	Wszystko, co kocham (All That I Love)	ITI	839,774	National	National	Comedy
58	Missing Lynx (El Lince Perdido)	Kino S'Wiat	833,062	European	Animation	Action
59	Jackass 3-D	UIP	818,728	Studio		Else
60	Knight & Day	Cinepix	777,205	Studio		Action
61	Grown Ups	Sony	776,714	Studio		Comedy
62	Paranormal Activity 2	UIP	775,725	Studio		Horror
63	The Bounty Hunter	Sony	764,757	Studio		Comedy
64	A Nightmare on Elm Street (2010)	WB	754,849	Studio		Horror
65	The Wolfman	UIP	738,756	Studio		Drama
66	Life as We Know It	WB	696,674	Studio		Comedy
67	Valentine's Day	WB	694,351	Studio		Comedy
68	De l'autre côté du lit	Kino S'Wiat	647,098	European	Else	Comedy
69	Wall Street: Money Never Sleeps	Cinepix	640,659	Studio		Drama
70	Avatar: Special Edition	Cinepix	636,534	Studio		Fantasy
71	Killers	Kino S'Wiat	623,650	Studio		Action
72	Furry Vengeance	Monolith	622,872	Studio		Comedy

73	The Karate Kid	Sony	614,437	Studio		Action
74	The Lovely Bones	UIP	612,157	Studio		Drama
75	Cats & Dogs: Revenge of Kitty Galore	WB	599,477	Studio		Action
76	Percy Jackson & The Olympians: The Lightning Thief	Cinepix	592,776	Else		Fantasy
77	Machete	Kino S'Wiat	591,627	Studio		Action
78	Edge of Darkness	ITI	589,007	European	English	Drama
79	Splice	Kino S'Wiat	579,397	Else		Horror
80	Going the Distance	WB	569,327	Studio		Comedy
81	Remember Me	Monolith	566,361	Studio		Drama
82	Arthur et la vengeance de Maltazard	Monolith	528,275	European	Animation	Family
83	L'arnacoeur (Heartbreaker)	Monolith	523,587	European	Else	Comedy
84	The Last Exorcism	Monolith	521,198	Studio		Horror
85	Brothers	ITI	511,154	Studio		Drama
86	The A-Team	Fox	487,420	Studio		Action
87	The Book of Eli	Monolith	457,301	Studio		Action
88	Let Me In	Monolith	446,406	European	English	Drama
89	Dorian Gray	Best	433,425	European	English	Drama
90	Hot Tub Time Machine	Monolith	411,528	Studio		Comedy
91	Get Low	ITI	407,720	Studio		Drama
92	Old Dogs	Forum Films	405,259	Studio		Comedy
93	The American	n/a	401,792	Studio		Drama
94	Unstoppable	n/a	396,910	Studio		Action
95	Desert Flower	n/a	394,009	European	English	Drama
96	The Descent: Part 2	Best	379,371	European	English	Horror

97	OceanWorld 3D	Monolith	374,538	European	English	Else
98	The Back-Up Plan	Sony	360,511	Studio		Comedy
99	Did You Hear About the Morgans?	Sony	358,230	Studio		Comedy
100	Couples Retreat	UIP	358,040	Studio		Comedy

### Poland 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Listy do M.	ITI	13,943,941	National	National	Comedy
2	Och, Karol 2	n/a	10,455,379	National	National	Comedy
3	Pirates of the Caribbean: On Stranger Tides (3D)	Forum Films	10,110,633	Studio		Action
4	Harry Potter and the Deathly Hallows (Part Two)	WB	8,895,199	Studio		Fantasy
5	Bitwa warszawska 1920 (Battle of Warsaw 1920)	Forum Films	8,121,669	National	National	Drama
6	The Hangover Part II	WB	7,179,432	Studio		Comedy
7	The Smurfs	Sony	6,200,136	Studio	Animation	Family
8	The King's Speech	Kino S'Wiat	6,164,454	European	English	Drama
9	Cars 2	Forum Films	5,698,308	Studio	Animation	Family
10	Baby sa jakies inne	Kino S'Wiat	4,883,118	National	National	Comedy
11	Sala samobójców (Suicide Room)	ITI	4,878,284	National	Animation	Drama
12	Wyjazd integracyjny	Kino S'Wiat	4,856,345	National	National	Comedy
13	Transformers 3	UIP	4,832,020	Studio		Action
14	Kung Fu Panda 2	UIP	4,801,114	Studio	Animation	Family
15	Weekend (2011)	ITI	4,608,898	National	National	Action
16	Gnomeo and Juliet	ITI	4,209,077	European	Animation	Family

17	Midnight in Paris	Kino S'Wiat	4,158,970	European	English	Comedy
18	The Twilight Saga: Breaking Dawn Part 1	Monolith	4,103,354	Studio		Fantasy
19	Czarny czwartek	Kino S'Wiat	3,204,531	National	National	Drama
20	Rio	Cinepix	2,738,912	Studio	Animation	Family
21	Yogi Bear	WB	2,700,615	Studio	Animation	Family
22	Megamind	UIP	2,698,582	Studio	Animation	Action
23	Final Destination 5	WB	2,690,914	Studio		Horror
24	Black Swan	Cinepix	2,575,906	Studio		Drama
25	Sanctum (3D)	Monolith	2,534,498	Studio		Action
26	Jak sie pozbyc cellulitu	WB	2,402,798	National	National	Comedy
27	Gulliver's Travels	n/a	2,327,649	Studio		Comedy
28	Limitless	Monolith	2,199,193	Studio		Else
29	Arthur Christmas	Sony	2,073,403	European	Animation	Comedy
30	Wojna zensko-meska	Monolith	1,988,982	National	National	Comedy
31	The Tourist	Sony	1,870,765	Studio		Action
32	Konferenz der Tiere (Animals United)	Monolith	1,816,648	European	Animation	Family
33	Jan Pawel II: Szukalem Was	n/a	1,720,882	National	Else	Else
34	Immortals	Monolith	1,701,753	Studio		Action
35	The Way Back	Monolith	1,666,468	Studio		Drama
36	Thor	UIP	1,612,281	Studio		Action
37	Happy Feet Two	WB	1,582,894	Else	Animation	Family
38	The Adventures of Tintin	Sony	1,541,223	Studio	Animation	Family
39	Tinker, Tailor, Soldier, Spy	ITI	1,425,267	European	English	Drama
40	You Will Meet a Tall Dark Stranger	Kino S'Wiat	1,382,077	Studio		Comedy
41	Rango	UIP	1,381,901	Studio	Animation	Action

42	Mr. Popper's Penguins	Cinepix	1,380,035	Studio		Comedy
43	Season of the Witch	Monolith	1,329,427	Studio		Fantasy
44	Larry Crowne	Monolith	1,295,586	Studio		Comedy
45	Winnie the Pooh	Forum Films	1,288,611	Studio	Animation	Family
46	Los numeros	ITI	1,283,764	National	National	Comedy
47	Horrible Bosses	WB	1,248,417	Studio		Comedy
48	SeaFood	Kino S'Wiat	1,237,232	Else	Animation	Family
49	Fast Five	UIP	1,237,102	Studio		Action
50	The Rite	WB	1,225,530	Studio		Horror
51	Pokaz kotku, co masz w srodku	Kino S'Wiat	1,177,408	National	National	Comedy
52	Source Code	Monolith	1,175,982	Studio		Fantasy
53	Mission: Impossible - Ghost Protocol	UIP	1,152,298	Studio		Action
54	The Skin I Live In	Gutek	1,130,755	European	European	Drama
55	Real Steel	Forum Films	1,037,515	Studio		Fantasy
56	The Three Musketeers (2011)	Monolith	1,017,404	European	English	Action
57	Just Go With It	Sony	1,005,962	Studio		Comedy
58	Conan the Barbarian (2011)	Monolith	991,386	Studio		Action
59	Johnny English Reborn	UIP	958,051	European	English	Comedy
60	New Year's Eve	WB	918,061	Studio		Comedy
61	Super 8	UIP	899,269	Studio		Horror
62	Spy Kids: All the Time in the World	Forum Films	866,290	Studio		Family
63	Bridesmaids	UIP	863,017	Studio		Comedy
64	Dream House	Kino S'Wiat	851,748	Studio		Drama
65	Battle: Los Angeles	Sony	837,215	Studio		Drama

66	The Lion King (in 3D)	Forum Films	836,092	Studio	Animation	Family
67	Drive (2011)	ITI	835,142	Studio		Drama
68	I Am Number Four	Forum Films	831,840	Studio		Fantasy
69	Bad Teacher	Sony	821,247	Studio		Comedy
70	Silent Hill: Revelation 3D	Forum Films	818,250	European	English	Horror
71	Uwiklanie	ITI	798,896	National	National	Else
72	Friends with Benefits	Sony	793,837	Studio		Comedy
73	Paranormal Activity 3	UIP	790,942	Studio		Horror
74	In Time	Cinepix	749,886	Studio		Fantasy
75	True Grit	UIP	748,348	Studio		Else
76	Insidious	Vision	716,833	Studio		Horror
77	Killer Elite	Monolith	715,650	Studio		Action
78	Drive Angry	WB	685,583	Studio		Action
79	Jez Jerzy	Monolith	684,957	National	Animation	Comedy
80	80 milionów	Kino S'Wiat	680,834	National	National	Action
81	Crazy, Stupid, Love.	WB	678,785	Studio		Comedy
82	The Rum Diary	Kino S'Wiat	661,562	Studio		Comedy
83	Rise of the Planet of the Apes	Cinepix	660,567	Studio		Fantasy
84	Unknown	WB	647,470	European	English	Action
85	Kret	Kino S'Wiat	597,199	National	National	Drama
86	Love and Other Drugs	Cinepix	573,245	Studio		Comedy
87	El delfín: La historia de un soñador (The Dolphin: Story of a Dreamer)	Kino S'Wiat	569,044	Else	Animation	Family
88	Priest	Sony	563,431	Studio		Action
89	Mars Needs Moms	Forum	562,796	Studio	Animation	Family

		Films				
90	Hop	UIP	559,369	Studio	Animation	Family
91	Zookeeper	Sony	536,176	Studio		Comedy
92	Shark Night 3D	Monolith	527,366	Studio		Horror
93	No Strings Attached	UIP	520,323	Studio		Comedy
94	Melancholia	Gutek	500,865	European	English	Drama
95	Scream 4	Forum Films	496,042	Studio		Horror
96	Des hommes et des dieux (Of Gods and Men)	Gutek	476,372	European	Else	Drama
97	Contagion	WB	456,191	Studio		Drama
98	Captain America: The First Avenger	UIP	453,329	Studio		Action
99	Colombiana	Monolith	451,864	European	English	Action
100	X-Men: First Class	Cinepix	444,444	Studio		Action

#### Poland 2012

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	The Hobbit: An Unexpected Journey	Forum Films	11,010,016	Studio		Fantasy
2	Madagascar 3: Europe's Most Wanted	UIP	10,870,584	Studio		Family
3	Skyfall	Forum Films	10,078,516	Studio		Action
4	Ice Age: Continental Drift	Cinepix	9,607,277	Studio		Family
5	Jestes Bogiem (You Are God)	Kino S'Wiat	7,823,358	National	National	Drama
6	In Darkness	Kino S'Wiat	6,485,596	National	National	Drama
7	Puss in Boots	UIP	6,335,147	Studio		Family
8	The Twilight Saga: Breaking Dawn Part 2	Monolith	5,583,367	Studio		Fantasy

9	Intouchables	Gutek	4,086,895	European	Else	Comedy
10	The Dark Knight Rises	WB	3,819,281	Studio		Action
11	Prometheus	Cinepix	3,807,822	Studio		Fantasy
12	The Girl with the Dragon Tattoo (2011)	Sony	3,701,498	Studio		Drama
13	Sherlock Holmes: A Game of Shadows	WB	3,627,753	Studio		Action
14	Alvin and the Chipmunks: Chipwrecked	Cinepix	3,466,989	Studio		Family
15	Brave	Forum Films	3,383,032	Studio		Family
16	The Avengers (2012)	Forum Films	3,165,105	Studio		Action
17	Cloud Atlas	Kino S'Wiat	3,094,702	European	English	Fantasy
18	To Rome with Love	Kino S'Wiat	2,993,908	European	English	Comedy
19	Astérix et Obélix: Au service de Sa Majesté	Kino S'Wiat	2,789,412	European	Else	Family
20	Mój rower (My Father's Bike)	ITI	2,701,881	National	National	Comedy
21	The Hunger Games	Forum Films	2,556,864	Studio		Action
22	Hotel Transylvania	Sony	2,486,704	Studio		Family
23	Ted	UIP	2,354,491	Studio		Comedy
24	Róza (Rose)	Monolith	2,339,219	National	National	Drama
25	The Vow	Forum Films	2,338,564	Studio		Romance
26	Taken 2	Monolith	2,286,224	European	English	Action
27	Niko 2 - Lentäjäväljekset	Kino S'Wiat	2,284,687	European	Animation	Family
28	Journey 2: The Mysterious Island	WB	2,177,155	Studio		Family
29	American Reunion	UIP	2,082,179	Studio		Comedy
30	September Eleven 1683	Monolith	2,045,392	National	English	Drama

31	Snow White and the Huntsman	UIP	2,007,506	Studio		Fantasy
32	Hope Springs	Forum Films	1,965,612	Studio		Comedy
33	Sztos 2	ITI	1,965,283	National	National	Comedy
34	MIB 3	Sony	1,953,975	Studio		Action
35	The Iron Lady	Best	1,898,894	European	English	Drama
36	Nad zycie	ITI	1,881,974	National	National	Drama
37	Elles	Kino S'Wiat	1,857,752	European	Else	Drama
38	Poklosie	Monolith	1,696,330	National	National	Drama
39	Carnage (2011)	Kino S'Wiat	1,662,890	National	English	Drama
40	Wrath of the Titans	WB	1,649,454	Studio		Action
41	The Dictator	UIP	1,613,798	Studio		Comedy
42	John Carter	Forum Films	1,544,024	Studio		Action
43	Mirror Mirror	Monolith	1,499,833	Studio		Fantasy
44	The Amazing Spider-Man	Sony	1,475,760	Studio		Action
45	The Expendables 2	Monolith	1,389,600	Studio		Action
46	The Muppets	Forum Films	1,374,760	Studio		Family
47	Tinker Bell - The Secret Of The Wings	Forum Films	1,362,937	Studio		Family
48	Floquet de Neu (Snowflake, the White Gorilla)	Kino S'Wiat	1,337,094	European	Animation	Family
49	Yuma	Kino S'Wiat	1,285,500	National	National	Action
50	Anna Karenina	UIP	1,263,806	European	English	Drama
51	Step Up Revolution	Monolith	1,247,270	Studio		Romance
52	Sammy's Adventures 2	n/a	1,229,641	European	Animation	Family
53	Hans Kloss. Stawka wieksza niz smierc	Kino S'Wiat	1,227,758	National	National	Action

54	Magic Mike	Kino S'Wiat	1,216,063	Studio		Comedy
55	The Pirates! Band of Misfits	Sony	1,161,125	European	Animation	Family
56	Oblawa	Kino S'Wiat	1,157,078	National	National	Drama
57	Dark Shadows	WB	1,141,422	Studio		Comedy
58	Kac Wawa	Syrena	1,119,054	National	National	Comedy
59	What to Expect When You're Expecting	Forum Films	1,106,080	Studio		Comedy
60	Dr. Seuss' The Lorax	UIP	1,092,924	Studio		Family
61	Big Love	Monolith	1,075,830	National	National	Drama
62	Titanic 3D	Cinepix	1,072,064	Studio		Drama
63	The Descendants	Cinepix	951,642	Studio		Drama
64	Dino Time	Forum Films	940,897	Studio		Family
65	The Bourne Legacy	UIP	939,433	Studio		Action
66	Battleship	UIP	931,981	Studio		Action
67	Star Wars: Episode I - The Phantom Menace (in 3D)	Cinepix	872,057	Studio		Fantasy
68	Underworld Awakening	Sony	870,785	Studio		Action
69	Sur la piste du Marsupilami	ITI	787,557	European	Animation	Family
70	Chernobyl Diaries	Forum Films	742,269	Studio		Horror
71	Total Recall (2012)	Sony	701,289	Studio		Action
72	Les infidèles (The Players)	Kino S'Wiat	686,001	European	Else	Comedy
73	A Few Best Men	ITI	681,396	Else		Else
74	Paranormal Activity 4	UIP	676,257	Studio		Family
75	Resident Evil: Retribution	Sony	668,811	Studio		Action
76	Ghost Rider: Spirit of Vengeance	ITI	642,913	Studio		Fantasy
77	Beauty and the Beast (3D)	Forum	619,832	Studio		Family

		Films				
78	Looper	Monolith	606,794	Studio		Action
79	Shame	Gutek	551,501	European	English	Drama
80	The Possession	Forum Films	545,890	Studio		Horror
81	The Woman in Black	Best	530,907	European	English	Drama
82	Gambit	Monolith	517,973	Studio		Comedy
83	StreetDance 2	Monolith	507,247	European	English	Romance
84	Argo	WB	500,910	Studio		Drama
85	2 Days In New York	Kino S'Wiat	480,413	European	English	Comedy
86	Jack and Jill	Sony	479,195	Studio		Comedy
87	The Ides of March	Kino S'Wiat	462,748	Studio		Drama
88	The Cabin in the Woods	Cinepix	462,548	Studio		Horror
89	Frankenweenie	Disney	451,925	Studio		Horror
90	The Awakening	ITI	425,378	European	English	Horror
91	The Artist	Forum Films	421,892	European	Else	Comedy
92	Hodejegerne (Headhunters)	n/a	401,770	European	Else	Action
93	The Grey	Monolith	399,394	Studio		Action
94	This Means War	Cinepix	390,574	Studio		Romance
95	Hugo	UIP	385,476	Studio		Family
96	Iron Sky	Kino S'Wiat	379,389	European	Else	Action
97	That's My Boy	Sony	373,627	Studio		Comedy
98	Seeking Justice	Kino S'Wiat	369,865	Studio		Action
99	Comme un chef (The Chef)	Monolith	358,950	European	Else	Comedy
100	Man on a Ledge	Monolith	349,007	Studio		Action

## Romania 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Percy Jackson & The Olympians: The Lightning Thief	Odeon	1,679,627	Else		Fantasy
2	Alice in Wonderland (2010)	Prooptiki	1,323,181	Studio		Fantasy
3	Inception	InterCom	1,096,340	Studio		Action
4	Shrek Forever After	Ro Image 2000	1,045,791	Studio	Animation	Family
5	Prince of Persia: The Sands of Time	Prooptiki	902,819	Studio		Action
6	Tron Legacy	Forum Films	895,098	Studio		Action
7	Clash of the Titans (2010)	InterCom	877,043	Studio		Action
8	Little Fockers	Prorom/Ro Im.	804,614	Studio		Comedy
9	Step Up 3-D	MediaPro	732,603	Studio		Else
10	The Twilight Saga: Eclipse	MediaPro	710,730	Studio		Fantasy
11	Robin Hood	Ro Image 2000	707,068	Studio		Action
12	Due Date	InterCom	647,275	Studio		Comedy
13	Harry Potter and the Deathly Hallows (Part One)	InterCom	640,734	Studio		Fantasy
14	Resident Evil: Afterlife	InterCom	538,348	European	English	Action
15	The Last Airbender	Ro Image 2000	536,068	Studio		Action
16	Saw 3D	InterCom	523,390	Studio		Horror
17	Sex and the City 2	InterCom	522,673	Studio		Comedy
18	How to Train Your Dragon	Ro Image 2000	520,355	Studio	Animation	Fantasy
19	The Chronicles of Narnia: The Voyage of the Dawn Treader	Odeon	498,322	Studio		Fantasy
20	Old Dogs	Prooptiki	487,537	Studio		Comedy
21	Iron Man 2	PPI	466,054	Studio		Action

22	Salt	InterCom	455,365	Studio		Action
23	Eat Pray Love	InterCom	443,160	Studio		Drama
24	Shutter Island	Ro Image 2000	439,979	Studio		Else
25	Grown Ups	InterCom	428,989	Studio		Comedy
26	Gulliver's Travels	Odeon	406,897	Studio		Comedy
27	Legend of the Guardians: The Owls of Ga'Hoole	InterCom	398,396	Studio	Animation	Fantasy
28	Wall Street: Money Never Sleeps	Odeon	387,476	Studio		Drama
29	Killers	MediaPro	382,072	Studio		Action
30	The Bounty Hunter	Sony	381,578	Studio		Comedy
31	Life as We Know It	InterCom	367,319	Studio		Comedy
32	Piranha 3D	MediaPro	364,054	Studio		Horror
33	Knight & Day	Odeon	361,832	Studio		Action
34	Valentine's Day	InterCom	339,750	Studio		Comedy
35	Sammy's Adventures: The Secret Passage	MediaPro	334,661	European	Animation	Family
36	Red	MediaPro	333,617	Studio		Action
37	The Sorcerer's Apprentice	Forum Films	325,011	Studio		Action
38	The Next Three Days	MediaPro	323,805	Studio		Drama
39	The Book of Eli	InterCom	316,100	Studio		Action
40	Toy Story 3	Forum Films	294,463	Studio	Animation	Family
41	Did You Hear About the Morgans?	InterCom	285,472	Studio		Comedy
42	Unstoppable	Odeon	277,705	Studio		Action
43	Megamind	Ro Image 2000	272,192	Studio	Animation	Action
44	Cats & Dogs: Revenge of Kitty Galore	InterCom	266,459	Studio		Action

45	The Expendables	MediaPro	264,494	Studio		Action
46	It's Complicated	Ro Image 2000	256,239	Studio		Comedy
47	The Other Guys	InterCom	252,512	Studio		Action
48	You Again	Forum Films	241,672	Studio		Comedy
49	The Wolfman	Ro Image 2000	239,734	Studio		Drama
50	Eu cand vreau sa fluier, fluier	Metropolis	216,557	National	National	Drama
51	Despicable Me	Ro Image 2000	194,014	Studio	Animation	Comedy
52	Predators	Odeon	188,434	Studio		Action
53	Date Night	Odeon	186,135	Studio		Comedy
54	Love Happens	Prorom/Ro Im.	182,540	Studio		Drama
55	Cop Out	InterCom	179,725	Studio		Action
56	Faster	InterCom	169,496	Studio		Action
57	Takers	InterCom	168,247	Studio		Action
58	The Back-Up Plan	InterCom	168,196	Studio		Comedy
59	She's Out of My League	Ro Image 2000	164,102	Studio		Comedy
60	When in Rome	Prooptiki	164,084	Studio		Comedy
61	The Social Network	InterCom	163,516	Studio		Else
62	The American	Prorom/Ro Im.	160,802	Studio		Drama
63	Up in the Air	Prorom/Ro Im.	160,479	Studio		Drama
64	The Town	InterCom	154,265	Studio		Drama
65	Hot Tub Time Machine	MediaPro	153,513	Studio		Comedy
66	Going the Distance	InterCom	152,063	Studio		Comedy
67	The Ghost Writer	Ro Image 2000	147,150	European	English	Else

68	The A-Team	Odeon	146,626	Studio		Action
69	From Paris with Love	MediaPro	144,804	Studio		Action
70	The Princess and the Frog	Forum Films	137,678	Studio	Animation	Family
71	Edge of Darkness	Prorom/Ro Im.	135,767	European	English	Drama
72	Remember Me	Ro Image 2000	127,621	Studio		Drama
73	Poker	MediaPro	113,020	National	National	Comedy
74	Leap Year	Ro Image 2000	112,796	Studio		Comedy
75	Get Him to the Greek	Ro Image 2000	110,991	Studio		Comedy
76	The Karate Kid	InterCom	110,904	Studio		Action
77	Machete	Prorom/Ro Im.	110,661	Studio		Action
78	The Nutcracker in 3D	MediaPro	107,930	Studio		Fantasy
79	Easy A	InterCom	105,623	Studio		Comedy
80	Agora (Mists of Time)	Prorom/Ro Im.	105,063	European	English	Drama
81	Devil	Ro Image 2000	95,227	Studio		Horror
82	Wild Target	Ro Image 2000	86,258	European	English	Comedy
83	Letters to Juliet	MediaPro	86,055	Studio		Romance
84	Le concert (2009)	Independenta Film	85,267	European	Else	Comedy
85	The Spy Next Door	MediaPro	84,014	Studio		Action
86	A Nightmare on Elm Street (2010)	InterCom	83,657	Studio		Horror
87	The Losers	InterCom	77,597	Studio		Action
88	Green Zone	Ro Image 2000	75,608	European	English	Action
89	The Last Song	Forum	73,689	Studio		Drama

		Films				
90	Nine	Prorom/Ro Im.	73,031	Studio		Drama
91	The Men Who Stare at Goats	Ro Image 2000	71,382	Studio		Comedy
92	Legion (2010)	InterCom	71,258	Studio		Fantasy
93	Magic Journey to Africa	Ro Image 2000	65,300	European	English	Else
94	Nanny McPhee and The Big Bang	Ro Image 2000	54,815	European	English	Family
95	Case 39	PPI	53,820	Studio		Horror
96	Paranormal Activity	MediaPro	48,850	Studio		Horror
97	Marmaduke	Odeon	48,055	Studio		Comedy
98	Charlie St. Cloud	Ro Image 2000	46,139	Studio		Drama
99	Daybreakers	Prorom/Ro Im.	45,191	Else		Action
100	The Lovely Bones	Ro Image 2000	44,254	Studio		Drama

#### Romania 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Pirates of the Caribbean: On Stranger Tides (3D)	Forum Films	2,172,494	Studio		Action
2	Tangled	Forum Films	1,332,984	Studio	Animation	Family
3	Transformers 3	Ro Image 2000	1,105,620	Studio		Action
4	The Hangover Part II	MediaPro	1,052,134	Studio		Comedy
5	Fast Five	Ro Image 2000	985,939	Studio		Action
6	Harry Potter and the Deathly Hallows (Part Two)	MediaPro	944,566	Studio	English	Fantasy
7	Thor	Ro Image	772,310	Studio		Action

		2000				
8	Kung Fu Panda 2	Ro Image 2000	771,676	Studio	Animation	Family
9	Rio	Odeon	729,452	Studio	Animation	Family
10	The Smurfs	InterCom	722,007	Studio	Animation	Family
11	The Tourist	InterCom	691,893	Studio		Action
12	Just Go With It	InterCom	539,544	Studio		Comedy
13	Limitless	MediaPro	526,735	Studio		Else
14	Horrible Bosses	MediaPro	498,766	Studio		Comedy
15	Bad Teacher	InterCom	492,342	Studio		Comedy
16	Cars 2	Forum Films	467,261	Studio	Animation	Family
17	No Strings Attached	Ro Image 2000	456,728	Studio		Comedy
18	Drive Angry	MediaPro	448,319	Studio		Action
19	Final Destination 5	MediaPro	388,718	Studio		Horror
20	Unknown	MediaPro	376,965	European	English	Action
21	Priest	InterCom	375,339	Studio		Action
22	The Rite	MediaPro	362,215	Studio		Horror
23	Yogi Bear	MediaPro	354,656	Studio	Animation	Family
24	Mr. Popper's Penguins	Odeon	351,224	Studio		Comedy
25	X-Men: First Class	Odeon	323,194	Studio		Action
26	Rango	Ro Image 2000	312,596	Studio	Animation	Action
27	Conan the Barbarian (2011)	MediaPro	305,454	Studio		Action
28	Season of the Witch	MediaPro	297,186	Studio		Fantasy
29	Hall Pass	Odeon	291,710	Studio		Comedy
30	The Change-Up	Ro Image 2000	286,828	Studio		Comedy
31	Captain America: The First Avenger	Ro Image 2000	278,732	Studio		Action

32	The King's Speech	Prorum/Ro Im.	269,808	European	English	Drama
33	Source Code	MediaPro	265,063	Studio		Fantasy
34	I Am Number Four	Forum Films	261,115	Studio		Fantasy
35	Rise of the Planet of the Apes	Odeon	255,789	Studio		Fantasy
36	Love and Other Drugs	Odeon	250,927	Studio		Comedy
37	Zookeeper	InterCom	243,744	Studio		Comedy
38	The Adjustment Bureau	Ro Image 2000	241,265	Studio		Romance
39	Something Borrowed	MediaPro	232,026	Studio		Comedy
40	The Dilemma	Ro Image 2000	231,071	Studio		Drama
41	Gnomeo and Juliet	MediaPro	210,376	European	Animation	Family
42	Green Lantern	MediaPro	207,911	Studio		Action
43	How Do You Know	InterCom	206,111	Studio		Comedy
44	Mars Needs Moms	Forum Films	199,417	Studio	Animation	Family
45	The Lincoln Lawyer	MediaPro	193,881	Studio		Drama
46	Water for Elephants	Odeon	192,961	Studio		Drama
47	Big Mommas: Like Father, Like Son	Odeon	190,431	Studio		Comedy
48	Black Swan	Odeon	190,226	Studio		Drama
49	Battle: Los Angeles	InterCom	165,323	Studio		Fantasy
50	Super 8	Ro Image 2000	159,456	Studio		Horror
51	Red Riding Hood	MediaPro	156,085	Studio		Fantasy
52	Larry Crowne	n/a	151,385	Studio		Comedy
53	Midnight in Paris	Pro/Ro	148,544	European	English	Comedy
54	Nasa	MediaPro	147,834	National	National	Comedy
55	Friends with Benefits	InterCom	146,366	Studio		Comedy

56	The Mechanic	n/a	143,871	Studio		Action
57	The Eagle	Prorom/R o Im.	133,785	European	English	Else
58	Bridesmaids	Ro Image 2000	128,081	Studio		Comedy
59	Cowboys & Aliens	Ro Image 2000	126,728	Studio		Action
60	Burlesque	InterCom	125,265	Studio		Else
61	Sucker Punch	MediaPro	109,453	Studio		Fantasy
62	Hanna	InterCom	103,630	European	English	Action
63	Winnie the Pooh	Forum Films	102,919	Studio	Animation	Family
64	Fright Night (2011)	Forum Films	99,045	Studio		Horror
65	Crazy, Stupid, Love.	MediaPro	98,499	Studio		Comedy
66	Konferenz der Tiere (Animals United)	InterCom	94,232	European	Animation	Family
67	Paul	Ro Image 2000	89,604	European	English	Comedy
68	Morning Glory	Ro Image 2000	87,872	Studio		Comedy
69	London Boulevard	Ro Image 2000	86,308	Studio		Drama
70	Colombiana	MediaPro	80,799	European	English	Action
71	True Grit	Ro Image 2000	78,458	Studio		Else
72	Your Highness	Ro Image 2000	72,928	Studio		Comedy
73	Hop	Ro Image 2000	72,722	Studio	Animation	Family
74	You Will Meet a Tall Dark Stranger	Prorom/R o Im.	71,692	Studio		Comedy
75	Ursul	Transilva nia	56,014	National	National	Comedy
76	Scream 4	Ro Image	55,062	Studio		Horror

		2000				
77	Drive (2011)	Forum Films	39,293	Studio		Drama
78	Buna! Ce faci? (Hello! How Are You?)	Voodoo	36,534	National	National	Comedy
79	The Kids Are All Right	Independenta Film	35,953	Studio		Drama
80	The Great Debaters	New Films	35,149	Studio		Else
81	Pina	Parada	30,037	European	Else	Else
82	The Roommate	InterCom	25,457	Studio		Drama
83	Biutiful	Romania Film/Prorom.	22,890	European	European	Drama
84	Never Let Me Go	Transilvania	19,793	European	English	Drama
85	I Don't Know How She Does It	Pro/Ro	19,578	Studio		Comedy
86	Chain Letter	New Films	18,110	Studio		Horror
87	La bani, la cap, la oase	Domino	13,389	National	National	Action
88	Potiche	Independenta Film	12,614	European	Else	Comedy
89	Transylmania	New Films	10,588	Studio		Comedy
90	Periferic (Outbound)	Voodoo	8,436	National	National	Action
91	La princesse de Montpensier (The Princess of Montpensier)	Independenta Film	8,246	European	Else	Action
92	Another Year	Transilvania	7,737	European	English	Comedy
93	Mine vaganti (Loose Cannons)	Independenta Film	7,381	European	Else	Comedy
94	Manusi Rosii	n/a	7,139	National	National	Drama
95	127 Hours	Transilvania	6,968	Studio		Else
96	Aurora (2011)	Mandrango	6,942	National	National	Drama

		ra Movies				
97	I Am Love	Transilvania	5,999	European	Else	Drama
98	Desert Flower	Clorofilm	5,614	European	English	Drama
99	Rabbit Hole	Transilvania	5,217	Studio		Drama
100	Des hommes et des dieux (Of Gods and Men)	Independenta Film	5,173	European	European	Drama

### Spain 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Toy Story 3	Disney	33,154,762	Studio	Animation	Family
2	Alice in Wonderland (2010)	Disney	28,769,165	Studio		Family
3	The Twilight Saga: Eclipse	Aurum	25,050,394	Studio		Fantasy
4	Inception	WB	22,212,764	Studio		Action
5	Shrek Forever After	PPI	21,928,719	Studio	Animation	Family
6	Harry Potter and the Deathly Hallows (Part One)	WB	19,017,186	Studio		Fantasy
7	The King's Speech	Deapl.	15,863,460	European	English	Drama
8	The Chronicles of Narnia: The Voyage of the Dawn Treader	Fox	14,992,713	Studio		Fantasy
9	Clash of the Titans (2010)	WB	14,556,322	Studio		Action
10	Despicable Me	UIP	14,257,017	Studio	Animation	Comedy
11	Sherlock Holmes	WB	13,692,300	Studio		Action
12	Robin Hood	UIP	13,683,489	Studio		Action
13	Tres metros sobre el cielo	WB	13,475,662	National	National	Drama
14	Prince of Persia: The Sands of Time	Disney	13,327,923	Studio		Action
15	How to Train Your Dragon	PPI	12,458,930	Studio	Animation	Fantasy
16	The Karate Kid	Sony	11,727,245	Studio		Action
17	The Princess and the Frog	Disney	11,594,881	Studio	Animation	Family

18	Gulliver's Travels	Fox	11,545,998	Studio		Comedy
19	The Tourist	Sony	11,439,344	Studio		Action
20	Shutter Island	Manga	11,402,431	Studio		Else
21	Invictus	WB	10,313,309	Studio		Else
22	Little Fockers	PPI	10,182,446	Studio		Comedy
23	The Last Airbender	PPI	9,840,134	Studio		Action
24	Megamind	PPI	9,807,726	Studio	Animation	Action
25	The Sorcerer's Apprentice	Disney	9,354,968	Studio		Action
26	Los ojos de Julia (Julia's Eyes)	UIP	9,301,221	National	National	Horror
27	Que se mueran los feos	WB	9,246,548	National	National	Comedy
28	Grown Ups	Sony	8,507,573	Studio		Comedy
29	Salt	Sony	8,022,096	Studio		Action
30	Resident Evil: Afterlife	Sony	7,800,947	European	English	Action
31	Iron Man 2	PPI	7,601,695	Studio		Action
32	Knight & Day	Fox	7,558,123	Studio		Action
33	The Ghost Writer	Aurum	7,125,447	European	English	Else
34	Wall Street: Money Never Sleeps	Fox	6,789,674	Studio		Drama
35	Eat Pray Love	Sony	6,698,018	Studio		Drama
36	The Social Network	Sony	6,584,744	Studio		Else
37	Up in the Air	PPI	6,521,090	Studio		Drama
38	The Expendables	UIP	6,065,276	Studio		Action
39	You Will Meet a Tall Dark Stranger	Alta	5,960,295	Studio		Comedy
40	Percy Jackson & The Olympians: The Lightning Thief	Fox	5,879,303	Else		Fantasy
41	Sex and the City 2	WB	5,814,149	Studio		Comedy
42	The Wolfman	UIP	5,776,500	Studio		Drama
43	Tron Legacy	Disney	5,685,102	Studio		Action

44	The Town	WB	5,106,974	Studio		Drama
45	The Book of Eli	Sony	5,069,500	Studio		Action
46	Lope	Fox	5,040,058	National	National	Else
47	Solomon Kane	Aurum	4,881,329	European	English	Action
48	Vampires Suck	Fox	4,698,326	Studio		Comedy
49	The American	UIP	4,689,425	Studio		Drama
50	Law Abiding Citizen	WB	4,678,297	Studio		Drama
51	Did You Hear About the Morgans?	Sony	4,584,000	Studio		Comedy
52	Biutiful	UIP	4,576,349	Else		Drama
53	The Men Who Stare at Goats	Sony	4,426,474	Studio		Comedy
54	Entre lobos	Wanda	4,224,250	National	National	Drama
55	A Nightmare on Elm Street (2010)	WB	4,220,981	Studio		Horror
56	Unstoppable	Fox	4,218,424	Studio		Action
57	The Bounty Hunter	Sony	4,053,717	Studio		Comedy
58	The Road	UIP	4,007,014	Studio		Drama
59	The Hurt Locker	Deapl.	3,930,210	Studio		Drama
60	Marmaduke	Fox	3,898,249	Studio		Comedy
61	Green Zone	UIP	3,855,647	European	English	Action
62	Due Date	WB	3,841,049	Studio		Comedy
63	Pa negre (Black Bread)	n/a	3,770,657	National	National	Drama
64	Valentine's Day	WB	3,658,151	Studio		Comedy
65	Luftslottet som sprängdes (The Girl Who Kicked the Hornet's Nest)	Vertigo	3,580,508	European	Else	Drama
66	The A-Team	Fox	3,573,930	Studio		Action
67	Dorian Gray	Aurum	3,560,230	European	English	Drama
68	Legend of the Guardians: The Owls of Ga'Hoole	WB	3,527,098	Studio	Animation	Fantasy

69	Nine	Deapl.	3,482,276	Studio		Drama
70	Edge of Darkness	WB	3,481,358	European	English	Drama
71	Fair Game (2010)	Deapl.	3,410,708	Studio		Drama
72	Predators	Fox	3,363,243	Studio		Action
73	Saw VI	Deapl.	3,300,211	Studio		Horror
74	Nanny McPhee and The Big Bang	UIP	3,231,325	European	English	Family
75	Legion (2010)	Sony	3,211,970	Studio		Fantasy
76	Skyline	Aurum	3,198,153	Studio		Action
77	Balada triste de trompeta (The Last Circus)	WB	3,126,895	National	National	Comedy
78	Buried	WB	3,113,006	National	English	Drama
79	Centurion	Aurum	3,044,730	European	English	Action
80	Takers	Sony	2,905,445	Studio		Action
81	Precious: Based on the Novel "Push" by Sapphire	Filmax	2,794,276	Studio		Drama
82	Tooth Fairy	Fox	2,781,435	Studio		Comedy
83	Tensión sexual no resuelta	PPI	2,722,780	National	National	Comedy
84	Cats & Dogs: Revenge of Kitty Galore	WB	2,710,677	Studio		Action
85	Pájaros de papel	Fox	2,693,223	National	National	Comedy
86	Couples Retreat	UIP	2,640,377	Studio		Comedy
87	Ghosts of Girlfriends Past	Tri	2,619,192	Studio		Comedy
88	Arthur et la vengeance de Maltazard	Deapl.	2,616,888	European	Animation	Family
89	Step Up 3-D	Disney	2,611,502	Studio		Else
90	Dear John	Sony	2,590,323	Studio		Drama
91	Paranormal Activity 2	PPI	2,538,034	Studio		Horror
92	The Blind Side	WB	2,529,601	Studio		Drama
93	Remember Me	Aurum	2,516,089	Studio		Drama

94	The Back-Up Plan	Sony	2,482,690	Studio		Comedy
95	Stone	Filmax	2,296,632	European	English	Fantasy
96	Beauty and the Beast (3D)	Disney	2,243,575	Else		Fantasy
97	The White Ribbon	Golem	2,226,344	European	Else	Drama
98	Le concert (2009)	Vertigo	2,131,980	European	Else	Comedy
99	Tinker Bell and the Great Fairy Rescue	Disney	2,094,543	Studio	Animation	Family
100	Machete	Sony	2,003,454	Studio		Action

### Spain 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Torrente 4	WB	29,031,125	National	National	Comedy
2	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	27,122,003	Studio		Action
3	The Twilight Saga: Breaking Dawn Part 1	Aurum	26,146,033	Studio		Fantasy
4	Harry Potter and the Deathly Hallows (Part Two)	WB	21,887,869	Studio	English	Fantasy
5	Puss in Boots	PPI	20,653,981	Studio	Animation	Family
6	Tangled	Disney	19,948,977	Studio	Animation	Family
7	The Smurfs	Sony	19,530,655	Studio	Animation	Family
8	Rise of the Planet of the Apes	Fox	19,411,178	Studio		Fantasy
9	Fast Five	UIP	14,498,253	Studio		Action
10	Black Swan	Fox	14,463,540	Studio		Drama
11	Cars 2	Disney	14,367,788	Studio	Animation	Family
12	Hereafter	WB	14,048,686	Studio		Fantasy
13	The Adventures of Tintin	Sony	13,565,811	Studio	Animation	Family
14	Super 8	PPI	13,426,792	Studio		Horror
15	Rio	Fox	13,340,789	Studio	Animation	Family

16	Thor	PPI	12,440,218	Studio		Action
17	Transformers 3	PPI	11,127,016	Studio		Action
18	Kung Fu Panda 2	PPI	11,015,256	Studio	Animation	Family
19	Midnight in Paris	Alta	10,785,072	National	English	Comedy
20	The Hangover Part II	WB	10,274,285	Studio		Comedy
21	Mission: Impossible - Ghost Protocol	PPI	9,641,330	Studio		Action
22	Alvin and the Chipmunks: Chipwrecked	Fox	8,916,570	Studio	Animation	Family
23	X-Men: First Class	Fox	8,424,440	Studio		Action
24	Gnomeo and Juliet	Disney	8,162,614	European	Animation	Family
25	In Time	Fox	7,788,439	Studio		Fantasy
26	Insidious	Aurum	7,734,705	Studio		Horror
27	Captain America: The First Avenger	PPI	7,714,453	Studio		Action
28	Immortals	UIP	7,710,989	Studio		Action
29	Rango	PPI	7,338,148	Studio	Animation	Action
30	Zookeeper	Sony	7,269,426	Studio		Comedy
31	True Grit	PPI	7,083,447	Studio		Else
32	Fuga de cerebros 2	UIP	7,014,838	National	National	Comedy
33	Johnny English Reborn	UIP	6,978,465	European	English	Comedy
34	The Artist	Alta	6,686,116	European	English	Comedy
35	The Skin I Live In	WB	6,181,986	National	National	Drama
36	Bad Teacher	Sony	6,055,117	Studio		Comedy
37	No habrá paz para los malvados	WB	5,878,860	National	National	Drama
38	También la lluvia (Even the Rain)	Alta	5,722,780	National	National	Drama
39	Just Go With It	Sony	5,711,634	Studio		Comedy
40	Phineas And Ferb	Disney	5,689,121	Studio	Animation	Family

41	Limitless	Tri	5,573,340	Studio		Else
42	Real Steel	Disney	5,332,850	Studio		Fantasy
43	Primos (Cousinhood)	WB	5,253,556	National	National	Comedy
44	Battle: Los Angeles	Sony	5,152,165	Studio		Fantasy
45	Friends with Benefits	Sony	5,087,697	Studio		Comedy
46	Yogi Bear	WB	5,083,092	Studio	Animation	Family
47	Unknown	WB	5,062,049	European	English	Action
48	Saw 3D	Deapl.	5,055,458	Studio		Horror
49	The Help	Disney	5,032,425	Studio		Drama
50	Hop	UIP	5,027,911	Studio	Animation	Family
51	Bridesmaids	UIP	4,803,495	Studio		Comedy
52	Cowboys & Aliens	PPI	4,744,645	Studio		Action
53	Red Riding Hood	WB	4,706,679	Studio		Fantasy
54	Mientras duermes (Sleep Tight)	Filmax	4,658,981	National	National	Horror
55	The Debt	UIP	4,628,416	Studio		Drama
56	Sanctum (3D)	Aurum	4,624,533	Studio		Action
57	The Tree of Life	Tri	4,616,898	Studio		Drama
58	The Adjustment Bureau	UIP	4,604,025	Studio		Romance
59	Red	Aurum	4,589,438	Studio		Action
60	Mr. Popper's Penguins	Fox	4,523,667	Studio		Comedy
61	The Rite	WB	4,494,964	Studio		Horror
62	Final Destination 5	WB	4,488,678	Studio		Horror
63	Águila Roja, la película	Fox	4,352,104	National	National	Action
64	Priest	Sony	4,335,940	Studio		Action
65	Tower Heist	UIP	4,331,653	Studio		Comedy
66	The Three Musketeers (2011)	Aurum	4,286,744	European	English	Action
67	Conan the Barbarian (2011)	Aurum	4,228,077	Studio		Action

68	Source Code	Aurum	4,147,621	Studio		Fantasy
69	Arthur Christmas	Sony	4,089,776	European	Animation	Comedy
70	The Way Back	Aurum	4,046,269	Studio		Drama
71	Carnage (2011)	Alta	4,037,313	European	English	Comedy
72	No Strings Attached	PPI	4,001,913	Studio		Comedy
73	Green Lantern	WB	3,765,296	Studio		Action
74	Intruders	UIP	3,690,728	Studio		Horror
75	Contagion	WB	3,645,130	Studio		Drama
76	Lo contrario al amor	Sony	3,642,185	National	National	Comedy
77	Love and Other Drugs	Fox	3,641,789	Studio		Comedy
78	Paul	UIP	3,514,809	European	English	Comedy
79	Season of the Witch	Tri	3,406,703	Studio		Fantasy
80	Water for Elephants	Fox	3,397,249	Studio		Drama
81	A Dangerous Method	UIP	3,396,080	European	English	Else
82	Life as We Know It	WB	3,356,143	Studio		Comedy
83	Abduction	Aurum	3,259,401	Studio		Action
84	Cara Oculta, LA	Fox	3,217,832	National	National	Action
85	Drive (2011)	Disney	3,096,335	Studio		Drama
86	There Be Dragons	Aurum	3,094,376	National	English	Else
87	Tinker, Tailor, Soldier, Spy	Deapl.	3,077,544	European	English	Drama
88	Killer Elite	Deapl.	3,072,447	Studio		Action
89	Paranormal Activity 3	PPI	2,995,291	Studio		Horror
90	Un cuento chino	Alta	2,962,658	Else		Drama
91	The Resident	Aurum	2,948,781	European	English	Drama
92	Horrible Bosses	WB	2,829,027	Studio		Comedy
93	The Next Three Days	Tri	2,826,141	Studio		Drama
94	Amigos	Tri	2,806,622	Studio		Drama

95	La voz dormida (The Sleeping Voice)	WB	2,744,208	National	National	Drama
96	Sammy's Adventures: The Secret Passage	n/a	2,726,421	European	Animation	Family
97	New Year's Eve	WB	2,724,035	Studio		Comedy
98	XP3D	Sony	2,674,168	National	National	Horror
99	Happy Feet Two	WB	2,587,355	Else	Animation	Family
100	Ironclad	Deapl.	2,550,097	European		Action

### Spain 2012

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	The Impossible	WB	55,563,826	National	English	Drama
2	The Twilight Saga: Breaking Dawn Part 2	Aurum	30,213,365	Studio		Fantasy
3	The Hobbit: An Unexpected Journey	WB	27,894,830	Studio		Fantasy
4	Las aventuras de Tadeo Jones	PPI	23,861,001	National	Animation	Family
5	Intouchables	n/a	21,053,638	European	Else	Comedy
6	The Avengers (2012)	Disney	20,220,212	Studio		Action
7	Ice Age: Continental Drift	Fox	19,602,661	Studio		Family
8	Brave	Disney	19,028,587	Studio		Family
9	Tengo ganas de ti (I Want You)	WB	15,718,869	National	National	Romance
10	The Dark Knight Rises	WB	15,394,652	Studio		Action
11	Hotel Transylvania	Sony	14,802,677	Studio		Family
12	Ted	UIP	14,323,703	Studio		Comedy
13	Skyfall	Sony	13,744,010	Studio		Action
14	Madagascar 3: Europe's Most Wanted	PPI	13,397,864	Studio		Family
15	Prometheus	Fox	13,144,422	Studio		Fantasy

16	Snow White and the Huntsman	UIP	12,177,629	Studio		Fantasy
17	The Amazing Spider-Man	Sony	11,566,983	Studio		Action
18	Sherlock Holmes: A Game of Shadows	WB	11,470,760	Studio		Action
19	The Descendants	Fox	11,328,136	Studio		Drama
20	Life of Pi	Fox	11,301,010	Studio		Drama
21	Wreck-It Ralph	Disney	10,777,855	Studio		Family
22	The Hunger Games	WB	10,483,434	Studio		Action
23	Dr. Seuss' The Lorax	UIP	9,770,736	Studio		Family
24	MIB 3	Sony	9,423,594	Studio		Action
25	Les Miserables (2012)	UIP	8,416,322	Studio		Drama
26	Wrath of the Titans	WB	7,926,162	Studio		Action
27	Hugo	PPI	7,896,643	Studio		Family
28	Rise of the Guardians	PPI	7,725,009	Studio		Family
29	John Carter	Disney	7,527,168	Studio		Action
30	Dark Shadows	WB	7,429,920	Studio		Comedy
31	The Expendables 2	Aurum	7,168,633	Studio		Action
32	The Bourne Legacy	UIP	6,813,333	Studio		Action
33	Safe House	UIP	6,783,245	Studio		Action
34	The Vow	Sony	6,727,887	Studio		Romance
35	The Dictator	PPI	6,709,387	Studio		Comedy
36	El cuerpo (The Body)	Sony	6,688,483	National	National	Action
37	Journey 2: The Mysterious Island	WB	6,590,744	Studio		Family
38	American Reunion	UIP	6,499,276	Studio		Comedy
39	The Iron Lady	Wanda	5,629,778	European	English	Drama
40	Battleship	UIP	5,280,066	Studio		Action
41	War Horse	Disney	5,143,973	Studio		Drama

42	Arbitrage	Tri	4,980,591	Studio		Drama
43	Taken 2	Fox	4,941,067	European	English	Action
44	Mirror Mirror	Tri	4,790,092	Studio		Fantasy
45	Argo	WB	4,784,182	Studio		Drama
46	Titanic 3D	Fox	4,740,506	Studio		Drama
47	Jack and Jill	Sony	4,712,688	Studio		Comedy
48	Underworld Awakening	Sony	4,520,668	Studio		Action
49	The Best Exotic Marigold Hotel	Fox	4,337,747	European	English	Comedy
50	The Woman in Black	Aurum	4,307,495	European	English	Drama
51	Tinker Bell - The Secret Of The Wings	Disney	4,300,831	Studio		Family
52	To Rome with Love	Alta	4,213,289	European	English	Comedy
53	J. Edgar	WB	4,165,909	Studio		Drama
54	Red Lights (2012)	WB	4,026,519	National	English	Drama
55	Looper	Aurum	3,655,239	Studio		Action
56	Total Recall (2012)	Sony	3,550,019	Studio		Action
57	Resident Evil: Retribution	Sony	3,527,105	Studio		Action
58	The Ides of March	UIP	3,479,894	Studio		Drama
59	The Muppets	Disney	3,277,447	Studio		Family
60	Abraham Lincoln: Vampire Hunter	Fox	3,230,773	Studio		Action
61	Grupo 7	WB	3,153,389	National	National	Action
62	[REC] 3: Génesis	Filmax	3,117,251	National	National	Horror
63	What to Expect When You're Expecting	UIP	3,000,530	Studio		Comedy
64	Frankenweenie	Disney	2,921,281	Studio		Horror
65	Hope Springs	Aurum	2,833,916	Studio		Comedy
66	Salmon Fishing in the Yemen	Wanda	2,809,322	European	English	Romance
67	The Possession	Deapl.	2,768,294	Studio		Horror

68	Contraband	UIP	2,744,999	Studio		Action
69	ParaNorman	UPI	2,660,110	Studio		Family
70	Savages (2012)	UIP	2,546,819	Studio		Drama
71	Sinister	Aurum	2,539,312	Studio		Horror
72	The Girl with the Dragon Tattoo (2011)	Sony	2,463,723	Studio		Drama
73	Step Up Revolution	Disney	2,281,416	Studio		Romance
74	Promoción fantasma (Ghost Graduation)	Fox	2,273,092	National	National	Comedy
75	Ghost Rider: Spirit of Vengeance	Sony	2,253,770	Studio		Fantasy
76	The Pirates! Band of Misfits	Sony	2,243,199	European	Animation	Family
77	Killing Them Softly	Deapl.	2,234,436	Studio		Action
78	Chronicle (2012)	Fox	2,165,496	Studio		Fantasy
79	Paranormal Activity 4	PPI	2,087,318	Studio		Family
80	Una pistola en cada mano	Filmax	2,086,214	National	National	Comedy
81	The Cold Light of Day	Aurum	2,033,522	Studio		Action
82	Dans la maison (In the House)	Golem	2,010,360	European	Else	Drama
83	Katmandú, un espejo en el cielo	Alta	1,985,898	National	English	Drama
84	Fin (The End)	Sony	1,971,859	National	National	Action
85	The Pelayos (Winning Streak)	Sony	1,969,150	National	National	Drama
86	The Lucky One	WB	1,961,472	Studio		Romance
87	Star Wars: Episode I - The Phantom Menace (in 3D)	Fox	1,960,992	Studio		Fantasy
88	That's My Boy	Sony	1,869,356	Studio		Comedy
89	Safe (2012)	Aurum	1,836,530	Studio		Action
90	The Double	Aurum	1,819,065	Studio		Action
91	This Means War	Fox	1,790,835	Studio		Romance
92	The Devil Inside	PPI	1,782,457	Studio		Horror

93	Playing for Keeps	Aurum	1,738,109	Studio		Comedy
94	Monsieur Lazhar	n/a	1,653,242	Else		
95	Trespass (2011)	Aurum	1,620,801	Studio		Drama
96	The Grey	Deapl.	1,556,307	Studio		Action
97	La délicatesse	n/a	1,543,794	European	Else	Romance
98	Astérix et Obélix: Au service de Sa Majesté	Tri	1,476,789	European	Else	Family
99	Le prénom	Vertigo	1,451,856	European	Else	Comedy
100	Shame	Alta	1,425,419	European	English	Drama

#### United Kingdom 2010

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Toy Story 3	Disney	116,625,632	Studio	Animation	Family
2	Harry Potter and the Deathly Hallows (Part One)	WB	86,020,929	Studio		Fantasy
3	Alice in Wonderland (2010)	Disney	64,437,055	Studio		Fantasy
4	Inception	WB	56,566,947	Studio		Action
5	Shrek Forever After	PPI	51,056,068	Studio	Animation	Family
6	The Twilight Saga: Eclipse	E1	45,709,785	Studio		Fantasy
7	Sex and the City 2	WB	33,336,058	Studio		Comedy
8	Despicable Me	UPI	32,283,987	Studio	Animation	Comedy
9	Little Fockers	PPI	30,669,391	Studio		Comedy
10	Iron Man 2	PPI	30,456,328	Studio		Action
11	Clash of the Titans (2010)	WB	29,242,160	Studio		Action
12	How to Train Your Dragon	PPI	26,488,493	Studio	Animation	Fantasy
13	Gulliver's Travels	Fox	24,736,921	Studio		Comedy
14	Nanny McPhee and The Big Bang	UPI	23,571,491	National	National	Family
15	The Chronicles of Narnia: The	Fox	23,242,214	Studio		Fantasy

	Voyage of the Dawn Treader					
16	Robin Hood	UPI	23,179,445	Studio		Action
17	The Karate Kid	Sony	19,762,070	Studio		Action
18	Paranormal Activity 2	PPI	17,483,704	Studio		Horror
19	StreetDance 3D	Vertigo	17,458,740	National	National	Else
20	The Social Network	Sony	16,876,647	Studio		Else
21	Kick Ass	UPI	16,763,505	National	National	Action
22	The Princess and the Frog	Disney	16,387,133	Studio	Animation	Family
23	Due Date	Warner Bros.	16,344,250	Studio		Comedy
24	Shutter Island	PPI	16,304,568	Studio		Else
25	Tron Legacy	Disney	16,221,225	Studio		Action
26	Megamind	PPI	16,048,975	Studio	Animation	Action
27	The Expendables	Lions Gate	15,969,695	Studio		Action
28	Valentine's Day	WB	15,460,467	Studio		Comedy
29	The A-Team	Fox	15,281,498	Studio		Action
30	Knight & Day	Fox	14,099,616	Studio		Action
31	It's Complicated	UPI	13,881,029	Studio		Comedy
32	Prince of Persia: The Sands of Time	Disney	13,514,456	Studio		Action
33	Saw 3D	Lions Gate	12,878,181	Studio		Horror
34	The Other Guys	Sony	12,605,131	Studio		Action
35	Grown Ups	Sony	12,161,427	Studio		Comedy
36	Step Up 3-D	UPI	11,537,610	Studio		Else
37	Salt	Sony	11,321,253	Studio		Action
38	Percy Jackson & The Olympians: The Lightning Thief	Fox	11,035,357	Else		Fantasy
39	Red	E1	10,969,022	Studio		Action

40	Get Him to the Greek	UPI	10,901,662	Studio		Comedy
41	The Lovely Bones	PPI	9,301,424	Studio		Drama
42	Predators	Fox	9,198,102	Studio		Action
43	The Blind Side	WB	9,127,125	Studio		Drama
44	Marmaduke	Fox	9,019,305	Studio		Comedy
45	The Bounty Hunter	Sony	8,998,455	Studio		Comedy
46	Jackass 3-D	PPI	8,885,152	Studio		Else
47	Up in the Air	PPI	8,742,976	Studio		Drama
48	Love and Other Drugs	Fox	8,686,760	Studio		Comedy
49	Scott Pilgrim vs. the World	UPI	8,445,713	Studio		Action
50	Green Zone	UPI	8,259,161	European	English	Action
51	The Tourist	Optimum	8,045,889	Studio		Action
52	Dear John	Paramount	7,918,385	Studio		Drama
53	Cats & Dogs: Revenge of Kitty Galore	WB	7,570,467	Studio		Action
54	Resident Evil: Afterlife	Sony	7,492,098	European	English	Action
55	The Town	WB	7,484,217	Studio		Drama
56	Eat Pray Love	Sony	7,371,485	Studio		Drama
57	The Wolfman	UPI	7,315,126	Studio		Drama
58	Unstoppable	Fox	7,205,520	Studio		Action
59	Piranha 3D	Entertain.	6,903,929	Studio		Horror
60	Invictus	WB	6,870,705	Studio		Else
61	The Last Airbender	PPI	6,564,441	Studio		Action
62	Daybreakers	Lions Gate	6,557,387	Else		Action
63	Wall Street: Money Never Sleeps	Fox	6,392,472	Studio		Drama
64	The Book of Eli	Entertain.	6,294,247	Studio		Action
65	Tooth Fairy	Fox	6,165,210	Studio		Comedy

66	The Last Exorcism	Optimum	5,874,380	Studio		Drama
67	The Ghost Writer	Optimum	5,719,387	European	English	Else
68	Made in Dagenham	PPI	5,714,597	National	National	Else
69	Did You Hear About the Morgans?	Sony	5,567,152	Studio		Comedy
70	Date Night	Fox	5,518,097	Studio		Comedy
71	Remember Me	E1	5,494,638	Studio		Drama
72	The Sorcerer's Apprentice	Disney	5,423,182	Studio		Action
73	Legend of the Guardians: The Owls of Ga'Hoole	WB	5,282,850	Studio	Animation	Fantasy
74	Life as We Know It	WB	5,281,554	Studio		Comedy
75	Edge of Darkness	Icon	5,187,049	National	National	Drama
76	Astro Boy	E1	5,148,738	Studio	Animation	Family
77	A Nightmare on Elm Street (2010)	WB	5,062,498	Studio		Horror
78	Killers	Lions Gate	4,891,812	Studio		Action
79	The Crazies	PPI	4,889,087	Studio		Horror
80	Vampires Suck	Fox	4,798,312	Studio		Comedy
81	Furry Vengeance	E1	4,774,224	Studio		Comedy
82	Alpha and Omega	Lions Gate	4,770,519	Studio	Animation	Family
83	The Hole (2010)	n/a	4,499,067	Studio		Fantasy
84	Devil	UPI	4,477,471	Studio		Horror
85	Skyline	Momentum	4,318,687	Studio		Action
86	Konferenz der Tiere (Animals United)	n/a	4,307,580	European	Animation	Family
87	Diary of a Wimpy Kid	Fox	4,283,601	Studio		Comedy
88	Hot Tub Time Machine	Fox	4,161,389	Studio		Comedy
89	Death at a Funeral (2010)	Sony	4,150,291	Studio		Comedy

90	Dinner for Schmucks	PPI	4,040,902	Studio		Comedy
91	A Single Man	Icon	4,035,997	Studio		Drama
92	Tamara Drewe	Momentum	4,013,954	National	National	Comedy
93	The Spy Next Door	PPI	3,971,159	Studio		Action
94	Four Lions	Optimum	3,705,570	National	National	Comedy
95	Burke and Hare	Ent. Films	3,661,217	National	National	Comedy
96	My Name is Khan	Fox	3,530,549	Else		Drama
97	I Love You, Phillip Morris	E1	3,496,127	Studio		Comedy
98	The Way Back	E1	3,073,321	Studio		Drama
99	Buried	Icon	2,996,630	European	English	Drama
100	Letters to Juliet	E1	2,991,605	Studio		Romance

#### United Kingdom 2011

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Harry Potter and the Deathly Hallows (Part Two)	Warner Bros.	117,228,296	Studio		Fantasy
2	The King's Speech	Momentum	74,877,867	National	National	Drama
3	The Inbetweeners Movie	Ent. Films	71,189,362	National	National	Comedy
4	Pirates of the Caribbean: On Stranger Tides (3D)	Disney	54,187,325	Studio		Action
5	The Hangover Part II	Warner Bros.	53,496,869	Studio		Comedy
6	The Twilight Saga: Breaking Dawn Part 1	E1	48,806,194	Studio		Fantasy
7	Transformers 3	PPI	45,470,012	Studio		Action
8	Sherlock Holmes: A Game of Shadows	Warner Bros.	42,159,124	Studio		Action
9	Bridesmaids	UPI	37,214,799	Studio		Comedy
10	Arthur Christmas	Sony	34,138,253	National	Animation	Comedy

11	Johnny English Reborn	UPI	33,096,980	National	National	Comedy
12	Tangled	Disney	32,871,348	Studio	Animation	Family
13	Rise of the Planet of the Apes	Fox	32,001,594	Studio		Fantasy
14	Fast Five	UPI	30,243,825	Studio		Action
15	Mission: Impossible - Ghost Protocol	PPI	28,916,714	Studio		Action
16	The Smurfs	Sony	28,118,099	Studio	Animation	Family
17	Kung Fu Panda 2	PPI	26,906,998	Studio	Animation	Family
18	Black Swan	Fox	26,014,490	Studio		Drama
19	The Adventures of Tintin	PPI	25,927,543	Studio	Animation	Family
20	Gnomeo and Juliet	E1	25,283,924	National	Animation	Family
21	Cars 2	Disney	24,894,721	Studio	Animation	Family
22	X-Men: First Class	Fox	24,745,982	Studio		Action
23	Puss in Boots	PPI	24,035,077	Studio	Animation	Family
24	Alvin and the Chipmunks: Chipwrecked	Fox	23,778,315	Studio	Animation	Family
25	Paul	UPI	23,329,759	National	National	Comedy
26	Tinker, Tailor, Soldier, Spy	Studio Canal	22,550,697	European	English	Drama
27	Thor	PPI	22,521,717	Studio		Action
28	Rio	Fox	21,578,418	Studio	Animation	Family
29	The Lion King (in 3D)	Disney	19,578,622	Studio	Animation	Family
30	The Girl with the Dragon Tattoo (2011)	Sony	18,796,728	Studio		Else
31	Paranormal Activity 3	PPI	16,999,985	Studio		Horror
32	Horrible Bosses	Warner Bros.	16,952,604	Studio		Comedy
33	The Artist	Ent. Films	15,779,834	European	English	Comedy
34	Captain America: The First Avenger	PPI	14,752,839	Studio		Action
35	Yogi Bear	Warner	14,569,067	Studio	Animation	Family

		Bros.				
36	Limitless	PPI	13,773,623	Studio		Else
37	Mr. Popper's Penguins	Fox	13,503,230	Studio		Comedy
38	True Grit	PPI	13,491,519	Studio		Else
39	Bad Teacher	Sony	12,575,607	Studio		Comedy
40	One Day	UPI	12,527,080	Studio		Romance
41	127 Hours	WB	12,513,887	Studio		Else
42	Hop	UPI	12,235,046	Studio	Animation	Family
43	Super 8	PPI	12,103,827	Studio		Horror
44	New Year's Eve	Warner Bros.	11,659,393	Studio		Comedy
45	Insidious	Momentum	11,545,946	Studio		Horror
46	Rango	PPI	11,277,681	Studio	Animation	Action
47	Unknown	Optimum	10,606,084	National	National	Action
48	Horrid Henry: The Movie	Vertigo	10,320,372	National	National	Family
49	Friends with Benefits	Sony	10,220,125	Studio		Comedy
50	The Fighter	PPI	10,143,236	Studio		Else
51	Green Lantern	Warner Bros.	10,082,852	Studio		Action
52	Source Code	Optimum	9,933,594	Studio		Fantasy
53	Immortals	UPI	9,780,526	Studio		Action
54	Just Go With It	Sony	9,287,544	Studio		Comedy
55	Happy Feet Two	Warner Bros.	9,173,770	Else	Animation	Family
56	Scream 4	E1	9,099,365	Studio		Horror
57	Cowboys & Aliens	PPI	9,034,965	Studio		Action
58	Final Destination 5	Warner Bros.	8,813,747	Studio		Horror
59	Hugo	Ent. Films	8,743,731	Studio	Animation	Drama

60	The Green Hornet	Sony	8,737,550	Studio		Action
61	Contagion	Warner Bros.	8,640,500	Studio		Drama
62	In Time	Fox	8,634,105	Studio		Fantasy
63	Diary of a Wimpy Kid: Rodrick Rules	Fox	8,507,987	Studio		Comedy
64	Big Mommas: Like Father, Like Son	Fox	8,340,294	Studio		Comedy
65	The Adjustment Bureau	UPI	8,197,549	Studio		Romance
66	Jane Eyre (2011)	UPI	7,836,637	National	National	Drama
67	Battle: Los Angeles	Sony	7,792,937	Studio		Fantasy
68	The Guard	Element	7,432,943	European	English	Comedy
69	Real Steel	Disney	7,393,432	Studio		Fantasy
70	Tower Heist	UPI	7,060,653	Studio		Comedy
71	Spy Kids: All the Time in the World	Ent. Films	6,889,008	Studio		Family
72	The Help	Disney	6,845,373	Studio		Drama
73	Water for Elephants	Fox	6,168,676	Studio		Drama
74	Hanna	UPI	6,090,635	National	National	Action
75	Zookeeper	Sony	5,748,511	Studio		Comedy
76	The Three Musketeers (2011)	E1	5,437,499	European	English	Action
77	Arthur (2011)	WB	5,414,235	Studio		Comedy
78	Crazy, Stupid, Love.	Warner Bros.	5,389,221	Studio		Comedy
79	Hall Pass	Warner Bros.	5,206,774	Studio		Comedy
80	My Week with Marilyn	Ent. Films	5,137,004	National	National	Drama
81	I Am Number Four	Disney	5,045,495	Studio		Fantasy
82	Senna	UPI	4,938,220	National	National	Else
83	The Ides of March	E1	4,731,759	Studio		Drama
84	Drive (2011)	Icon	4,693,696	Studio		Action

85	The Eagle	UPI	4,589,682	National	National	Else
86	The Dilemma	UPI	4,584,381	Studio		Drama
87	West Is West	Icon	4,401,341	National	National	Comedy
88	Midnight in Paris	Warner Bros.	4,391,381	European	English	Comedy
89	Red Riding Hood	Warner Bros.	4,377,364	Studio		Fantasy
90	Attack the Block	Optimum	4,060,146	National	National	Action
91	No Strings Attached	PPI	4,054,979	National		Comedy
92	The Next Three Days	Lions Gate	3,939,257	Studio		Drama
93	The Mechanic	Lions Gate	3,915,910	Studio		Action
94	Sucker Punch	Warner Bros.	3,823,250	Studio		Fantasy
95	Justin Bieber: Never Say Never	PPI	3,741,695	Studio		Else
96	Dolphin Tale	Warner Bros.	3,714,821	Studio		Family
97	Abduction	Lions Gate	3,668,455	Studio		Action
98	Sammy's Adventures: The Secret Passage	Optimum	3,639,409	European	Animation	Family
99	We Need to Talk About Kevin	PPI	3,518,623	National	National	Drama
100	Never Let Me Go	Fox	3,488,887	National	National	Drama

#### United Kingdom 2012

#	Title	Distributor	Box Office (\$)	Origin	Language	Theme
1	Skyfall	Sony	164,684,938	Studio		Action
2	The Dark Knight Rises	WB	90,264,170	Studio		Action
3	The Avengers (2012)	Disney	80,563,081	Studio		Action
4	The Hobbit: An Unexpected Journey	Warner Bros.	78,243,595	Studio		Fantasy

5	The Twilight Saga: Breaking Dawn Part 2	E1	57,946,291	Studio		Fantasy
6	Ted	UPI	48,865,529	Studio		Comedy
7	Ice Age: Continental Drift	Fox	46,865,098	Studio		Family
8	The Amazing Spider-Man	Sony	40,286,388	Studio		Action
9	Prometheus	Fox	39,899,425	Studio		Fantasy
10	Taken 2	Fox	37,829,350	European	English	Action
11	The Hunger Games	Lions Gate	37,332,095	Studio		Action
12	Madagascar 3: Europe's Most Wanted	PPI	36,500,049	Studio		Family
13	Brave	Disney	36,002,552	Studio		Family
14	Life of Pi	Fox	35,369,624	Studio		Drama
15	The Woman in Black	Momentum	34,552,457	National		Drama
16	MIB 3	Sony	34,182,267	Studio		Action
17	The Best Exotic Marigold Hotel	Fox	32,545,467	National		Comedy
18	War Horse	Disney	29,572,235	Studio		Drama
19	The Muppets	Disney	27,029,046	Studio		Family
20	The Pirates! Band of Misfits	Sony	26,545,759	National	Animation	Family
21	American Reunion	UPI	25,867,816	Studio		Comedy
22	Snow White and the Huntsman	UPI	25,247,867	Studio		Fantasy
23	Rise of the Guardians	PPI	18,816,521	Studio		Family
24	The Dictator	PPI	17,885,311	Studio		Comedy
25	The Bourne Legacy	UPI	17,492,618	Studio		Action
26	Titanic 3D	Fox	16,973,115	Studio		Drama
27	Looper	E1	16,564,421	Studio		Action
28	21 Jump Street	Sony	16,045,775	Studio		Comedy
29	The Iron Lady	Fox	15,302,820	National		Drama

30	Nativity 2	E1	14,715,538	National		Comedy
31	Jack Reacher	n/a	13,896,623	Studio		Action
32	Magic Mike	Lions Gate	13,173,821	Studio		Comedy
33	The Descendants	Fox	12,929,006	Studio		Drama
34	Diary of a Wimpy Kid: Dog Days	Fox	12,881,076	Studio		Comedy
35	Hotel Transylvania	Sony	12,674,016	Studio		Family
36	Dr. Seuss' The Lorax	UPI	12,428,587	Studio		Family
37	Wrath of the Titans	Warner Bros.	12,364,609	Studio		Action
38	Battleship	UPI	12,216,671	Studio		Action
39	Mirror Mirror	Studio Canal	11,908,879	Studio		Fantasy
40	Safe House	UPI	11,371,424	Studio		Action
41	Dark Shadows	Warner Bros.	10,920,177	Studio		Comedy
42	Chronicle (2012)	Fox	10,899,971	Studio		Fantasy
43	Journey 2: The Mysterious Island	Warner Bros.	10,709,999	Studio		Family
44	Sinister	Momentum	10,603,856	Studio		Horror
45	ParaNorman	UPI	9,853,280	Studio		Family
46	The Expendables 2	Lions Gate	9,686,288	Studio		Action
47	Paranormal Activity 4	PPI	9,578,112	Studio		Family
48	Salmon Fishing in the Yemen	Lions Gate	9,562,192	National		Romance
49	Pitch Perfect	UPI	9,320,967	Studio		Comedy
50	Total Recall (2012)	Sony	9,126,874	Studio		Action
51	Argo	Warner Bros.	8,929,288	Studio		Drama
52	The Vow	Sony	8,749,557	Studio		Romance

53	Anna Karenina	UPI	8,746,710	National		Drama
54	The Cabin in the Woods	Lions Gate	8,530,392	Studio		Horror
55	Star Wars: Episode I - The Phantom Menace (in 3D)	Fox	8,239,408	Studio		Fantasy
56	This Means War	Fox	7,979,125	Studio		Romance
57	The Five-Year Engagement	UPI	7,743,125	Studio		Romance
58	Silver Linings Playbook	Ent. Films	7,501,024	Studio		Romance
59	John Carter	Disney	7,431,120	Studio		Action
60	The Sweeney	E1	7,171,391	National		Action
61	The Devil Inside	PPI	7,092,192	Studio		Horror
62	Dredd	Ent. Films	6,929,744	National		Action
63	Lawless	Momentum	6,858,142	Studio		Drama
64	What to Expect When You're Expecting	Lions Gate	6,611,677	Studio		Comedy
65	Hope Springs	Momentum	6,527,288	Studio		Comedy
66	Parental Guidance	Fox	6,410,873	Studio		Comedy
67	The Watch	Fox	6,005,477	Studio		Comedy
68	Tinker Bell - The Secret Of The Wings	Disney	5,928,945	Studio		Family
69	The Possession	Lions Gate	5,319,903	Studio		Horror
70	Jack and Jill	Sony	5,185,578	Studio		Comedy
71	Un monstre à Paris	E1	5,160,885	European	Animation	Family
72	Underworld Awakening	Ent. Films	5,071,675	Studio		Action
73	The Grey	Ent. Films	5,060,542	Studio		Action
74	Seven Psychopaths	Momentum	4,991,630	National		Comedy
75	StreetDance 2	Vertigo	4,835,465	National		Romance
76	Keith Lemon: The Film	Lions	4,682,943	National		Comedy

		Gate				
77	Ghost Rider: Spirit of Vengeance	E1	4,601,073	Studio		Fantasy
78	Beauty and the Beast (3D)	Disney	4,594,648	Studio		Family
79	Top Cat	n/a	4,567,698	National		Family
80	The Lucky One	Warner Bros.	4,548,437	Studio		Romance
81	Rock of Ages	Warner Bros.	4,453,274	Studio		Drama
82	Killing Them Softly	Ent. Films	4,413,834	Studio		Action
83	Step Up Revolution	UPI	4,206,880	Studio		Romance
84	We Bought a Zoo	Fox	4,117,229	Studio		Family
85	The Pact	n/a	4,031,952	Studio		Horror
86	Man on a Ledge	E1	3,930,164	Studio		Action
87	Abraham Lincoln: Vampire Hunter	Fox	3,870,551	Studio		Action
88	The Sitter	Fox	3,862,166	Studio		Comedy
89	House at the End of The Street	Momentu m	3,819,271	Studio		Horror
90	The Campaign	Warner Bros.	3,807,651	Studio		Comedy
91	Frankenweenie	Disney	3,799,000	Studio		Horror
92	Haywire	PPI	3,682,205	Studio		Action
93	The Perks of Being a Wallflower	E1	3,670,944	Studio		Romance
94	Project X	Warner Bros.	3,513,849	Studio		Comedy
95	Contraband	UPI	3,312,446	Studio		Action
96	Great Expectations (2012)	Lions Gate	3,223,694	National		Drama
97	Intouchables	Ent. Films	3,208,362	European	Else	Comedy
98	Shame	Momentu m	3,203,687	National		Drama

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99	Moonrise Kingdom	UPI	3,156,399	Studio		Comedy
100	The Angels' Share	n/a	3,028,569	National		Comedy

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#### **9.2.4. Travel and Distribution**

In an attempt to better understand which kind of movies travel successfully across Europe, 1,800 entries (100 films per year, in 6 EU6 countries, over 3 years) were analysed, and any film that managed to make it into the top 100 in at least 4 of the EU6 countries, was identified. This process rendered a list of 26 films that had managed to win over the public, and to make it into the top 100 of annual box office hits in 4 of the 6 biggest markets in Europe.

26 films may look like a small selection of films, but we believe that reviewing them as examples of successful European productions may help identify what enabled them to travel and what kind of films may have a better chance at travelling across Europe. We also believe that a requisite like “making it into the top 100” in 4 countries of the EU6 may seem quite a strong demand to match, but it should be the kind of target that European productions should have in mind in the long term.

This sample of 26 films was categorized to identify common trends and study distribution patterns. To avoid the bias incurred by selecting only Box Office hits, two extra categories were created, for 9 new films unlikely to be Box Office hits. The resulting list of 35 films was then used to study patterns of distribution and understand the possible effect of the distribution model on the ability of the film to travel.

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### 9.3. Film Database Methodology

When considering what brings people to a movie, it was important to have actual examples of movies in mind. To cover people's preferences and attitudes towards movies, we developed a double approach: an "assisted list" and a "spontaneous list" of films.

In the "assisted list", respondents were given a detailed list of films and asked them if they knew about them, if they had seen them and if they had liked them. The film list was designed to include films of all possible genres and types, balancing box office hits with art-house movies and critically acclaimed films, to try and cover all possible film preferences.

By building an ample selection of films and coding them, in as many categories as possible, while having extensive information on all respondents in the consumer survey, correlations between groups and their preferences could be identified.

#### 9.3.1. Film Sample

The consumer survey collected **awareness, viewing and enjoyment on a list of 104 films.**

The criterion for selecting films for the database was: to achieve a balance both in genre and the other key characteristics in order to cover a wide spectrum of potential film preferences:

##### **6 recent studio films:**

- *The Twilight Saga: Breaking Dawn Pt 2*
- *Skyfall*
- *Prometheus*
- *Ice Age: Continental Drift*
- *The Hobbit: An Unexpected Journey*
- *The Avengers*

##### **10 recent European films (2012):**

- *The Woman in Black*
- *Amour*
- *The Impossible*
- *A Royal Affair*
- *Taken 2*

- *Barbara*
- *The Artist*
- *Intouchables*
- *The Best Exotic Marigold Hotel*
- *Pirates! A Band of Misfits*

**10 older European films (2006-07):**

- *Perfume: The Story of a Murderer*
- *The Lives of Others*
- *The Queen*
- *Volver*
- *Katyń*
- *4 Months, 3 Weeks, 2 Days*
- *Persepolis*
- *Irina Palm*
- *Arthur and the Minimoys*
- *Mr Bean's Holiday*

**8 recent studio films for Children:**

- *Ice Age: Continental Drift*
- *The Hobbit: An Unexpected Journey*
- *The Avengers*
- *Madagascar 3: Europe's Most Wanted*
- *Brave*
- *Wreck-it Ralph*
- *The Adventures of Tintin*
- *We Bought a Zoo*

**8 recent European films (2012) for Children:**

- *Sammy 2: Escape from Paradise*

- *StreetDance 2*
- *Niko 2: Little Brother, Big Trouble*
- *Astérix and Obélix: God Save Britannia*
- *The Great Bear*
- *Pinocchio*
- *The Famous 5*
- *Pirates! A Band of Misfits*

**10 older European films (2006-07) for Children:**

- *Donkey Xote*
- *Lissi and the Wild Emperor*
- *The Fox and the Child*
- *Nocturna*
- *Azur et Asmar*
- *Flushed Away*
- *Arthur and the Minimoys*
- *Mr Bean's Holiday*

**6 Croatian films:**

- *Koko and the Ghosts*
- *Sonja and the Bull*
- *The Parade*
- *A Stranger*
- *A Letter to my Father*
- *Halima's Path*

**6 Danish films:**

- *This Life*
- *All You Need is Love*
- *Father of Four: at Sea*

- *A Hijacking*
- *Excuse Me*
- *Marie Krøyer*

#### **6 French films:**

- *HOUBA! On the Trail of the Marsupilami*
- *Would I Lie to You 3*
- *The Masters*
- *Camille Rewinds*
- *Rust and Bone*
- *Holy Motors*

#### **6 German films:**

- *Türkisch für Anfänger*
- *Pina*
- *Oh Boy*
- *Cloud Atlas*
- *Hanni & Nanni 2*
- *Woman in Love*

#### **6 Italian films:**

- *Welcome to the North*
- *To Rome with Love*
- *Lightning Strike*
- *We Believed*
- *Our Life*
- *Magnificent Presence*

#### **6 Lithuanian films:**

- *Vanishing Waves*
- *Fortress of sleeping Butterflies*

- *Tadas Blinda: A legend is born*
- *Game of the Nation*
- *Barzakh*
- *How we played the revolution*

#### **6 Polish films:**

- *You are God*
- *In Darkness*
- *My father's bike*
- *Elles*
- *Aftermath*
- *Suicide Room*

#### **6 Romanian films:**

- *Of snails and men*
- *Beyond the Hills*
- *Everybody in our Family*
- *Crulic - The Path to Beyond*
- *Somewhere in Palilula*
- *Chasing Rainbows*

#### **6 Spanish films:**

- *Tad, the Lost Explorer*
- *I Want You*
- *Red Lights*
- *Blancanieves*
- *Group 7*
- *Carmina or Blow Up*

#### **6 British films:**

- *Nativity 2: Danger in the Manger!*

- *Salmon Fishing in the Yemen*
- *Anna Karenina*
- *The Sweeney*
- *Dredd*
- *Seven Psychopaths*

### 9.3.2. Film Coding and Metadata

All the films in the list were coded on many levels to extract as much information as possible about them:

- **Target Audience:** Is the film targeted at Children / Young Adults / Adults / Broad / Family?
- **Film Nationality:** The film is treated as “National” in each partner country if a co-production. European co-productions and co-productions with the US are noted.
- **Language of shooting:** Is the film shot in English or in a National Language of the EU? Animations are considered a separate category and labelled ‘Multi’ because of their translatability.
- **Genre:** Is the film a comedy, drama, documentary or animation?
- **Themes:** Is it an adventure, an action movie, a family comedy? Is it romance, sci-fi, biography, a war story? Many different themes were identified and up to 3 could be combined per movie.
- **Adaptation:** Is the film an originally developed story? Is it based on a novel, a comic book, a TV show, a short story...?
- **Franchise:** Is this film part of an existing franchise?
- **Production Budget:** Production budgets were identified and categorized as follows: Less than 1M€ / 1-4M€ / 4-7M€ / 7-15M€ / 15-50M€ / 50-100M€ / More than 100M€.
- **EU Release strategy:** In how many countries was the film actually released? Films were coded as Narrow / Moderate / Wide / Full-scale.
- **Time Pattern of Release:** Was the film released on similar dates in Europe or over a longer period of time? Coded as Clustered / Intermediate / Scattered.
- **Festival Visibility:** Depending on the number of festivals in which the movie has been shown, it is coded as None / Very Low / Low / Medium / High / Very High.
- **Lead Character:** Is the lead a male / female / or a mix? Categories like Animal and Machine were created for animated films. Is there a single main character, a duo, a team or an ensemble? How old are the children (teen / young adult / adult / senior/ mix)? Was the main character a hero, a super hero or an antihero?
- **Objective:** What was the main motivation of the main character/s? Was he or she on a quest? Is it a revenge story? Is it a love story? Is it a survival story? Are the characters trying to “restore” the status quo? Or

preserve their family or their kin? Or is the objective more complex than anything on this list?

- **Time setting:** Is the movie set in the remote past, in the recent past, in the present, in the future or in a fantasy world?
- **Realism:** Is the film more realistic or more escapist?
- **Visual Effects:** Coded as None / Light / Medium / Strong
- **Plot Scope:** Is the film story Intimate, Intermediate or Panoramic?
- **Action-Dialogue:** What drives the story: the action, the dialogue, or is it balanced?
- **Tone:** Is it a light toned or a dark toned film?
- **Pace:** Is it fast, intermediate or slow?
- **Creative Lead:** Is the director a new talent, nationally famous or internationally famous?
- **Main Cast:** Are the actors new talents, nationally famous or internationally famous?

By coding all of the information about the respondents and correlating it with the information about the films in the database, the Study extracted conclusions about the film characteristics that generate higher awareness among different social groups.

After having drawn a global picture with the tastes and preferences of every consumer group, we thought it was important that they explored and identified films that they had liked, without suggestions, constraints or leading questions. For the “spontaneous” list, respondents were asked to select three films from each category – US, European and National. They were unprompted, using their own choice of what they had seen and liked. This list provided the opportunity for a more subjective, personal choice, more likely to tell us about films that consumers valued as against films they simply saw and liked. Apart from that, a possible further finding would be to discover what kind of films people consider “European” or “American” and explore the constraints these terms have for the general public.

In this way it was hoped we might understand what is distinctive about European tastes and preferences, and perhaps where there might be a deficit in what is currently available.

## 10. Annex 4: Consumer Profiles

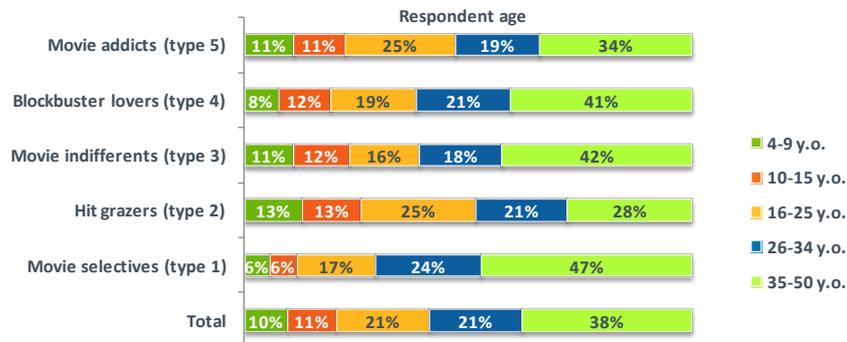


Figure 171: Consumer Profile by Respondent Age

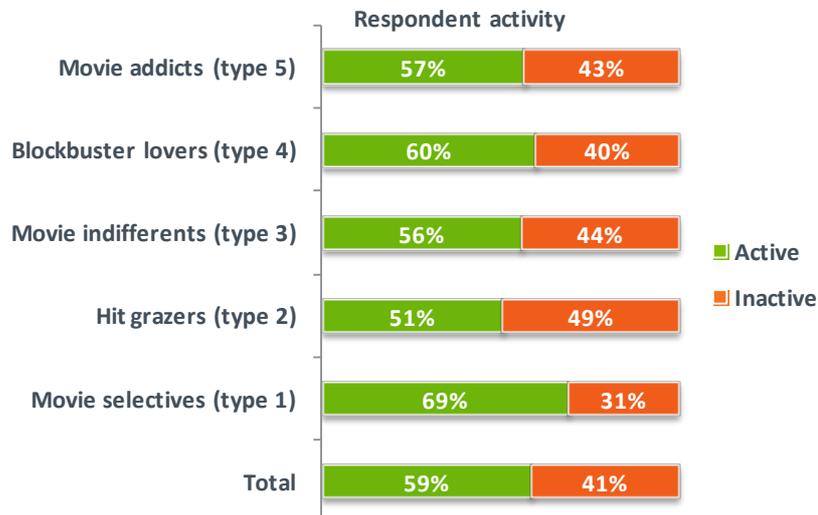
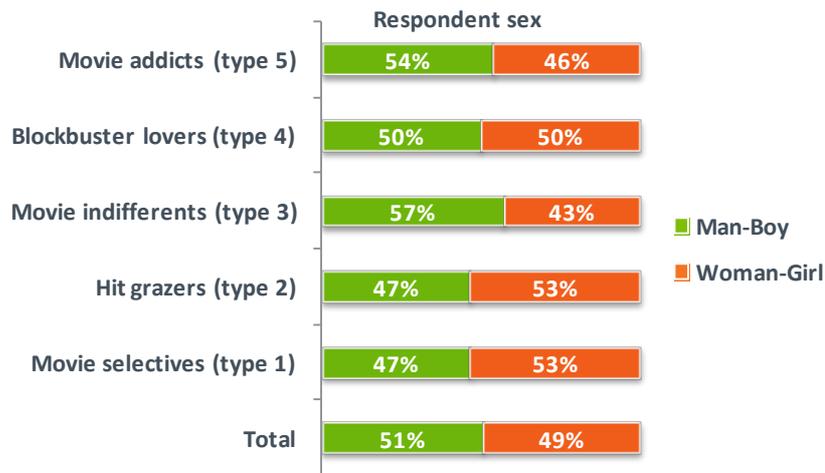
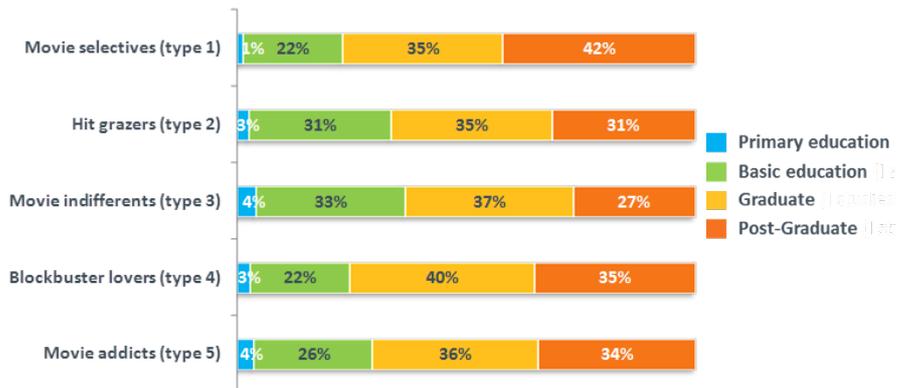


Figure 172: Consumer Profile by Respondent Activity



**Figure 173: Consumer Profile by Respondent Sex**



**Figure 174: Consumer Profile by Respondent Education**

Watching Films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	100%	100%	100%	100%	100%	100%
Daily	55%	50%	51%	49%	56%	67%
Less often	45%	50%	49%	51%	44%	33%
Listening to music	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	98%	99%	98%	94%	97%	98%
Daily	65%	68%	63%	55%	63%	73%
Less often	32%	31%	36%	39%	34%	25%
Surfing the internet (excluding social networks)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	97%	99%	97%	96%	97%	98%
Daily	84%	86%	83%	78%	86%	87%
Less often	13%	12%	14%	17%	11%	11%
Watching non-fiction TV (news, game shows, entertainment)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	95%	94%	94%	94%	95%	98%
Daily	58%	56%	54%	54%	57%	65%
Less often	37%	38%	39%	40%	38%	33%
Watching TV series	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	94%	94%	93%	94%	94%	95%
Daily	57%	55%	55%	51%	59%	65%
Less often	36%	39%	38%	42%	35%	30%
Reading newspapers-magazines	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	91%	93%	88%	86%	89%	94%
Daily	39%	40%	33%	30%	36%	50%
Less often	52%	53%	55%	56%	53%	45%
Reading books-novels	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	90%	94%	89%	83%	90%	93%
Daily	43%	52%	38%	32%	41%	47%
Less often	48%	42%	51%	51%	49%	46%
Listening to the radio	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	90%	91%	89%	86%	89%	93%
Daily	50%	51%	46%	44%	49%	59%
Less often	40%	41%	43%	43%	41%	34%
Using social networks	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	85%	87%	82%	80%	84%	91%
Daily	61%	61%	60%	52%	60%	70%
Less often	24%	26%	23%	28%	24%	21%
Playing video games	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Spend time	74%	71%	73%	71%	74%	80%
Daily	32%	25%	30%	25%	34%	43%
Less often	43%	46%	43%	46%	41%	38%

**Figure 175: Time spent on Media Activities by Consumer Profile**

Comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	98%	98%	99%	95%	99%	98%
Often	44%	40%	46%	34%	47%	49%
Adventure	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	96%	97%	95%	90%	96%	98%
Often	34%	33%	31%	27%	40%	39%
Action	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	95%	96%	92%	91%	96%	98%
Often	40%	37%	34%	35%	48%	46%
Animation	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	92%	95%	93%	84%	92%	95%
Often	24%	21%	27%	17%	26%	29%
Documentary	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	92%	96%	91%	84%	91%	95%
Often	23%	28%	22%	13%	25%	26%
Drama	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	91%	96%	87%	85%	88%	94%
Often	21%	31%	17%	10%	19%	25%
Thriller	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	88%	93%	82%	82%	88%	92%
Often	29%	31%	26%	21%	34%	33%
Crime	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	88%	93%	85%	81%	89%	91%
Often	25%	28%	20%	16%	27%	29%
Fantasy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	89%	82%	78%	88%	90%
Often	25%	24%	25%	19%	30%	26%
Romance	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	89%	83%	79%	85%	91%
Often	21%	18%	22%	16%	21%	25%

History	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	86%	92%	82%	77%	85%	91%
Oftentimes	16%	20%	12%	8%	17%	21%
Current affairs	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	85%	91%	80%	75%	80%	92%
Oftentimes	15%	17%	12%	9%	13%	22%
Social comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	84%	88%	81%	71%	84%	90%
Oftentimes	13%	14%	12%	7%	12%	17%
Sci-fi	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	83%	86%	78%	73%	85%	88%
Oftentimes	26%	29%	23%	22%	33%	24%
Science and nature	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	83%	87%	80%	72%	79%	90%
Oftentimes	15%	15%	14%	9%	13%	20%
Biography	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	81%	90%	74%	70%	79%	89%
Oftentimes	9%	10%	5%	3%	8%	15%
War	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	79%	86%	73%	68%	78%	87%
Oftentimes	15%	14%	11%	11%	16%	20%
Parody	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	79%	83%	74%	68%	77%	88%
Oftentimes	10%	9%	10%	6%	9%	16%
Black comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	77%	84%	71%	64%	74%	85%
Oftentimes	11%	15%	8%	5%	10%	15%
Teen comedy	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	76%	69%	75%	69%	77%	88%
Oftentimes	14%	7%	17%	9%	14%	21%

Performance	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Watch	74%	75%	71%	64%	70%	87%
Often	9%	7%	8%	7%	8%	14%
<b>Musical</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Watch	71%	74%	65%	59%	68%	82%
Often	8%	6%	5%	4%	7%	14%
<b>Horror</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Watch	69%	69%	62%	59%	69%	81%
Often	17%	15%	16%	12%	17%	24%
<b>Western</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Watch	67%	72%	58%	59%	63%	78%
Often	6%	6%	4%	4%	4%	11%

**Figure 176: Genres of movies watched per Consumer Profile**

Free TV (main channels available for free)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	96%	95%	97%	94%	95%	97%
ST Weekly	80%	78%	79%	78%	81%	82%
ST Monthly or less often	16%	17%	17%	16%	15%	15%
<b>Pay TV (channels accessible with a subscription)</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Use	92%	92%	90%	88%	95%	95%
ST Weekly	75%	73%	70%	69%	75%	83%
ST Monthly or less often	17%	19%	20%	19%	20%	12%
<b>Blu-Ray discs (high-definition digital discs either rented or purchased)</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Use	87%	87%	85%	84%	85%	91%
ST Weekly	40%	33%	27%	33%	34%	57%
ST Monthly or less often	47%	54%	58%	51%	51%	34%
<b>DVD (digital discs either rented or purchased)</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Use	82%	85%	81%	77%	80%	86%
ST Weekly	32%	31%	23%	24%	30%	47%
ST Monthly or less often	50%	53%	58%	53%	50%	39%
<b>Multiplex (cinema with 4 screens or more)</b>	<b>Total</b>	<b>Type 1 Movie selectives</b>	<b>Type 2 Hit grazers</b>	<b>Type 3 Movie indifferenters</b>	<b>Type 4 Blockbuster lovers</b>	<b>Type 5 Movie addicts</b>
ST Use	78%	80%	75%	71%	81%	80%
ST Weekly	8%	5%	4%	4%	5%	19%
ST Monthly or less often	70%	75%	71%	66%	76%	61%

Free downloads (MPEG 4, DivX, etc. files stored on PC, local drive, home network or CD-ROMs)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	68%	70%	64%	56%	73%	76%
ST Weekly	34%	33%	31%	23%	36%	44%
ST Monthly or less often	34%	36%	33%	33%	37%	31%
Theatre (cinema with 1 to 3 screens)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	61%	63%	59%	51%	54%	74%
ST Weekly	6%	3%	2%	3%	3%	18%
ST Monthly or less often	55%	60%	57%	48%	51%	56%
Free streaming (live film played from a free website, without downloading-storing any file on PC)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	56%	58%	51%	41%	57%	67%
ST Weekly	26%	23%	24%	14%	29%	38%
ST Monthly or less often	29%	35%	27%	27%	28%	29%
VHS (videotapes either rented or purchased)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	53%	46%	44%	45%	47%	73%
ST Weekly	15%	7%	7%	6%	9%	34%
ST Monthly or less often	38%	39%	38%	39%	38%	39%
Subscription VOD (services based on a monthly fee to access a selection of films)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	28%	23%	22%	21%	24%	44%
ST Weekly	13%	10%	9%	9%	11%	22%
ST Monthly or less often	15%	14%	13%	12%	13%	22%
Festivals (including festival attendance as part of a school or university educational activity)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	28%	28%	23%	17%	22%	46%
ST Weekly	6%	1%	2%	2%	4%	17%
ST Monthly or less often	22%	27%	21%	14%	18%	29%
Pay per view VOD (services offering access to wide catalogues with separate payments for each film)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	26%	21%	18%	19%	22%	44%
ST Weekly	9%	4%	5%	5%	7%	21%
ST Monthly or less often	17%	18%	13%	14%	15%	23%
Film Club, Film Society, Film Institute	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Use	17%	17%	11%	10%	11%	29%
ST Weekly	3%	1%	1%	1%	1%	7%
ST Monthly or less often	14%	16%	11%	9%	10%	22%

**Figure 177: Platform/Channels used to Watch Films by Consumer Profile**

Blockbuster films with star cast, big budget, visual effects	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	93%	95%	91%	89%	95%	96%
Many	38%	33%	35%	32%	52%	39%
Films with famous cast members but made without big budget or visual effects	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	87%	91%	85%	81%	83%	94%
Many	18%	17%	14%	12%	15%	27%
Animated (cartoon) films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	84%	84%	83%	75%	83%	89%
Many	19%	15%	23%	12%	20%	23%
Documentary films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	77%	81%	74%	66%	72%	87%
Many	13%	14%	12%	6%	14%	18%

Genre films attractive only for very specific fan audiences (horror, experimental, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	68%	69%	62%	55%	62%	83%
Many	14%	11%	13%	8%	12%	20%
Foreign language films excluding US films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	68%	78%	66%	48%	57%	81%
Many	11%	13%	11%	3%	8%	15%
Independent or 'indie' films typically made with smaller budgets	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	65%	75%	59%	45%	52%	82%
Many	5%	7%	5%	1%	2%	9%

**Figure 178: Type of Films Watched in previous year by Consumer Profile**

US films (typically Hollywood)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	98%	100%	98%	96%	99%	99%
Many	58%	57%	54%	49%	74%	56%
Country language films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	91%	93%	90%	88%	87%	95%
Many	20%	23%	15%	16%	16%	29%
European films (from another European country)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	90%	96%	90%	79%	86%	95%
Many	14%	17%	14%	5%	7%	23%
Any other origin (South American, Indian, Chinese...)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	66%	75%	65%	46%	54%	80%
Many	5%	5%	4%	2%	2%	10%

**Figure 179: Origin of Films Watched in previous year by Consumer Profile**

...in their original language with subtitles in my own language	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	78%	87%	77%	59%	74%	85%
Many	33%	37%	34%	22%	37%	34%
...dubbed to my native language	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	74%	72%	74%	68%	71%	83%
Many	40%	40%	41%	38%	43%	38%
...in their original language with subtitles in another language that I speak	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least one	54%	57%	48%	39%	44%	72%
Many	13%	14%	11%	6%	10%	22%

**Figure 180: Language of Foreign films Watched in previous year by Consumer Profile**

Recent European films: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
The Intouchables	36%	41%	34%	31%	33%	38%
Astérix and Obélix: God Save Britannia	28%	34%	25%	19%	27%	37%
Taken 2	22%	18%	18%	20%	25%	28%
Sammy 2: Escape from Paradise	18%	22%	20%	8%	16%	23%
StreetDance 2	17%	19%	12%	10%	17%	27%
Pinocchio	15%	19%	12%	8%	11%	24%
Niko 2: Little Brother, Big Trouble	14%	18%	11%	8%	11%	21%
The Impossible	14%	11%	11%	10%	16%	20%
The Artist	14%	19%	11%	5%	13%	17%
The Woman in Black	13%	12%	10%	8%	15%	17%
Tad, the Lost Explorer	12%	11%	9%	7%	10%	21%
The Best Exotic Marigold Hotel	10%	13%	8%	7%	8%	12%
Koko and The Ghosts	10%	14%	8%	5%	7%	13%
Father of Four: at Sea	9%	4%	8%	8%	7%	16%
The great bear	9%	9%	7%	5%	7%	15%
Pirates! A Band of Misfits	9%	7%	8%	5%	6%	15%
HOUBA! On the Trail of the Marsupilami	8%	4%	7%	7%	12%	11%
Love	8%	11%	6%	2%	6%	13%
A Royal Affair	8%	7%	6%	3%	8%	13%
The Famous 5	7%	3%	5%	3%	3%	15%
Hanni &Nanni 2	6%	3%	3%	4%	4%	13%
Nativity 2: Danger in the Manger!	5%	3%	2%	2%	3%	13%
Barbara	4%	2%	2%	1%	1%	9%

Figure 181: Recent European films seen and liked by Consumer Profile

Recent US films: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
Madagascar 3: Europe's Most Wanted	58%	60%	61%	44%	59%	62%
Ice Age: Continental Drift	46%	38%	48%	39%	48%	54%
Brave	40%	39%	38%	33%	43%	46%
Skyfall	38%	41%	30%	34%	41%	42%
The Hobbit: An Unexpected Journey	34%	35%	30%	23%	38%	40%
The Avengers	30%	29%	23%	26%	38%	33%
The Twilight Saga: Breaking Dawn Pt 2	26%	18%	26%	21%	29%	33%
Prometheus	24%	22%	21%	19%	27%	31%
The Adventures of Tintin	23%	21%	22%	21%	22%	29%
Wreck-it Ralph	22%	18%	24%	15%	20%	30%
We bought a zoo	12%	13%	8%	8%	9%	20%

Figure 182: Recent US films seen and liked by Consumer Profile

European films from 5 years ago: I saw it and liked it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
Flushed Away	37%	41%	38%	30%	37%	37%
Mr Bean's Holiday	35%	32%	37%	27%	38%	40%
Perfume: The Story of a Murderer	26%	35%	21%	16%	25%	27%
Arthur and the Minimoys	24%	21%	25%	19%	23%	28%
The Queen	17%	24%	13%	10%	15%	20%
Volver	15%	24%	10%	7%	11%	17%
The Lives of Others	12%	19%	9%	6%	8%	16%
Katyn	10%	11%	7%	4%	10%	17%
The fox and the child	10%	9%	8%	4%	7%	17%
Donkey Xote	9%	10%	7%	6%	5%	16%
Lissi and the Wild Emperor	9%	7%	8%	4%	4%	17%
4 Months, 3 Weeks, 2 Days	8%	6%	7%	3%	7%	14%
Azur &Asmar	7%	5%	4%	5%	4%	14%
Persepolis	6%	11%	5%	2%	4%	8%
Nocturna	4%	3%	1%	2%	2%	10%
Irina Palm	3%	4%	1%	1%	2%	6%

Figure 183: Older European Films seen and liked by Consumer Profile

Genre or type of film (comedy, drama, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	92%	90%	98%	83%	98%	92%
Very important	53%	44%	65%	40%	70%	47%
Story (theme, plot, character, setting)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	88%	95%	88%	77%	89%	89%
Very important	48%	58%	51%	36%	50%	44%
Actors Cast	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	72%	81%	29%	70%	85%	94%
Very important	25%	26%	3%	20%	30%	42%
Prequel-Sequel of a film I enjoyed (same lead characters, story continuity)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	52%	39%	44%	41%	60%	72%
Very important	13%	5%	11%	7%	18%	21%
Part of a saga I am familiar with (same lead characters, same film universe but not necessarily story continuity)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	51%	40%	38%	39%	61%	72%
Very important	13%	6%	9%	7%	20%	20%
Based on a book I enjoyed	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	44%	39%	28%	27%	49%	69%
Very important	11%	9%	5%	4%	14%	22%
Film experience (High Definition, 3D, Imax, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	37%	20%	23%	27%	38%	72%
Very important	10%	4%	5%	7%	10%	24%
Closeness in time (it's new-the latest release)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	37%	14%	24%	33%	36%	72%
Very important	9%	2%	5%	6%	9%	22%
Director	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	36%	45%	6%	23%	25%	71%
Very important	9%	10%	0%	4%	4%	21%
Film rating (Certification for suitable audiences)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	33%	10%	28%	28%	22%	68%
Very important	9%	1%	8%	5%	5%	22%
Film nationality	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	30%	14%	10%	26%	27%	65%
Very important	7%	2%	2%	5%	5%	18%
Awards won by the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferent	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Important	26%	16%	7%	15%	18%	63%
Very important	5%	2%	0%	2%	3%	17%

**Figure 184: Film Choice Criteria importance by Consumer Profile**

Watching trailers online (e.g. Youtube)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	81%	84%	79%	63%	83%	92%
Often	25%	24%	24%	11%	31%	32%
Visiting specific film websites per each film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	69%	68%	61%	51%	67%	89%
Often	12%	10%	8%	5%	12%	23%
Visiting specialized websites (e.g. IMDB, Allociné, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	67%	71%	58%	47%	67%	85%
Often	21%	27%	18%	10%	24%	25%
Visiting film blogs (fan, film critics, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	62%	61%	53%	41%	60%	86%
Often	10%	7%	7%	3%	9%	20%
Following social network accounts (e.g. Facebook, Twitter)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	60%	54%	54%	43%	57%	84%
Often	11%	6%	9%	5%	8%	23%
Using a film fan social network (e.g. Film Affinity, Cinemur, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	49%	42%	39%	33%	42%	80%
Often	8%	4%	5%	2%	7%	17%
I use another platform	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	34%	34%	32%	27%	32%	42%
Often	3%	3%	3%	2%	5%	4%

**Figure 185: Frequency of use of online information sources by Consumer Profile**

Giving feedback after watching the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	60%	58%	54%	39%	57%	81%
Often	10%	7%	6%	2%	8%	19%
Occasionally	26%	26%	22%	13%	24%	38%
Discussing a film before watching it	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	57%	52%	51%	37%	53%	82%
Often	9%	5%	7%	3%	8%	17%
Occasionally	24%	20%	20%	11%	18%	41%
Rating a film-film elements (roles, costumes, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	52%	46%	43%	31%	47%	80%
Often	7%	5%	5%	2%	6%	15%
Occasionally	22%	20%	17%	8%	19%	39%
Sharing promotional material with friends (poster, photos, trailers, etc.)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	48%	40%	41%	28%	42%	76%
Often	7%	3%	5%	2%	7%	16%
Occasionally	19%	13%	15%	7%	13%	37%

Watching a film together with friends online (social VOD)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	43%	31%	35%	28%	36%	74%
Often	7%	2%	6%	1%	5%	15%
Occasionally	18%	11%	14%	9%	10%	36%

Organizing film events with friends-fans-colleagues	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	43%	35%	35%	28%	35%	72%
Often	6%	3%	3%	1%	3%	15%
Occasionally	16%	11%	12%	7%	9%	33%

Contributing (creating-sharing your own material related to the film)	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST At least once	41%	29%	32%	26%	32%	71%
Often	5%	2%	3%	0%	5%	13%
Occasionally	16%	10%	10%	8%	8%	36%

**Figure 186: Participation in film-related social media activities by Consumer Profile**

They feature diverse and complex characters	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	77%	96%	82%	17%	79%	93%
Strongly agree	27%	46%	22%	1%	26%	30%

They are original and thought provoking	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	73%	94%	80%	12%	69%	90%
Strongly agree	23%	42%	21%	0%	19%	25%

They are less stereotypical than US films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	72%	88%	76%	22%	82%	82%
Strongly agree	28%	48%	26%	2%	37%	23%

They have visual and artistic qualities	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	68%	91%	79%	10%	49%	88%
Strongly agree	18%	31%	17%	-	8%	23%

They are, on average, as good as US films	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	62%	88%	70%	18%	28%	84%
Strongly agree	19%	41%	18%	2%	2%	21%

They deal with dark characters and issues	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	61%	66%	64%	3%	73%	82%
Strongly agree	15%	17%	15%	0%	20%	20%

They feel close to my world-my reality	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	58%	74%	64%	7%	36%	86%
Strongly agree	14%	22%	13%	1%	6%	23%

They are slow-paced and intimate	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Agree	58%	53%	55%	10%	87%	80%
Strongly agree	14%	12%	8%	0%	32%	19%

	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
<b>They are too focused on social topics</b>						
ST Agree	55%	35%	53%	13%	90%	78%
Strongly agree	28%	48%	26%	2%	37%	23%
<b>They feature clear plots, easy to follow</b>						
ST Agree	53%	55%	62%	18%	29%	85%
Strongly agree	10%	8%	9%	1%	4%	23%
<b>They are sufficiently available on screens in my area</b>						
ST Agree	37%	18%	47%	9%	13%	80%
Strongly agree	7%	2%	8%	1%	1%	18%
<b>They are well promoted in my area</b>						
ST Agree	33%	14%	40%	6%	9%	78%
Strongly agree	7%	1%	7%	0%	1%	19%

**Figure 187: Opinion of European films by Consumer Profile**

<b>More promotion of European films on TV</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	54%	69%	51%	19%	50%	69%
Very interested	18%	28%	15%	4%	16%	22%
<b>An online database with complete and detailed information about all European films</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	51%	66%	46%	14%	47%	68%
Very interested	16%	28%	12%	2%	13%	21%
<b>A 'Week of European Cinema' in theatres</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	65%	45%	14%	40%	70%
Very interested	18%	27%	13%	3%	14%	26%
<b>More promotion of European cinema online</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	64%	44%	15%	47%	68%
Very interested	16%	23%	13%	3%	13%	22%
<b>More visibility for the European Film Awards</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	48%	62%	42%	16%	42%	66%
Very interested	15%	23%	11%	2%	13%	20%
<b>A European website offering news and reviews about European films</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	47%	59%	43%	13%	40%	66%
Very interested	14%	21%	10%	2%	12%	19%
<b>A free magazine on European films available in theatres</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	46%	57%	41%	13%	38%	67%
Very interested	14%	19%	11%	2%	11%	21%
<b>A reward schemes for European film viewers (discounts, etc.)</b>	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	46%	56%	43%	12%	41%	65%
Very interested	16%	25%	13%	4%	13%	22%

A 'European Cinema' channel on YouTube	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	45%	54%	40%	15%	40%	66%
Very interested	13%	19%	12%	2%	8%	20%
More festivals-events dedicated to European cinema in various countries	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	43%	56%	38%	12%	34%	64%
Very interested	13%	21%	10%	3%	10%	19%
A transnational 'European Cinema' VOD platform	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	34%	37%	28%	8%	26%	59%
Very interested	9%	11%	6%	1%	4%	16%

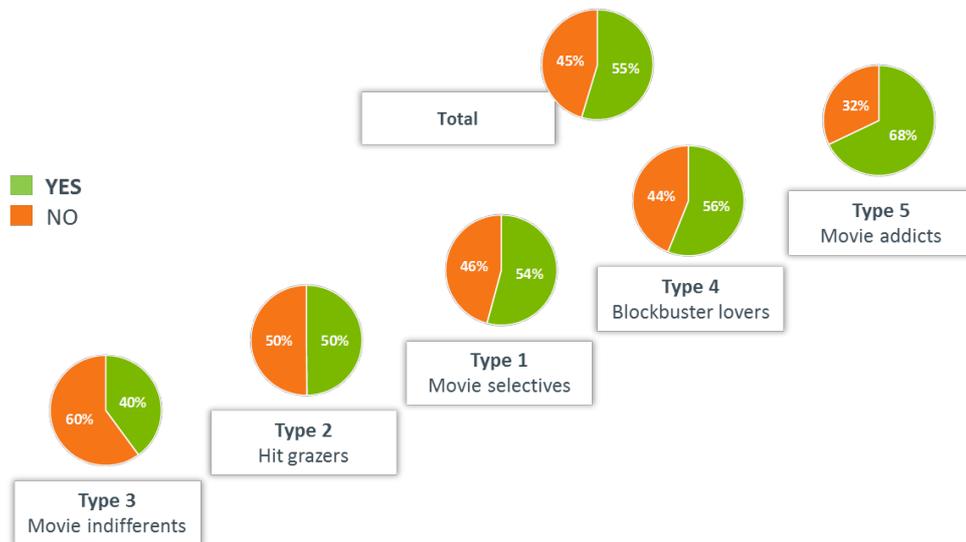
**Figure 188: Support for film initiatives at European level by Consumer Profile**

Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	51%	51%	48%	29%	53%	66%
Very interested	18%	19%	16%	10%	25%	20%
Having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	50%	53%	46%	25%	49%	67%
Very interested	17%	20%	15%	6%	17%	23%
Being able to watch films on Video on Demand services before they are released in cinemas	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	47%	42%	44%	27%	50%	65%
Very interested	17%	15%	14%	10%	20%	22%
Being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	41%	44%	37%	18%	32%	63%
Very interested	12%	12%	11%	3%	10%	19%
Having the opportunity to go to the cinema without knowing in advance which film will be shown to me	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	33%	32%	30%	13%	24%	57%
Very interested	9%	8%	8%	2%	7%	17%
Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
ST Interested	30%	31%	23%	11%	21%	55%
Very interested	7%	6%	4%	2%	4%	16%

**Figure 189: Opinion of new marketing, financing and screening initiatives by Consumer Profile**

	Total	Type 1 Movie selectives	Type 2 Hit grazers	Type 3 Movie indifferenters	Type 4 Blockbuster lovers	Type 5 Movie addicts
<b>Trailer and teasers</b>						
ST Important	70%	70%	66%	52%	77%	80%
Very important	30%	30%	28%	17%	40%	32%
<b>Cast and bios</b>						
ST Important	55%	58%	38%	37%	63%	75%
Very important	16%	16%	7%	7%	19%	26%
<b>News and gossip</b>						
ST Important	37%	29%	28%	22%	38%	61%
Very important	10%	5%	7%	5%	10%	19%
<b>Photos of the shoot</b>						
ST Important	36%	32%	27%	19%	32%	62%
Very important	10%	7%	7%	3%	9%	20%
<b>Goodies</b>						
ST Important	29%	21%	22%	12%	23%	57%
Very important	7%	5%	5%	3%	4%	17%
<b>Production notes</b>						
ST Important	27%	20%	18%	12%	21%	56%
Very important	7%	3%	3%	1%	4%	17%

**Figure 190: Interest in promo material for upcoming films by Consumer Profile**



**Figure 191: Free Streaming / Download by Consumer Profile**

## 11. Annex 5: List of Unprompted Films

This section will include and review the lists of films the respondents gave during the questionnaire when asked about films they had enjoyed<sup>125</sup>. The lists obtained were much more extensive, but they are presented here after gathering all references and respondents who chose the same film have been added together and calculated as a percentage of the sample, films in the same cinematic franchise have been combined, and titles have been translated into English.

In the first section, results are presented by country of origin of the respondent (and then subsectioned into adults or children). In the second section, results are analysed by consumer profile, and again subsectioned into adults or children.

### 11.1. National Films by country of origin

#### 11.1.1. National Films for all respondents

The results of this segmentation indicate the popularity of certain films in each country of production, and they also depend on the amount of production of each country. On the top of the list, we find:

- 42% of Lithuanian respondents liked *Tadas Blinda, the Legend is born* and 39% and 25% of Croatian respondents enjoyed *The Priest's children* or *Sonja and the bull*. This result is consistent with countries that don't have many productions and have recently produced massive Box Office hits.
- 33% of Italian respondents quoted the *Welcome to the North/South* saga, 26% of Spanish answered *The Impossible*, 25% of German respondents answered *Kokowääh* (1 or 2) and 22% of British answered *Skyfall*. These titles are the biggest hits locally for quite some time.
- In Romania, France and Denmark, the most quoted films are, respectively, *Pistruiatul* (a TV production), *Intouchables* and *The Hunt*, but they are chosen by less than 20% of respondents.
- At the bottom of the table (13/13), there are the other options. French, German and British respondents answered more often "None" when asked about National films they had enjoyed (11%, 10% and 16%, respectively), whereas Italians, Lithuanians and Polish rarely were this negative about their national industries (2%, 2%, 0%).

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<sup>125</sup> Q204: Please give us 3 National, 3 other European and 3 US recent film titles you enjoyed and explain what you liked in each of them.

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### Top 3 most enjoyed National movies per country:

- **Croatia:** *The Priest's Children* (39%), *Sonja and the Bull* (25%) and *How the War started on my island* (15%)
- **France:** *Intouchables* (18%), *Little White Lies* (5%), *Jappeloup* (5%)
- **Denmark:** *The Hunt* (15%), *All you need is love* (10%), *A royal affair*(8%)
- **Germany:** *Kokowääh Saga* (25%), *Rabbit without ears* (9%), *Schlussmacher* (7%)
- **Italy:** *Welcome to the North/South Saga* (33%), *Il principe abusivo* (11%), *The immature* (8%)
- **Lithuania:** *Tadas Blinda, The Legend is born* (42%), *Zero* (16%), *Valentinas Vienas Saga* (15%)
- **Poland:** *Traffic department* (11%), *Sami swoi* (8%) and *Aftermath* (7%)
- **Romania:** *Pistruiatul* (19%), *Uncle Marin, the Billionaire* (14%), *Beyond the Hills* (13dice %)
- **Spain:** *The Impossible* (26%), *Tad, the lost explorer* (12%), *I'm so excited* (10%)
- **United Kingdom:** *Skyfall* (22%), *Les miserables* (7%), *Harry Potter Saga* (5%)

When considering the genres of the 30 movies: 13 of them are comedies, 9 are dramas, 4 are comedy dramas, 2 are thrillers and 2 are fantasy for children.

National Films	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	4473	465	434	443	439	450	443	451	452	448	448
Weighted basis	4483	467	435	443	439	452	442	455	457	448	447
Tadas Blinda. The Legend is Born	4%						42%				
The Priest's Children	4%	39%									
Welcome to the North/South saga	4%					33%					
Sonja and the bull	3%	25%									
The Impossible	3%								26%	0%	
Kokowääh saga	2%				25%						
Skyfall	2%		0%		1%						22%
How the War Started on My Island	2%	19%									
Pistruiatul (TV)	2%								19%		
Intouchables	2%		18%		0%	0%				0%	
Zero	2%						16%				
The Hunt	2%			15%							
Uncle Marin, the Billionaire	1%								14%		
Valentinas Vienas saga	1%						15%				
Beyond the hills	1%								13%		
Tad, the Lost Explorer	1%									12%	
Traffic Department	1%							11%			
Il principe abusivo	1%					11%					
Michael the Brave	1%								11%		
All You Need Is Love	1%			10%							
Brigade Miscellaneous	1%								10%		

I'm So Excited	1%								10%
Rabbit Without Ears	1%			9%					
Blancanieves	1%				0%				8%
Child's Pose	1%							8%	
A Royal Affair	1%		8%						0%
Sami swoi	1%						8%		
The Immature	1%				8%				
Of snails and men	1%							7%	
Aftermath	1%						7%		
Les Misérables	1%								7%
This Life	1%		7%						
Benvenuto Presidente!	1%				7%				
If I Want to Whistle, I Whistle	1%							7%	
Torrente saga	1%								7%
Schlussmacher	1%			7%					
What Is a Man Without Moustache?	1%	6%							
Tatort	1%			7%					
Moterys meluoja geriau (TV)	1%					7%			
Cell 211	1%								7%
Och, Karol	1%						6%		
The Graduates	1%							6%	
Minte-ma frumos	1%							6%	
I Want You	1%								6%
Alle for to	1%		6%						
Koko and The Ghosts	1%	6%							
You Are God	1%						6%		
Harry Potter saga	1%				0%				5%

Forest of the Gods	1%						6%			
Sorte kugler	1%			6%						
Father of Four: at Sea	1%			6%						
Flickering Lights	1%			6%						
One Song a Day Takes Mischief Away	1%	5%								
The Moromete Family	1%								5%	
Cannibal vegetarian	1%	5%								
The Best Exotic Marigold Hotel	1%									5%
Kiler	1%							5%		
Rose	1%							5%		
The Body	1%									5%
Sep	1%							5%		
The Parade	1%	5%								
Boys Don't Cry	1%							5%		
Group 7	0%									5%
Metastases	0%	4%								
Little White Lies	0%		5%							
Jappeloup	0%		5%							
Sexmission	0%							4%		
The Skin I Live In	0%									4%
Olsen Gang Gets Polished	0%			4%						
Out of the Blue	0%					4%				
Fine Dead Girls	0%	4%								
My Father's Bike	0%							4%		
Listy do M.	0%							4%		
In Darkness	0%							4%		
The Artist	0%		4%							

The Hobbit: An Unexpected Journey	0%									4%
The Dark House	0%						4%			
Siberian Education	0%				4%					
Philanthropy	0%							4%		
20 ans d'écart	0%	4%								
Dacii	0%							3%		
The Fortress of Sleeping Butterflies	0%					4%				
Ho Ho Ho saga	0%							3%		
The Godmother	0%							3%		
What's in a name	0%	4%								
The Others	0%								3%	
Oblawa	0%							3%		
Balkonas	0%					3%				
Adam's Apples	0%		3%							
Train in the Snow	0%	3%								
Marshal Tito's Spirit	0%	3%								
Suicide Room	0%							3%		
Welcome to the Sticks	0%	3%			0%					
Carmina or Blow Up	0%								3%	
Coyote's morning	0%							3%		
All for One... saga	0%		3%							
The Day of the Freak	0%							3%		
A Hijacking	0%		3%							
Mists of Time	0%								3%	
Kogel-mogel	0%							3%		
Battle of Neretva	0%	3%								
My Sisters Kids	0%		3%							

Tesis	0%								3%
Türkisch für Anfänger	0%			3%					
Generation War	0%			3%					
Three Steps Above Heaven	0%				1%				2%
Us in the U.S.	0%				3%				
The King's Speech	0%								3%
Police, Adjective	0%							3%	
Boule et Bill	0%		3%						0%
James Bond saga	0%								3%
Teddy Bear Mi?	0%						3%		
Sokol Did Not Love Him	0%	3%							
Loverboy	0%							3%	
4 Months, 3 Weeks, 2 Days	0%							3%	
Pigs	0%						3%		
On the Trail of the Marsupilami	0%		3%			0%			
When the Dead Start Singing	0%	3%							
The worst Christmas of my life	0%				3%				
Love Actually	0%								3%
Vanishing Waves	0%						3%		
In China They Eat Dogs	0%			3%					
The Son of the Mountains	0%							3%	
Four Weddings and a Funeral	0%								3%
Men Vs Women saga	0%				3%				
Silent Wedding	0%							3%	
The Death of Mister	0%							2%	

Lazarescu										
A Funny Man	0%		3%							
The Birch Tree	0%	2%								
Lara's Choice: The Lost Prince	0%	2%								
Diaz: Don't Clean Up This Blood	0%				2%					
Camille Rewinds	0%		3%							
Woman in Love	0%			2%						
La Grande Vadrouille	0%		2%							
Christmas. Uncensored	0%					2%				
The One and Only	0%		2%							
Festen	0%		2%							
The Masters	0%		2%							
Tea-Time of the Dead	0%									2%
Los últimos días	0%								2%	
Snatch	0%									2%
Take the Trash	0%		2%							
Velnio nuotaka	0%					2%				
Rust and Bone	0%		2%							
Amour	0%		1%		0%		0%		1%	
Anna Karenina	0%									2%
The End	0%								2%	
Poker (I)	0%							2%		
Old Men in New Cars	0%		2%							
Love is in the air	0%				2%					
In the House	0%		2%							
M?rgelatu (TV)	0%							2%		
Las Fierbinti (TV)	0%							2%		

Hot School	0%								2%	
Amiche da morire	0%				2%					
Proud Heritage	0%							2%		
Quartet	0%									2%
Life Is Beautiful	0%				2%					
Mama	0%				0%	0%		0%	2%	
I soliti idioti	0%				2%					
A.C.A.B.: All Cops Are Bastards	0%				2%					
Clown: The Movie	0%		2%							
The Orphanage	0%								2%	
A Bet with Life (TV)	0%							2%		
Attack the Block	0%									2%
Raging Fuzz	0%									2%
Cashier Wants to Go to the Seaside	0%	2%								
Stars 80	0%		2%							
Titanic	0%			0%	1%			0%		1%
Pjevajte nesto ljubavno	0%	2%								
Would I Lie to You 3	0%		2%							
Sightseers	0%									2%
Ruby Red	0%				2%					
The Lives of Others	0%				2%					
How I Unleashed World War II	0%							2%		
Amélie	0%		2%							
To Hell with the Ugly	0%								2%	
The Dinner Game	0%		2%							
Hollywood	0%		2%							
Forest Creatures	0%	2%								

Tales from the Golden Age	0%							2%		
The Sweeney	0%									2%
The Snails' Senator	0%							2%		
S-a Furat Mireasa	0%							2%		
Marie Krøyer	0%			2%						
Pusher saga	0%			2%						
The Pianist	0%							2%		
Ostwind - Zusammen sind wir frei	0%				2%					
The Best Offer	0%					2%				
The Green Butchers	0%			2%						
The Iron Lady	0%			0%						2%
In a Better World	0%			2%						
Nemuritorii	0%							2%		
Polisse	0%		2%							
Veronica	0%							2%		
The Angels' Share	0%									2%
Stefan cel Mare	0%							2%		
Orient Express	0%							2%		
REC saga	0%								2%	
Sleep Tight	0%								2%	
Hello! How Are You?	0%							2%		
Welcome to the Punch	0%									2%
Pacala	0%							2%		
The Sleeping Voice	0%								2%	
Operation Monster	0%							2%		
Weekend (I)	0%						1%			1%
Viva L'Italia	0%					2%				

Long Dark Night	0%	2%								
The Wood Cutters	0%							2%		
Under the Rainbow	0%		2%							
Schutzengel	0%			2%						
Notting Hill	0%									2%
Lejdis	0%						2%			
Naisiu vasara (TV)	0%					2%				
Men in the City	0%			2%						
Skytten	0%		2%							
The Woman in Black	0%									2%
Johnny English saga	0%									2%
Lightning Strike	0%				2%					
Tuesday, After Christmas	0%							2%		
The Christmas Party	0%		2%							
Russian Disco	0%			2%						
I Give It a Year	0%									2%
Zróbmy sobie wnuka	0%							1%		
Walnut Bread	0%					2%				
The Earth's Most Beloved Son	0%							1%		
Ranczo (TV)	0%							1%		
Paul	0%									2%
Brave	0%								0%	1%
Cloud Atlas	0%			2%						
Toate pînzele sus	0%								1%	
Elles	0%							1%		
Nobody Wanted to Die	0%						1%			

Nigdy w zyciu!	0%							1%		
Job, czyli ostatnia szara komórka	0%							1%		
U pana Boga saga	0%							1%		
Sherlock Holmes saga	0%							0%		1%
Sorry, If I Love You	0%					1%				
Loose Cannons	0%					1%				
Pirates! A Band of Misfits	0%			0%						1%
Magnificent Presence	0%					1%				
Un plan parfait	0%		1%							
Before Flying Back to Earth	0%						1%			
No Rest for the Wicked	0%								1%	
Whatsoeverly	0%					1%				
Twice Born	0%					1%			0%	
Wallace & Gromit	0%									1%
The Players	0%		1%							0%
The Sea Inside	0%								1%	
LOL (Laughing Out Loud)	0%		1%							
El mundo es nuestro	0%								1%	
Tutto tutto niente niente	0%					1%				
Yuma	0%							1%		
Astérix and Obélix:	0%		1%							
The Reunion	0%			1%						
Möbius	0%		1%							
The Inbetweeners Movie	0%									1%
The Last Corrupted Man of Romania	0%							1%		

Pamiršk mane (TV)	0%						1%			
Du vent dans mes mollets	0%		1%							
Bucharest Identity Card	0%							1%		
Polish Roulette	0%							1%		
Cloclo	0%		1%							
Druzba Pere Kvrzice	0%	1%								
The Boat	0%				1%					
Dredd	0%									1%
Whisper of Sin	0%						1%			
Ice Age saga	0%		0%		0%			0%		1%
Caesar Must Die	0%					1%				
Anna German	0%							1%		
Mann tut was Mann kann	0%				1%					
Astérix and Obélix	0%		1%							
A Police Inspector Calls	0%								1%	
Cado dalle nubi	0%					1%				
Just Love Me	0%							1%		
Life of Pi	0%		0%							1%
Pinocchio	0%					1%				0%
Nativity 2: Danger in the Manger!	0%									1%
Measuring the world	0%				1%					
Trainspotting	0%									1%
Gomorrah	0%					1%				
The Mysterious Boy	0%	1%								
Fortress of Sleeping Butterflies	0%						1%			
There Will Come a Day	0%					1%				

The Experiment	0%				1%					
Millenium saga	0%		1%							
Volver	0%								1%	
Katyn	0%						1%			
Taken	0%		0%							0%
A Flat for Three	0%				1%					
Django Unchained	0%		0%		0%					0%
The Wave	0%				1%					
Shame	0%									1%
Les Mis: From the Ground Up	0%									1%
The Hangover saga	0%					0%		0%		0%
Taken 2	0%		0%							1%
Halima's Path	0%	1%								
Gambit	0%									1%
Game of the Nation	0%						1%			
On the Other Side of the Tracks	0%		1%							
The Croods	0%								0%	1%
Pan's Labyrinth	0%								1%	
Oh boy	0%				1%					
Slumdog Millionaire	0%									1%
Salmon Fishing in the Yemen	0%									1%
Jack the Giant Slayer	0%					0%				1%
Chasing rainbows	0%							1%		
All About My Mother	0%								1%	
Hotel Transylvania	0%							0%	0%	
Monty Python and the Holy Grail	0%									1%
A Letter to my Father	0%	1%								

Wreck-it Ralph	0%									1%
Somewhere in Palilula	0%							1%		
Nothing to Declare	0%		1%							
We Have a Pope	0%				1%					
Taxi saga	0%		1%							
A Monster in Paris	0%		1%							
Shadow Dancer	0%									1%
Twilight saga	0%					0%				0%
Madagascar saga	0%				0%					0%
The Dark Knight Rises	0%									1%
Ronal the Barbarian	0%			1%						
28 Days Later saga	0%									1%
No Man's Land	0%	0%								
Bridget Jones' Diary	0%									1%
Alice in Wonderland	0%				0%					0%
Red Lights	0%								0%	
The Lord of the Rings saga	0%				0%					0%
Argo	0%					0%				0%
G.I. Joe saga	0%									0%
Hanni &Nanni 2	0%				0%					
The Amazing Spider-Man	0%									0%
The Boy in the Striped Pyjamas	0%				0%		0%			
In Bruges	0%									0%
Malena	0%					0%				
Mr Bean's Holiday	0%									0%
Lincoln	0%									0%
Avatar	0%				0%				0%	

Le gendarme saga	0%		0%							
The Last Stand	0%							0%		
Ice Age: Continental Drift	0%			0%						0%
Oz the Great and Powerful	0%								0%	0%
Run Lola Run	0%			0%						
The Chorus	0%		0%							
Gladiator	0%				0%					
One Day	0%									0%
Wrath of the Titans saga	0%								0%	0%
Antichrist	0%		0%							
The Dictator	0%									0%
The Famous 5	0%			0%						
The Queen	0%									0%
Zero Dark Thirty	0%									0%
Ghost Graduation	0%								0%	
Die Hard saga	0%			0%						
Shrek saga	0%		0%							0%
September Eleven 1683	0%						0%			
War Horse	0%									0%
Cars saga	0%		0%							
Nikita	0%		0%							
Prometheus	0%									0%
Hulk	0%		0%							
Superman	0%							0%		
Hitchcock	0%									0%
Billy Elliot	0%									0%
Delicacy	0%		0%							
Toy Story saga	0%			0%						

Cobra (TV)	0%				0%						
Nad zycie	0%							0%			
Tinker Tailor Soldier Spy	0%										0%
The Ghost Writer	0%										0%
Paradise: Love	0%				0%						
District B13	0%		0%								
Zorro	0%							0%			
Transformers saga	0%										0%
Parker	0%										0%
The Green Mile	0%					0%					0%
Frankenweenie	0%										0%
Rise of the Guardians	0%										0%
Léon: The Professional	0%		0%								
Inception	0%				0%						
Pulp Fiction	0%										0%
The Chef	0%		0%								
Silver Linings Playbook	0%									0%	0%
Transporter saga	0%		0%								
Mission: Impossible saga	0%										0%
Terminator saga	0%			0%							
Iron Sky	0%				0%						
Head-On	0%				0%						
Home Alone saga	0%			0%							
Paranormal Activity saga	0%										0%
The Matrix saga	0%										0%
Finding Nemo	0%										0%
Dirty Dancing	0%										0%

Niko 2	0%		0%								
Seven Psychopaths	0%										0%
The Hypnotist	0%			0%							
Monster	0%										0%
ParaNorman	0%										0%
Looper	0%									0%	
Hansel & Gretel: Witch Hunters	0%				0%						
This Is 40	0%				0%						
Nocturna	0%									0%	
Perfume: The Story of a Murderer	0%									0%	
Kung Fu Panda saga	0%										0%
The Simpsons	0%										0%
Star Wars saga	0%							0%			
Saw saga	0%										0%
Schindler's List	0%				0%						
Batman saga	0%					0%					
Goodbye Lenin!	0%				0%						
Mrtav 'ladan	0%	0%									
Mamma Mia!	0%								0%		
Other film	37%	29%	39%	37%	38%	44%	26%	51%	44%	36%	31%
Don't know	15%	10%	17%	21%	22%	19%	20%	16%	4%	9%	11%
None	6%	4%	11%	4%	10%	2%	2%	0%	6%	8%	16%
<b>Total</b>	<b>100%</b>										

### 11.1.2. National Films for Children

The results for children only are very similar to those above for the total of the population. The main differences are in countries that have big box office hits of films targeted at children, proving that these releases are big enough to differentiate between those of “adults” and “children”:

- **Denmark:** The Danish industry releases films that are loved by its national audience.. Danish children chose three different films in the top 3 in the first section: *Father of four: at sea* (14%), *My sister's kids* (9%), *Alle for to* (8%)
- **Lithuania:** *Moterys meluoja geriau* is a TV production chosen by 16% of children
- **Spain:** *Tad, the lost explorer* is a big box office hit, chosen by 30% of Spanish children
- 17% of European children don't know any National Films that they enjoyed (a figure that raises to over 20% in France, Germany, Denmark and Poland)
- 5% of European children say that they didn't enjoy any National Film (a figure that increases to 15% in British children and 10% in Spain)

National Films, Children	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	1651	163	155	163	163	166	171	168	163	168	171
Weighted basis	916	94	105	106	83	85	89	85	84	84	100
The Priest's Children	5%	46%									
Tadas Blinda. The Legend is Born	4%						45%				
Sonja and the bull	3%	32%									
Welcome to the North/South saga	3%					32%					
Kokowääh saga	3%				33%						
Tad, the Lost Explorer	3%									30%	
Pistruiatul (TV)	2%								27%		
Intouchables	2%		18%		1%					1%	
The Impossible	2%									21%	1%

Uncle Marin, the Billionaire	2%							18%		
Father of Four: at Sea	2%			14%						
Moterys meluoja geriau (TV)	2%						16%			
Skyfall	1%		1%							13%
Zero	1%						15%			
How the War Started on My Island	1%	13%								
Koko and The Ghosts	1%	12%								
Valentinas Vienas saga	1%						12%			
Il principe abusivo	1%					12%				
My Sisters Kids	1%			9%						
Harry Potter saga	1%									9%
Benvenuto Presidente!	1%					10%				
Alle for to	1%			8%						
Olsen Gang Gets Polished	1%			8%						
Michael the Brave	1%							10%		
Rabbit Without Ears	1%				10%					
What Is a Man Without Moustache?	1%	8%								
Jappeloup	1%		7%							
This Life	1%			7%						
The Immature	1%					9%				
I Want You	1%								9%	
Sami swoi	1%						9%			
Boule et Bill	1%		7%							1%
Torrente saga	1%								8%	
One Song a Day Takes Mischief Away	1%	7%								
All You Need Is Love	1%			7%						
The Hunt	1%			6%						

Dacii	1%							8%		
Och, Karol	1%						8%			
The Hobbit: An Unexpected Journey	1%									6%
Little White Lies	1%	6%								
The Graduates	1%							7%		
Kogel-mogel	1%						7%			
Beyond the hills	1%							7%		
A Royal Affair	1%		5%						1%	
I'm So Excited	1%								7%	
Blancanieves	1%					1%			6%	
Traffic Department	1%						7%			
Brigade Miscellaneous	1%							7%		
Out of the Blue	1%					7%				
Sorte kugler	1%		5%							
The Son of the Mountains	1%								6%	
Child's Pose	1%								6%	
Tatort	1%			6%						
The Masters	1%		5%							
Pinocchio	0%					5%				1%
Group 7	0%									5%
The Mysterious Boy	0%	5%								
Druzba Pere Kvrzice	0%	5%								
Lara's Choice: The Lost Prince	0%	4%								
You Are God	0%							5%		
If I Want to Whistle, I Whistle	0%								5%	
The Snails' Senator	0%								5%	
A Bet with Life (TV)	0%								5%	
Would I Lie to You 3	0%		4%							

Cell 211	0%									5%	
The Priest's Children	5%	46%									
Tadas Blinda. The Legend is Born	4%						45%				
Sonja and the bull	3%	32%									
Kokowääh saga	3%				33%						
Tad, the Lost Explorer	3%									30%	
Pistruiatul (TV)	2%								27%		
Intouchables	2%		18%		1%					1%	
The Impossible	2%									21%	1%
Uncle Marin, the Billionaire	2%								18%		
Father of Four: at Sea	2%			14%							
Moterys meluoja geriau (TV)	2%						16%				
Benvenuti al Sud	2%					16%					
Skyfall	1%		1%								13%
Welcome to the North	1%					16%					
Zero	1%						15%				
How the War Started on My Island	1%	13%									
Koko and The Ghosts	1%	12%									
Valentinas Vienas saga	1%						12%				
Il principe abusivo	1%					12%					
My Sisters Kids	1%			9%							
Harry Potter saga	1%										9%
Benvenuto Presidente!	1%					10%					
Alle for to	1%			8%							
Olsen Gang Gets Polished	1%			8%							
Michael the Brave	1%								10%		
Rabbit Without Ears	1%				10%						

What Is a Man Without Moustache?	1%	8%								
Jappeloup	1%		7%							
This Life	1%			7%						
The Immature	1%					9%				
I Want You	1%								9%	
Sami swoi	1%						9%			
Boule et Bill	1%		7%							1%
Teddy Bear Mi?	0%						5%			
On the Trail of the Marsupilami	0%		3%			1%				
Love Actually	0%									4%
Schlussmacher	0%				5%					
The Moromete Family	0%								4%	
Listy do M.	0%						4%			
Flickering Lights	0%			3%						
Ice Age saga	0%		1%		1%			1%		2%
Train in the Snow	0%	4%								
Les Misérables	0%									3%
Of snails and men	0%								4%	
Brave	0%									3%
The Croods	0%								1%	2%
Operation Monster	0%								4%	
Siberian Education	0%					4%				
Veronica	0%								4%	
Welcome to the Sticks	0%		3%							
Pamiršk mane (TV)	0%						4%			
I soliti idioti	0%					4%				
Ostwind - Zusammen sind wir frei	0%				4%					
Naisiu vasara (TV)	0%						3%			

Un plan parfait	0%		3%								
Wreck-it Ralph	0%										3%
Aftermath	0%						3%				
Cannibal vegetarian	0%	3%									
Ruby Red	0%			3%							
A Funny Man	0%			3%							
A Hijacking	0%			3%							
Astérix and Obélix	0%		3%								
The Birch Tree	0%	3%									
Cashier Wants to Go to the Seaside	0%	3%									
There Will Come a Day	0%					3%					
Kiler	0%						3%				
Forest of the Gods	0%						3%				
Cloclo	0%		2%								
Lightning Strike	0%					3%					
Toate pînzele sus	0%								3%		
Pirates! A Band of Misfits	0%			1%							2%
Madagascar saga	0%				1%						2%
The Fortress of Sleeping Butterflies	0%						3%				
Vanishing Waves	0%						3%				
Four Weddings and a Funeral	0%										2%
The Others	0%									3%	
Proud Heritage	0%								3%		
Sep	0%							3%			
In China They Eat Dogs	0%			2%							
The Woman in Black	0%										2%
Les Mis: From the Ground Up	0%										2%

Whisper of Sin	0%					3%				
Titanic	0%			1%				1%		1%
James Bond saga	0%									2%
The Parade	0%	2%								
Mama	0%							0%	2%	
Minte-ma frumos	0%							3%		
The worst Christmas of my life	0%				3%					
The King's Speech	0%									2%
Ho Ho Ho saga	0%							3%		
Türkisch für Anfänger	0%			3%						
Just Love Me	0%						2%			
How I Unleashed World War II	0%						2%			
Nemuritorii	0%							2%		
Camille Rewinds	0%		2%							
Amiche da morire	0%				2%					
Adam's Apples	0%			2%						
Clown: The Movie	0%			2%						
The Reunion	0%			2%						
REC saga	0%									2%
Life Is Beautiful	0%					2%				
20 ans d'écart	0%		2%							
Mists of Time	0%									2%
Hanni &Nanni 2	0%				2%					
Sokol Did Not Love Him	0%	2%								
Tesis	0%									2%
All for One... saga	0%			2%						
Rust and Bone	0%		2%							
Lejdis	0%						2%			

Three Steps Above Heaven	0%				1%				1%	
4 Months, 3 Weeks, 2 Days	0%							2%		
Pacala	0%							2%		
Philanthropy	0%							2%		
Pusher saga	0%		2%							
The Angels' Share	0%									2%
Take the Trash	0%		2%							
The Body	0%								2%	
Mr Bean's Holiday	0%									2%
The Best Exotic Marigold Hotel	0%									2%
Amour	0%	1%					1%			
S-a Furat Mireasa	0%							2%		
Nativity 2: Danger in the Manger!	0%									2%
Ice Age: Continental Drift	0%			1%						1%
Oz the Great and Powerful	0%								1%	1%
Paul	0%									2%
Wallace & Gromit	0%									2%
A Police Inspector Calls	0%							2%		
The Inbetweeners Movie	0%									2%
A Flat for Three	0%				2%					
Nothing to Declare	0%	2%								
No Rest for the Wicked	0%								2%	
Men in the City	0%			2%						
Attack the Block	0%									2%
Velnio nuotaka	0%					2%				
Sorry, If I Love You	0%				2%					

Balkonas	0%					2%				
The Wood Cutters	0%							2%		
Wrath of the Titans saga	0%								1%	1%
Astérix and Obélix:	0%	2%								
Los últimos días	0%								2%	
Whatsoeverly	0%					2%				
Bucharest Identity Card	0%							2%		
The Sea Inside	0%								2%	
The Famous 5	0%			2%						
Orient Express	0%							2%		
Hotel Transylvania	0%								2%	
Sexmission	0%							2%		
The Best Offer	0%					2%				
The Orphanage	0%								2%	
The Sleeping Voice	0%								2%	
Ranczo (TV)	0%							2%		
A Monster in Paris	0%	1%								
The Artist	0%	1%								
Möbius	0%	1%								
Twice Born	0%					1%				1%
Zróbmy sobie wnuka	0%							2%		
Men Vs Women saga	0%					2%				
Viva L'Italia	0%					2%				
Job, czyli ostatnia szara komórka	0%							2%		
The End	0%								2%	
Stars 80	0%	1%								
Volver	0%								2%	
The Skin I Live In	0%								2%	

Old Men in New Cars	0%			1%							
Love is in the air	0%					2%					
Nigdy w zyciu!	0%							2%			
Woman in Love	0%				2%						
Nobody Wanted to Die	0%						2%				
Shrek saga	0%			1%							1%
The Christmas Party	0%			1%							
The Hangover saga	0%					1%		1%			
Marshal Tito's Spirit	0%	1%									
No Man's Land	0%	1%									
Du vent dans mes mollets	0%		1%								
Fine Dead Girls	0%	1%									
Ronal the Barbarian	0%			1%							
The One and Only	0%			1%							
The Dinner Game	0%		1%								
Johnny English saga	0%										1%
LOL (Laughing Out Loud)	0%		1%								
When the Dead Start Singing	0%	1%									
Life of Pi	0%										1%
Hollywood	0%		1%								
Zorro	0%						1%				
Festen	0%			1%							
Chasing rainbows	0%								1%		
Silent Wedding	0%								1%		
Transformers saga	0%										1%
What's in a name	0%		1%								
Walnut Bread	0%						1%				
Quartet	0%										1%

U pana Boga saga	0%						1%			
The Green Mile	0%				1%					1%
Alice in Wonderland	0%			1%						1%
Frankenweenie	0%									1%
Rise of the Guardians	0%									1%
Weekend (I)	0%						1%			
Us in the U.S.	0%				1%					
Bridget Jones' Diary	0%									1%
All About My Mother	0%								1%	
Twilight saga	0%					1%				1%
Hot School	0%								1%	
The Experiment	0%			1%						
Cloud Atlas	0%			1%						
Pigs	0%						1%			
Silver Linings Playbook	0%								1%	1%
To Hell with the Ugly	0%								1%	
Long Dark Night	0%	1%								
We Have a Pope	0%				1%					
Schutzengel	0%			1%						
Cado dalle nubi	0%				1%					
Christmas. Uncensored	0%						1%			
A.C.A.B.: All Cops Are Bastards	0%				1%					
Pan's Labyrinth	0%								1%	
El mundo es nuestro	0%								1%	
The Lives of Others	0%			1%						
Las Fierbinti (TV)	0%							1%		
Rose	0%						1%			
Tales from the Golden Age	0%							1%		

The Earth's Most Beloved Son	0%								1%		
Anna German	0%							1%			
The Death of Mister Lazarescu	0%								1%		
Stefan cel Mare	0%								1%		
Tuesday, Christmas After	0%								1%		
In Darkness	0%							1%			
My Father's Bike	0%							1%			
The Players	0%		1%								
Le gendarme saga	0%		1%								
A Letter to my Father	0%	1%									
Marie Krøyer	0%			1%							
The Iron Lady	0%										1%
Paranormal Activity saga	0%										1%
The Matrix saga	0%										1%
Finding Nemo	0%										1%
Dirty Dancing	0%										1%
Under the Rainbow	0%		1%								
In the House	0%		1%								
Amélie	0%		1%								
Niko 2: Little Brother, Big Trouble	0%		1%								
Skytten	0%			1%							
The Sweeney	0%										1%
Seven Psychopaths	0%										1%
Taken	0%										1%
Sightseers	0%										1%
Notting Hill	0%										1%
Gambit	0%										1%

G.I. Joe saga	0%									1%
The Hypnotist	0%			1%						
Salmon Fishing in the Yemen	0%									1%
Game of the Nation	0%						1%			
Yuma	0%							1%		
Monster	0%									1%
Tea-Time of the Dead	0%									1%
Metastases	0%	1%								
Battle of Neretva	0%	1%								
Hello! How Are You?	0%								1%	
The Pianist	0%							1%		
Taxi saga	0%		1%							
The Last Corrupted Man of Romania	0%								1%	
The Green Butchers	0%			1%						
In a Better World	0%			1%						
Caesar Must Die	0%						1%			
The Amazing Spider-Man	0%									1%
Dredd	0%									1%
Lincoln	0%									1%
In Bruges	0%									1%
Trainspotting	0%									1%
Monty Python and the Holy Grail	0%									1%
ParaNorman	0%									1%
Ghost Graduation	0%								1%	
Looper	0%								1%	
Hansel & Gretel: Witch Hunters	0%				1%					
The Wave	0%				1%					

This Is 40	0%				1%						
Nocturna	0%								1%		
Mann tut was Mann kann	0%				1%						
Perfume: The Story of a Murderer	0%								1%		
Sleep Tight	0%								1%		
Kung Fu Panda saga	0%									1%	
The Simpsons	0%									1%	
I Give It a Year	0%									1%	
Star Wars saga	0%							1%			
Oblawa	0%							1%			
Saw saga	0%									1%	
Raging Fuzz	0%									1%	
Russian Disco	0%				1%						
The Boat	0%				1%						
Schindler's List	0%				1%						
Argo	0%					1%					
Halima's Path	0%	1%									
The Godmother	0%								1%		
Boys Don't Cry	0%							1%			
Batman saga	0%					1%					
Jack the Giant Slayer	0%					1%					
Poker (I)	0%								1%		
Gomorrah	0%					1%					
Magnificent Presence	0%					1%					
Oh boy	0%				1%						
Avatar	0%									1%	
Before Flying Back to Earth	0%							1%			
The Boy in the Striped Pyjamas	0%							1%			

Suicide Room	0%							1%			
Goodbye Lenin!	0%				1%						
Coyote's morning	0%							1%			
Loose Cannons	0%					1%					
Loverboy	0%								0%		
Mamma Mia!	0%								0%		
Other film	38%	22%	37%	41%	38%	42%	31%	55%	46%	37%	32%
Don't know	17%	10%	25%	25%	24%	19%	17%	21%	4%	5%	13%
None	5%	3%	7%	3%	9%	2%	2%		5%	10%	15%
<b>Total</b>	<b>100%</b>										

### 11.1.3. National Films for Adults

Because of the statistics (the survey sample included more adults than children), the results for adults will be very similar to the total first presented and no country will differ substantially.

14% of European adults say they don't know any National Films that they liked (over 20% in Denmark, Germany and Lithuania and below 10% in Romania and Spain).

7% of European adults say that they didn't like any National film (maximum of 17% in UK, 12% in France and 10% in Germany, and minimum of 0% in Poland, and 2% in Lithuania and Italy).

National Films, Adults	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	2822	302	279	280	276	284	272	283	289	280	277
Weighted basis	3566	373	330	336	356	367	353	370	372	363	347
Tadas Blinda. The Legend is Born	4%						41%				
The Priest's Children	4%	38%									
Welcome to the North/South Saga	4%					33%					
The Impossible	3%									27%	
Sonja and the bull	2%	24%									
Skyfall	2%				1%						24%
Kokowääh saga	2%				24%						
How the War Started on My Island	2%	21%									
Pistruiatul (TV)	2%								17%		
Intouchables	2%		18%		0%	0%					
The Hunt	2%			18%							
Zero	2%						16%				
Valentinas Vienas saga	2%						15%				
Beyond the hills	1%								14%		
Uncle Marin, the	1%								14%		

Billionaire										
Traffic Department	1%						13%			
Il principe abusivo	1%				11%					
Michael the Brave	1%							11%		
All You Need Is Love	1%		12%							
Brigade Miscellaneous	1%							10%		
I'm So Excited	1%								10%	
Child's Pose	1%							9%		
Blancanieves	1%								9%	
Rabbit Without Ears	1%			9%						
A Royal Affair	1%		9%							
Aftermath	1%						8%			
Of snails and men	1%							8%		
Les Misérables	1%									8%
Sami swoi	1%						8%			
The Immature	1%				8%					
If I Want to Whistle, I Whistle	1%							7%		
Tad, the Lost Explorer	1%								8%	
Schlussmacher	1%			8%						
Minte-ma frumos	1%							7%		
Cell 211	1%								7%	
Tatort	1%			7%						
This Life	1%		7%							
Torrente saga	1%								7%	
Benvenuto Presidente!	1%				6%					
Forest of the Gods	1%					6%				
Och, Karol	1%						6%			
Rose	1%						6%			
Boys Don't Cry	1%						6%			

The Best Exotic Marigold Hotel	1%									6%
What Is a Man Without Moustache?	1%	6%								
You Are God	1%						6%			
The Graduates	1%							6%		
The Body	1%								6%	
Cannibal vegetarian	1%	6%								
Flickering Lights	1%		6%							
Kiler	1%						6%			
Sep	1%						6%			
The Moromete Family	1%							6%		
The Parade	1%	5%								
Sorte kugler	1%		6%							
Metastases	1%	5%								
I Want You	1%								5%	
Sexmission	1%						5%			
The Skin I Live In	1%								5%	
Alle for to	1%		5%							
My Father's Bike	1%						5%			
Group 7	1%								5%	
Fine Dead Girls	0%	5%								
One Song a Day Takes Mischief Away	0%	5%								
In Darkness	0%						5%			
The Dark House	0%						5%			
Harry Potter saga	0%				0%					4%
The Artist	0%		5%							
Koko and The Ghosts	0%	4%								
Moterys meluoja geriau (TV)	0%					4%				
The Godmother	0%							4%		

Oblawa	0%						4%			
Carmina or Blow Up	0%								4%	
What's in a name	0%		4%							
Listy do M.	0%						4%			
Philanthropy	0%							4%		
Suicide Room	0%						4%			
The Day of the Freak	0%						4%			
Coyote's morning	0%						4%			
20 ans d'écart	0%		4%							
Little White Lies	0%		4%							
Balkonas	0%						4%			
Marshal Tito's Spirit	0%	4%								
Generation War	0%				4%					
Ho Ho Ho saga	0%								4%	
Out of the Blue	0%					4%				
Battle of Neretva	0%	4%								
The Fortress of Sleeping Butterflies	0%						4%			
Adam's Apples	0%			4%						
The Others	0%									4%
Siberian Education	0%					4%				
Police, Adjective	0%								3%	
All for One... saga	0%			4%						
Jappeloup	0%		4%							
Mists of Time	0%									3%
Tesis	0%									3%
Us in the U.S.	0%					3%				
Loverboy	0%								3%	
Türkisch für Anfänger	0%				3%					
Three Steps Above Heaven	0%					1%				2%

A Hijacking	0%			3%						
Welcome to the Sticks	0%		3%			0%				
Train in the Snow	0%	3%								
Diaz: Don't Clean Up This Blood	0%					3%				
Olsen Gang Gets Polished	0%			3%						
Pigs	0%						3%			
La Grande Vadrouille	0%		3%							
The King's Speech	0%									3%
When the Dead Start Singing	0%	3%								
The Hobbit: An Unexpected Journey	0%									3%
Snatch	0%									3%
The Death of Mister Lazarescu	0%								3%	
Sokol Did Not Love Him	0%	3%								
Silent Wedding	0%								3%	
Anna Karenina	0%									3%
4 Months, 3 Weeks, 2 Days	0%								3%	
James Bond saga	0%									3%
Tea-Time of the Dead	0%									3%
Men Vs Women saga	0%					3%				
Father of Four: at Sea	0%			3%						
Christmas. Uncensored	0%						3%			
The worst Christmas of my life	0%					3%				
M?rgelatu (TV)	0%								3%	
Poker (I)	0%								3%	
Woman in Love	0%				3%					
Festen	0%			3%						

The One and Only	0%			3%						
Vanishing Waves	0%						3%			
In China They Eat Dogs	0%			3%						
In the House	0%		3%							
Four Weddings and a Funeral	0%									3%
Dacii	0%							2%		
Los últimos días	0%								2%	
Pjevajte ljubavno nesto	0%	2%								
Camille Rewinds	0%		3%							
Velnio nuotaka	0%						3%			
Raging Fuzz	0%									3%
The Birch Tree	0%	2%								
Las Fierbinti (TV)	0%							2%		
A Funny Man	0%			3%						
Take the Trash	0%			3%						
Hot School	0%								2%	
Old Men in New Cars	0%			3%						
The End	0%								2%	
Amour	0%		1%		0%					1%
A.C.A.B.: All Cops Are Bastards	0%					2%				
Quartet	0%									2%
Love is in the air	0%					2%				
Rust and Bone	0%		3%							
Forest Creatures	0%	2%								
Teddy Bear Mi?	0%						2%			
Sightseers	0%									2%
HOUBA! On the Trail of the Marsupilami	0%		2%							

Amélie	0%		2%							
Kogel-mogel	0%						2%			
The Orphanage	0%								2%	
Love Actually	0%									2%
Polisse	0%		2%							
The Lives of Others	0%			2%						
Attack the Block	0%									2%
The Sweeney	0%									2%
Amiche da morire	0%					2%				
Life Is Beautiful	0%					2%				
Stars 80	0%		2%							
The Pianist	0%						2%			
The Green Butchers	0%		2%							
Marie Krøyer	0%		2%							
To Hell with the Ugly	0%								2%	
In a Better World	0%		2%							
Clown: The Movie	0%		2%							
Tales from the Golden Age	0%							2%		
The Iron Lady	0%			0%						2%
Mama	0%					0%	0%		1%	
Welcome to the Punch	0%									2%
Proud Heritage	0%							2%		
The Dinner Game	0%		2%							
Hollywood	0%		2%							
Lara's Choice: The Lost Prince	0%	2%								
Sleep Tight	0%								2%	
Hello! How Are You?	0%							2%		
Titanic	0%			0%	1%					1%
Stefan cel Mare	0%							2%		

How I Unleashed World War II	0%						2%			
Elles	0%						2%			
The Son of the Mountains	0%							2%		
The Best Offer	0%				2%					
S-a Furat Mireasa	0%							2%		
Cashier Wants to Go to the Seaside	0%	2%								
Under the Rainbow	0%		2%							
Notting Hill	0%									2%
Sherlock Holmes saga	0%						0%			1%
I soliti idioti	0%				2%					
Skytten	0%		2%							
Russian Disco	0%			2%						
Pusher saga	0%		2%							
I Give It a Year	0%									2%
Long Dark Night	0%	2%								
Weekend (I)	0%						1%			1%
Schutzengel	0%			2%						
Tutto tutto niente niente	0%				2%					
Ruby Red	0%			2%						
Tuesday, Christmas After	0%							2%		
Loose Cannons	0%				2%					
Orient Express	0%							2%		
The Masters	0%		2%							
Magnificent Presence	0%				2%					
The Earth's Most Beloved Son	0%							2%		
Nemuritorii	0%							2%		
Before Flying Back to	0%						2%			

Earth										
The Angels' Share	0%									2%
The Sleeping Voice	0%								2%	
Johnny English saga	0%									2%
Cloud Atlas	0%			2%						
Viva L'Italia	0%				2%					
Walnut Bread	0%					2%				
The Wood Cutters	0%							1%		
Polish Roulette	0%						1%			
The Christmas Party	0%		2%							
Yuma	0%						1%			
Men in the City	0%			2%						
REC saga	0%								1%	
Pacala	0%							1%		
U pana Boga saga	0%						1%			
Zróbmy sobie wnuka	0%						1%			
The Players	0%	1%								0%
The Last Corrupted Man of Romania	0%							1%		
Ranczo (TV)	0%						1%			
Nobody Wanted to Die	0%					1%				
A Bet with Life (TV)	0%							1%		
Nigdy w zyciu!	0%						1%			
Lejdis	0%						1%			
Boule et Bill	0%	2%								
El mundo es nuestro	0%								1%	
Ostwind - Zusammen sind wir frei	0%			1%						
Job, czyli ostatnia szara komórka	0%						1%			
Paul	0%									1%
LOL (Laughing Out	0%	1%								

Loud)											
Would I Lie to You 3	0%		1%								
Sorry, If I Love You	0%					1%					
The Boat	0%				1%						
Twice Born	0%					1%				0%	
Whatsoeverly	0%					1%					
The Woman in Black	0%										1%
Veronica	0%								1%		
Dredd	0%										1%
No Rest for the Wicked	0%									1%	
The Sea Inside	0%									1%	
Wallace & Gromit	0%										1%
Caesar Must Die	0%					1%					
Measuring the world	0%				1%						
Du vent dans mes mollets	0%		1%								
Möbius	0%		1%								
Astérix and Obélix	0%		1%								
Lightning Strike	0%					1%					
Mann tut was Mann kann	0%				1%						
Fortress of Sleeping Butterflies	0%							1%			
My Sisters Kids	0%			1%							
Toate pînzele sus	0%									1%	
The Inbetweeners Movie	0%										1%
Bucharest Identity Card	0%									1%	
The Snails' Senator	0%									1%	
Millenium saga	0%			1%							
Naisiu vasara (TV)	0%							1%			
Katyn	0%								1%		

Operation Monster	0%							1%		
Anna German	0%						1%			
The Reunion	0%		1%							
Gomorrah	0%				1%					
Pirates! A Band of Misfits	0%									1%
Trainspotting	0%									1%
Cado dalle nubi	0%				1%					
Django Unchained	0%	0%		0%						0%
Shame	0%									1%
Taken 2	0%	0%								1%
Life of Pi	0%	0%								1%
On the Other Side of the Tracks	0%	1%								
Taken	0%	1%								0%
Brave	0%							1%		0%
Un plan parfait	0%	1%								
Slumdog Millionaire	0%									1%
The Wave	0%			1%						
The Experiment	0%			1%						
A Police Inspector Calls	0%							1%		
Halima's Path	0%	1%								
Whisper of Sin	0%					1%				
Gambit	0%									1%
Game of the Nation	0%					1%				
Oh boy	0%			1%						
Cloco	0%	1%								
Nativity 2: Danger in the Manger!	0%									1%
Somewhere in Palilula	0%							1%		
Jack the Giant Slayer	0%									1%

Pamiršk mane (TV)	0%						1%				
Salmon Fishing in the Yemen	0%										1%
Volver	0%									1%	
Shadow Dancer	0%										1%
Just Love Me	0%							1%			
The Dark Knight Rises	0%										1%
Monty Python and the Holy Grail	0%										1%
Pan's Labyrinth	0%									1%	
28 Days Later saga	0%										1%
Red Lights	0%									1%	
A Flat for Three	0%					1%					
The Hangover saga	0%					0%					0%
Astérix and Obélix	0%		1%								
The Lord of the Rings saga	0%				0%						0%
A Letter to my Father	0%	1%									
Taxi saga	0%		1%								
All About My Mother	0%										1%
Chasing rainbows	0%									1%	
Malena	0%					1%					
The Last Stand	0%									0%	
Run Lola Run	0%				0%						
The Chorus	0%		0%								
Gladiator	0%					0%					
We Have a Pope	0%					0%					
There Will Come a Day	0%					0%					
One Day	0%										0%
Antichrist	0%			0%							
The Dictator	0%										0%

The Queen	0%									0%
Zero Dark Thirty	0%									0%
Argo	0%									0%
Die Hard saga	0%			0%						
The Boy in the Striped Pyjamas	0%			0%						
Ice Age saga	0%									0%
Hotel Transylvania	0%						0%			
The Amazing Spider-Man	0%									0%
September Eleven 1683	0%						0%			
War Horse	0%									0%
Cars saga	0%		0%							
Twilight saga	0%									0%
G.I. Joe saga	0%									0%
In Bruges	0%									0%
Nikita	0%	0%								
Prometheus	0%									0%
Hulk	0%		0%							
Superman	0%						0%			
Hitchcock	0%									0%
Billy Elliot	0%									0%
Delicacy	0%	0%								
Avatar	0%			0%						
Toy Story saga	0%			0%						
Les Mis: From the Ground Up	0%									0%
Cobra (TV)	0%			0%						
Nad zycie	0%						0%			
Tinker Tailor Soldier Spy	0%									0%

The Ghost Writer	0%										0%
Paradise: Love	0%			0%							
Lincoln	0%										0%
District B13	0%		0%								
Bridget Jones' Diary	0%										0%
Parker	0%										0%
A Monster in Paris	0%		0%								
Léon: The Professional	0%		0%								
Alice in Wonderland	0%										0%
Inception	0%				0%						
Pulp Fiction	0%										0%
The Chef	0%		0%								
Nothing to Declare	0%		0%								
Ronal the Barbarian	0%			0%							
Transporter saga	0%		0%								
Druzba Pere Kvrzice	0%	0%									
Mission: Impossible saga	0%										0%
Terminator saga	0%			0%							
Iron Sky	0%					0%					
Head-On	0%					0%					
No Man's Land	0%	0%									
Le gendarme saga	0%		0%								
Ghost Graduation	0%										0%
Home Alone saga	0%			0%							
Mrtav 'ladan	0%	0%									
Other film	37%	30%	40%	36%	38%	44%	25%	50%	43%	36%	31%
Don't know	14%	10%	14%	20%	21%	19%	21%	15%	4%	9%	10%
None	7%	5%	12%	5%	10%	2%	2%	0%	6%	7%	17%
<b>Total</b>	<b>100%</b>										

## 11.2. European Films by country of origin

### 11.2.1. European Films for all respondents

*Intouchables* is, as mentioned in several parts of this report, the biggest success in European cinema of recent years. Up to 8% of respondents across Europe admit to having enjoyed the film (up to 16% in Denmark and 14% in Spain, with a minimum of 2% in Romania and 3% in UK).

The rest of the top 10 can be ranked by on thye basis of between 3% of answers and 1% of answers, including:

Three European Box Office Hits from over 10 years ago: *Life is Beautiful* (1997), *Taxi* (1998, although it has three sequels) and *Amélie* (2001).

Two recent Best Picture Academy Award winners: *The King's Speech* and *The Artist*.

Two recent Box Office hits across Europe: *Skyfall* and *Amour*.

Two sagas: one for children, *Harry Potter* and a thriller, *Millenium*.

Out of the 10 most cited films in Europe: five are French, three are British, one is Italian and one is Swedish.

When looking at the genres of the movies: four could be classified as comedy drama, two are drama, two are action, one is a thriller and one is fantasy.

National films enjoyed by respondents tended to be comedies, while European films are usually comedy dramas.

27% of European respondents "don't know" any European films they have enjoyed (going up to 38% in Denmark, 40% in Germany and 43% in France).

10% of European respondents admit to not liking any European film, a figure that increases to 39% in the UK.

European Films	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	4473	465	434	443	439	450	443	451	452	448	448
Weighted basis	4483	467	435	443	439	452	442	455	457	448	447
Intouchables	8%	8%	2%	16%	11%	10%	4%	6%	2%	14%	3%
Amour	3%	3%	1%	3%	1%	1%	2%	3%	9%	7%	4%
Skyfall	3%	2%	7%	4%	5%	2%	2%	1%	1%	5%	0%
Amélie	3%	4%		2%	1%	3%	4%	3%	2%	4%	2%
The King's Speech	2%	1%	1%	1%	1%	4%	2%	2%	2%	4%	0%
Life Is Beautiful	2%	3%	1%	0%	1%	0%	1%	3%	6%	3%	1%
Taxi saga	2%	3%		1%	1%	1%	5%	2%	2%	1%	1%
Millenium saga	2%	3%	1%	6%	1%	0%	0%	1%	0%	1%	4%
Harry Potter saga	1%	1%	2%	1%	2%	5%	1%	1%	0%		
The Artist	1%	2%			1%	1%	1%	1%	2%	2%	1%
The Parade	1%	9%	0%								
Astérix and Obélix	1%	4%		1%	0%		0%	1%	2%	2%	
James Bond saga	1%	1%	1%	3%	2%	1%	1%	1%	1%	0%	
Les Misérables	1%		0%	1%	1%	1%		2%	3%	1%	0%
Anna Karenina	1%		1%			2%	1%	2%	2%	1%	
The Hunt	1%	1%		0%	0%		0%	1%	3%	1%	1%
Welcome to the Sticks	1%				1%	3%		1%		3%	
Pan's Labyrinth	1%	2%	0%	1%				2%	0%		2%
The Pianist	1%	1%				0%	1%	2%	1%	1%	
In the House	1%				0%			0%	5%	1%	0%
Shame	1%	1%	0%	0%	0%	0%	0%	1%	1%	1%	1%
The Iron Lady	1%	2%	1%	1%	0%	1%		1%	0%	0%	
Mama	1%	0%			0%	2%		1%	1%	1%	
Tinker Tailor Soldier Spy	1%	1%	1%		0%	0%		1%	1%	1%	1%
Melancholia	1%	0%		0%		0%	3%	0%	1%	0%	

Goodbye Lenin!	1%	0%	1%	0%	0%	1%		1%	0%	0%	1%
Mr Bean's Holiday	1%	2%				0%	0%	0%	2%	0%	0%
The Angels' Share	1%	1%	2%		0%	0%			1%	0%	0%
Head-On	1%	0%					5%				
The Impossible	0%	1%	0%			1%	0%	1%		2%	
The Skin I Live In	0%	1%	2%		0%	1%		0%	0%		0%
I'm So Excited	0%	0%	2%			2%		0%		0%	
A Royal Affair	0%	1%	1%				0%	1%	1%	1%	1%
Shadow Dancer	0%								4%		0%
Once Upon a Time in Anatolia	0%								3%	0%	1%
The Lives of Others	0%	0%		0%		0%		0%	0%	1%	2%
Downfall	0%	2%		1%	0%			0%	1%	0%	0%
Sherlock Holmes saga	0%		1%	1%	0%	1%	0%	0%	1%	0%	
Caesar Must Die	0%	2%			0%			0%	1%	1%	0%
Astérix and Obélix:	0%	1%				1%		1%	1%	1%	
The Wave	0%		2%	1%	1%				0%	1%	
Le gendarme saga	0%		0%		0%			1%	3%		
Léon: The Professional	0%	0%		1%	0%		1%	0%	1%	0%	0%
District B13	0%				1%			1%	2%		0%
Barbara	0%	1%	0%	1%		0%	0%		1%	0%	0%
Suleyman Magnificul (TV)	0%								3%		
Iron Sky	0%	1%			1%		0%	0%		1%	1%
The Experiment	0%	1%			0%		0%	2%		0%	
Avatar	0%		0%	1%			1%	1%	0%	0%	
Chocolat	0%	0%		1%	0%	0%		0%	0%		1%
Rust and Bone	0%	0%		0%					1%		2%
Titanic	0%		0%		1%		0%	1%	1%	0%	
Cobra (TV)	0%	1%					2%	0%	0%		

Taken	0%	1%	1%		1%				1%		0%
The Queen	0%	0%	1%		0%	1%				1%	
REC saga	0%		1%		0%	1%	0%	1%	0%		0%
Kolya	0%	2%				0%		0%			
Twilight saga	0%	0%		0%	0%	0%	1%	1%	1%	0%	
Our Children	0%				0%				2%		
The Fifth Element	0%	1%						1%	0%	0%	
Let The Right One In	0%	0%	0%		1%	0%					1%
Three Steps Above Heaven	0%	0%	0%	0%			0%	1%	0%	0%	
Haute Cuisine	0%				0%	2%				0%	
The Chorus	0%				0%					2%	1%
Carnage	0%							0%	2%		0%
Slumdog Millionaire	0%	0%	0%		1%	0%		0%	1%		0%
Volver	0%	1%	1%	0%		0%	0%	0%	0%		0%
The Ghost Writer	0%		0%	0%	0%				1%	0%	1%
On the Other Side of the Tracks	0%				1%	2%				0%	
All About My Mother	0%	1%		1%							1%
The Woman in Black	0%	1%	1%			0%	0%	0%		1%	
Shoah	0%								2%		
Life of Pi	0%				0%	0%	1%	0%	0%	1%	1%
Adam's Apples	0%				1%		1%	0%			
Transporter saga	0%			0%	0%		1%		0%	0%	
Little White Lies	0%	0%				1%				1%	
Run Lola Run	0%	1%			0%						1%
The Orphanage	0%	0%		0%	0%			1%			
Green Street Hooligans	0%	1%		1%	0%			1%			
Nothing to Declare	0%		0%		1%			1%		0%	
The Chef	0%	1%				1%			0%		

To Rome with Love	0%							0%		2%	
Trainspotting	0%	1%	0%	0%			1%		0%	0%	
The Hobbit: An Unexpected Journey	0%		0%		0%	0%	0%	1%	0%		
Cinema Paradiso	0%		0%	0%				0%	1%	0%	
Kon-Tiki	0%	0%		1%	0%				0%		
Vicky Cristina Barcelona	0%		0%				1%	1%			
Inception	0%	0%					0%	0%	1%		
Mrtav 'ladan	0%	2%									
Unknown	0%	1%	0%			1%					
Nikita	0%	0%				0%		0%	0%		0%
The Best Exotic Marigold Hotel	0%	1%		0%	0%					0%	0%
The Hypnotist	0%			1%						0%	
Headhunters	0%	1%			0%			0%		0%	0%
In Bruges	0%	0%					0%				1%
The Boat	0%			0%			1%		1%	0%	
Argo	0%		0%	0%				0%	0%	0%	
Let Me In	0%									2%	
The Visitors saga	0%							1%		0%	
The Three Musketeers (TV)	0%					0%			1%		
Perfume: The Story of a Murderer	0%	1%						1%			
Django Unchained	0%		0%		0%	0%	1%				
La Dolce Vita	0%	0%	0%						1%		0%
Johnny English saga	0%	0%		1%				0%		0%	
Love Actually	0%	0%	0%	0%	0%	0%				0%	
Coco Before Chanel	0%						1%		0%		0%
Raging Fuzz	0%	0%		0%				0%			1%
Midnight in Paris	0%					1%		0%			0%

Après le silence -	<b>0%</b>								<b>1%</b>		
Hamilton saga	<b>0%</b>	0%		1%			0%				
The Dark Knight Rises	<b>0%</b>		0%				0%		0%		0%
We Have a Pope	<b>0%</b>	0%	0%				0%		0%		
Beyond the hills	<b>0%</b>						0%		1%	0%	
The Piano Teacher	<b>0%</b>	1%							1%		
Dr House (TV)	<b>0%</b>						0%	1%	0%		
Paradise: Love	<b>0%</b>								<b>1%</b>		0%
Malena	<b>0%</b>	0%							1%	0%	
Ice Age saga	<b>0%</b>		0%		0%	0%			0%		<b>1%</b>
The Boy in the Striped Pyjamas	<b>0%</b>				0%			<b>1%</b>			0%
Snatch	<b>0%</b>	1%	0%					0%		0%	
Cloud Atlas	<b>0%</b>		0%						1%	0%	
Mamma Mia!	<b>0%</b>	0%			0%	0%			0%		0%
Anna German	<b>0%</b>								1%		
Siberian Education	<b>0%</b>						1%				
Die Hard saga	<b>0%</b>	0%		0%	0%				0%		0%
Vanishing Waves	<b>0%</b>							<b>1%</b>			
Bridget Jones' Diary	<b>0%</b>		0%				1%				
Brave	<b>0%</b>				0%				0%		0%
Tabu	<b>0%</b>							0%	0%		0%
Gomorra	<b>0%</b>	0%						0%	0%	0%	
Never Let Me Go	<b>0%</b>							0%		0%	1%
Taken 2	<b>0%</b>		0%	0%					0%		0%
Benvenuti al Sud	<b>0%</b>						1%				0%
The Other Son	<b>0%</b>						<b>1%</b>				
28 Days Later saga	<b>0%</b>	0%	0%	0%							0%
Hansel & Gretel: Witch Hunters	<b>0%</b>	0%	1%		0%				0%	0%	

The Expendables saga	<b>0%</b>						0%	1%	0%		
The Lord of the Rings saga	<b>0%</b>	0%		0%				0%		0%	
Monty Python and the Holy Grail	<b>0%</b>		0%	0%				0%		0%	
Sammy 2: Escape from Paradise	<b>0%</b>				0%	0%			0%	0%	
The Dinner Game	<b>0%</b>										1%
American Reunion saga	<b>0%</b>			0%				0%	0%		
Antichrist	<b>0%</b>			0%				0%		0%	
Billy Elliot	<b>0%</b>		0%					0%		0%	
Welcome to the North	<b>0%</b>					1%					
Gladiator	<b>0%</b>					0%		0%	1%		
Batman saga	<b>0%</b>		0%	0%				0%	0%		
Delicacy	<b>0%</b>							0%		0%	0%
In Darkness	<b>0%</b>	0%			0%			0%	0%		
I Want You	<b>0%</b>	1%		0%							
Blancanieves	<b>0%</b>		1%							0%	
StreetDance 2	<b>0%</b>		0%						1%		
Madagascar saga	<b>0%</b>	0%		0%	0%	0%	0%	0%			0%
Saw saga	<b>0%</b>				0%	0%	0%	0%			
Four Weddings and a Funeral	<b>0%</b>		0%			0%				0%	
Quartet	<b>0%</b>			0%		0%				0%	
Twice Born	<b>0%</b>					0%				1%	
Salmon Fishing in the Yemen	<b>0%</b>	0%								0%	
Torrente saga	<b>0%</b>	0%								1%	
Fast & Furious saga	<b>0%</b>					0%		1%			
Hotel Transylvania	<b>0%</b>		0%		0%	0%					
A Hijacking	<b>0%</b>					1%					
The Croods	<b>0%</b>				0%	0%				0%	

In a Better World	0%	1%						0%		
The Adventures of Tintin	0%			0%		0%			0%	0%
Seven Psychopaths	0%							1%	0%	
No Man's Land	0%	0%					0%			
Oz the Great and Powerful	0%					0%		0%	1%	
Un plan parfait	0%	0%	0%		0%					
Tea-Time of the Dead	0%		0%	0%				0%	0%	
Rose	0%						0%		0%	
Remember Me	0%			0%			0%		0%	
The Green Mile	0%						0%	0%		
A Monster in Paris	0%	0%					0%		0%	0%
Los últimos días	0%								1%	
Silver Linings Playbook	0%					1%				
The Patience Stone	0%					1%				
Sightseers	0%				0%				0%	
On the Trail of the Marsupilami	0%					1%		0%		
Prometheus	0%	0%							0%	
Holy Motors	0%			0%					0%	0%
G.I. Joe saga	0%			0%	0%	0%				
Pirates! A Band of Misfits	0%		0%					0%	0%	
Welcome to the Punch	0%	0%							0%	
P.S. I Love You	0%					0%	0%		0%	
Tatort	0%			0%	0%					
In Time	0%		0%						0%	
The Godfather saga	0%						1%			
'300	0%								1%	
Child's Pose	0%								1%	

Madagascar 3	<b>0%</b>	0%		0%		0%				
Ronal the Barbarian	<b>0%</b>		0%				0%			
Dredd	<b>0%</b>	0%							0%	
Ted	<b>0%</b>			0%	0%					
Elles	<b>0%</b>	0%						0%	0%	0%
Cell 211	<b>0%</b>	0%						0%		0%
Identity Thief	<b>0%</b>				0%			0%		0%
The Hangover saga	<b>0%</b>					0%		0%		0%
Spartacus (TV)	<b>0%</b>								0%	0%
Inglorious Basterds	<b>0%</b>							0%		0%
And if we all lived together?	<b>0%</b>				0%				0%	
Ice Age: Continental Drift	<b>0%</b>		0%	0%		0%		0%		
Transformers saga	<b>0%</b>							0%	0%	0%
Festen	<b>0%</b>									1%
Camille Rewinds	<b>0%</b>	0%								0%
Monster	<b>0%</b>					0%				0%
The Immature	<b>0%</b>									1%
The Matrix saga	<b>0%</b>						0%			0%
Upside Down	<b>0%</b>					0%				0%
Terminator saga	<b>0%</b>			0%				0%		
The Amazing Spider-Man	<b>0%</b>			0%	0%					0%
Zero Dark Thirty	<b>0%</b>					0%				0%
Arbitrage	<b>0%</b>					0%				
All You Need Is Love	<b>0%</b>			0%		0%				
One Day	<b>0%</b>						0%		0%	
Into The Wild	<b>0%</b>	0%								
Hulk	<b>0%</b>		0%	0%		0%				
This Is 40	<b>0%</b>				0%					

Tesis	<b>0%</b>	0%								
The Da Vinci Code	<b>0%</b>			0%			0%	0%		
Benvenuto Presidente!	<b>0%</b>					0%				
Rise of the Guardians	<b>0%</b>		0%			0%				
Pirates of the Caribbean saga	<b>0%</b>			0%						
Dirty Dancing	<b>0%</b>		0%	0%						
Home Alone saga	<b>0%</b>						0%		0%	
Arthur and the Minimoys	<b>0%</b>			0%				0%		
Magic Mike	<b>0%</b>	0%						0%		
Paranormal Activity saga	<b>0%</b>			0%				0%		0%
Halima's Path	<b>0%</b>	0%								
Black Swan	<b>0%</b>					0%				
Step Up saga	<b>0%</b>			0%				0%		
Rabbit Without Ears	<b>0%</b>				0%					
Kokowääh saga	<b>0%</b>				0%					
Sleep Tight	<b>0%</b>	0%								
Weekend (I)	<b>0%</b>	0%								
Would I Lie to You 3	<b>0%</b>		0%							
Spring Breakers	<b>0%</b>					0%				
Rambo saga	<b>0%</b>				0%			0%		
Wreck-it Ralph	<b>0%</b>		0%			0%				0%
Men in Black saga	<b>0%</b>				0%			0%		
Schindler's List	<b>0%</b>								0%	0%
I Give It a Year	<b>0%</b>	0%							0%	
Alle for to	<b>0%</b>			0%						
All for One... saga	<b>0%</b>			0%						
Flight	<b>0%</b>				0%			0%		0%
Silent Hill saga	<b>0%</b>					0%				

Alice in Wonderland	0%			0%			0%			
Snow White and the Huntsman	0%					0%				0%
Il principe abusivo	0%					0%				
Group 7	0%							0%		
Alvin and the Chipmunks saga	0%		0%	0%						
New Kids Nitro	0%				0%					
Resident Evil saga	0%				0%					
The Hunger Games	0%				0%					
You Are God	0%							0%		
The Notebook	0%			0%						
Tadas Blinda. The Legend is Born	0%							0%		0%
The Avengers	0%		0%			0%				
A.C.A.B.: All Cops Are Bastards	0%		0%							
The Best Offer	0%					0%				
Under the Rainbow	0%									0%
What's in a name	0%									0%
The Death of Mister Lazarescu	0%								0%	
Drive	0%							0%		
War Horse	0%		0%					0%		
Shrek saga	0%							0%		
4 Months, 3 Weeks, 2 Days	0%								0%	
Michael the Brave	0%								0%	
Hitchcock	0%									0%
Superman	0%								0%	
The End	0%									0%
Forrest Gump	0%				0%					
Zorro	0%								0%	

The Sea Inside	0%					0%				
Ghost Rider saga	0%							0%		
Nigdy w zyciu!	0%							0%		
Boys Don't Cry	0%							0%		
Job, czyli ostatnia szara komórka	0%							0%		
Notting Hill	0%			0%		0%				
LOL (Laughing Out Loud)	0%		0%		0%					
Toy Story saga	0%			0%						0%
Pina	0%							0%		
Tutto tutto niente niente	0%									0%
The Dictator	0%								0%	
Attack the Block	0%					0%				
The Inbetweeners Movie	0%					0%				
Star Trek	0%				0%					
Finding Nemo	0%				0%					
Parker	0%								0%	
Gone with the Wind	0%								0%	
Casablanca	0%								0%	
Möbius	0%		0%							
Wrath of the Titans saga	0%					0%				
The Green Butchers	0%		0%							
Gambit	0%		0%							
There Will Come a Day	0%					0%				0%
Cars saga	0%						0%			0%
The Perks of Being a Wallflower	0%	0%								
Sonja and the bull	0%	0%								

1 Song a Day Takes Mischief Away	<b>0%</b>	0%								
Cloco	<b>0%</b>									0%
Twilight Saga: Breaking Dawn Pt 2	<b>0%</b>				0%					
Shutter Island	<b>0%</b>							0%		
Pusher saga	<b>0%</b>	0%								
Star Wars saga	<b>0%</b>					0%				
Valentinas Vianas saga	<b>0%</b>					0%				
Red	<b>0%</b>							0%		
Diaz: Don't Clean Up This Blood	<b>0%</b>				0%					
Pretty Woman	<b>0%</b>			0%						
A Walk to Remember	<b>0%</b>			0%						
The Sleeping Voice	<b>0%</b>								0%	
The Masters	<b>0%</b>								0%	
Armageddon	<b>0%</b>							0%		
ParaNorman	<b>0%</b>									0%
Snowflake, the White Gorilla	<b>0%</b>		0%							
Olympus Has Fallen	<b>0%</b>					0%				
Hollywood	<b>0%</b>		0%							
Beasts of the Southern Wild	<b>0%</b>							0%		
Garfield saga	<b>0%</b>		0%							
Saving Private Ryan	<b>0%</b>							0%		
X-Men saga	<b>0%</b>				0%					
The Sound of Music	<b>0%</b>									0%
Azur &Asmar	<b>0%</b>								0%	
Magnificent Presence	<b>0%</b>				0%					
Zero	<b>0%</b>						0%			
The Simpsons	<b>0%</b>				0%					

Persepolis	0%					0%					
The Famous 5	0%				0%						
Battle of Neretva	0%	0%									
Bourne saga	0%	0%									
Paul	0%							0%			
Lincoln	0%					0%					
Frankenweenie	0%									0%	
NCIS (TV)	0%							0%			
Suicide Room	0%							0%			
Looper	0%							0%			
Sep	0%							0%			
Scooby-Doo saga	0%							0%			
Troy	0%					0%					
Train in the Snow	0%	0%									
Mission: Impossible saga	0%	0%									
Other film	35%	44%	19%	24%	28%	29%	52%	46%	50%	33%	23%
Don't know	27%	19%	43%	38%	40%	34%	25%	29%	9%	17%	17%
None	10%	2%	14%	8%	8%	4%	1%	1%	12%	13%	39%
<b>Total</b>	<b>100%</b>										

### 11.2.2. European Films for Children

Surprisingly, the top of the list does not really differ from that of the total of responses. This possibly indicates that children look at European cinema (as proved in the assisted list), but they don't identify European productions as such, especially animation.

A 35% declares not knowing European films they have enjoyed (up to 48% in Denmark, Germany and 60% of children in France) and 11% declares not liking any European production (44% of British children).

European Children Films,	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	<b>1651</b>	163	155	163	163	166	171	168	163	168	171
Weighted basis	<b>916</b>	94	105	106	83	85	89	85	84	84	100
Intouchables	<b>4%</b>	5%	<b>1%</b>	<b>10%</b>	<b>9%</b>	3%	2%	2%	1%	<b>9%</b>	<b>1%</b>
Amour	<b>2%</b>	3%	2%	3%	1%	1%		1%	<b>6%</b>	<b>6%</b>	1%
Life Is Beautiful	<b>2%</b>	3%	2%		1%			1%	<b>7%</b>	<b>5%</b>	
Skyfall	<b>2%</b>	2%	3%	3%	1%	2%	1%	2%	1%	4%	1%
Amélie	<b>2%</b>	2%		2%	1%	3%	1%	2%	2%	<b>5%</b>	1%
Harry Potter saga	<b>2%</b>	1%	2%	2%	2%	<b>8%</b>	1%	3%	1%		
Taxi saga	<b>1%</b>	2%		2%	1%		<b>4%</b>	2%	<b>3%</b>		
Millenium saga	<b>1%</b>	<b>3%</b>		<b>5%</b>			1%	1%	1%	1%	1%
Les Misérables	<b>1%</b>		1%	2%	1%	2%		0%	<b>4%</b>	1%	2%
James Bond saga	<b>1%</b>	2%	1%	<b>3%</b>	<b>4%</b>	1%			1%		
Astérix and Obélix	<b>1%</b>	<b>5%</b>		1%	1%		1%	1%	1%	2%	
The King's Speech	<b>1%</b>	2%		1%		2%	2%	1%	1%	<b>3%</b>	
Mr Bean's Holiday	<b>1%</b>	2%				1%			<b>5%</b>	1%	1%
The Hunt	<b>1%</b>	1%		1%	1%				2%	<b>3%</b>	
The Parade	<b>1%</b>	<b>7%</b>									
In the House	<b>1%</b>								<b>6%</b>	1%	
Life of Pi	<b>1%</b>				1%	<b>2%</b>	1%		1%	2%	1%
Once Upon a Time in	<b>1%</b>								<b>7%</b>		

Anatolia											
The Pianist	<b>1%</b>	1%						1%	2%	<b>4%</b>	
Head-On	<b>1%</b>						<b>6%</b>				
The Queen	<b>0%</b>	1%	1%		1%	<b>2%</b>				1%	
Ice Age saga	<b>0%</b>		1%		1%	1%		1%			<b>2%</b>
Mama	<b>0%</b>					<b>3%</b>			<b>2%</b>	1%	
The Wave	<b>0%</b>		2%	1%	1%				1%	1%	
Anna Karenina	<b>0%</b>					1%	1%		3%	0%	
Twilight saga	<b>0%</b>	0%			1%		<b>2%</b>	1%		1%	
Madagascar saga	<b>0%</b>	1%		1%	1%	1%	1%	1%			1%
The Impossible	<b>0%</b>	1%				1%	1%			2%	
Suleyman Magnificul (TV)	<b>0%</b>								<b>4%</b>		
The Artist	<b>0%</b>	1%				1%	1%		1%	1%	1%
Cobra (TV)	<b>0%</b>	1%					<b>3%</b>				
Astérix and Obélix	<b>0%</b>	2%						1%	1%	1%	
Welcome to the Sticks	<b>0%</b>				1%	1%		1%		2%	
The Chorus	<b>0%</b>				1%					<b>3%</b>	1%
Sherlock Holmes saga	<b>0%</b>		1%	1%	1%		1%		1%	1%	
Downfall	<b>0%</b>			1%	1%			1%	1%		
The Iron Lady	<b>0%</b>	<b>3%</b>			1%						
Let The Right One In	<b>0%</b>				2%	1%					1%
On the Other Side of the Tracks	<b>0%</b>				1%	2%					
Barbara	<b>0%</b>		1%	1%		1%				1%	1%
The Hobbit: An Unexpected Journey	<b>0%</b>				1%	1%		1%	1%		
Shadow Dancer	<b>0%</b>								<b>4%</b>		
A Monster in Paris	<b>0%</b>	1%					1%			1%	1%
Cinema Paradiso	<b>0%</b>		1%	1%					2%	1%	
Avatar	<b>0%</b>		2%	1%							

Shame	0%	1%						1%	1%	
The Patience Stone	0%					4%				
Léon: The Professional	0%			1%	1%			1%	1%	1%
On the Trail of the Marsupilami	0%					3%		1%		
Titanic	0%				1%			2%	1%	1%
Holy Motors	0%			1%						1% 1%
Brave	0%				1%			1%		2%
A Royal Affair	0%	1%					2%		1%	
Tinker Tailor Soldier Spy	0%	1%			1%					1% 1%
The Three Musketeers (TV)	0%								3%	
Ice Age: Continental Drift	0%		1%	1%		1%		1%		
We Have a Pope	0%	1%	1%						1%	
Paradise: Love	0%								2%	1%
Hotel Transylvania	0%		1%			2%				
Melancholia	0%	1%					2%			
Headhunters	0%	1%			1%					1% 1%
Little White Lies	0%	1%				1%				1%
The Chef	0%	2%				1%				
Haute Cuisine	0%					2%				1%
Kolya	0%	2%								
The Experiment	0%				1%		1%	1%		
Adam's Apples	0%				2%		1%			
Gladiator	0%					1%			2%	
Hamilton saga	0%	1%		1%						
Rise of the Guardians	0%		1%			1%				
Goodbye Lenin!	0%								1%	1%
Malena	0%	2%							0%	

Arthur and the Minimoys	0%			1%				1%		
Paranormal Activity saga	0%			1%				1%		1%
La Dolce Vita	0%	1%							1%	
Raging Fuzz	0%							1%		1%
Shoah	0%								2%	
Sammy 2: Escape from Paradise	0%					1%				1%
Chocolat	0%					1%		1%		
Wreck-it Ralph	0%		1%			1%				1%
Madagascar 3	0%	1%				1%				
I Give It a Year	0%	1%							1%	
Billy Elliot	0%									2%
The Lives of Others	0%	1%		1%						1%
The Croods	0%				1%	1%				
Flight	0%				1%			1%		1%
Volver	0%			1%				1%		1%
The Other Son	0%					2%				
The Visitors saga	0%							1%		1%
Snow White and the Huntsman	0%					1%				1%
Elles	0%	1%						1%		0%
Hansel & Gretel: Witch Hunters	0%	0%			1%					1%
I'm So Excited	0%	0%				1%				
Alvin and the Chipmunks saga	0%		1%	1%						
The Skin I Live In	0%	2%								
Our Children	0%								2%	
Mamma Mia!	0%	1%			1%					
Gomorrah	0%	1%						1%		
Die Hard saga	0%				1%			0%		

The Boy in the Striped Pyjamas	0%			1%		1%			0%
Snatch	0%	1%							
War Horse	0%		1%				1%		
Taken 2	0%			1%			1%		
Zorro	0%							2%	
Vicky Cristina Barcelona	0%		1%			1%			
American Reunion saga	0%			1%			1%		
Nothing to Declare	0%		1%				1%		
Notting Hill	0%			1%		1%			
LOL (Laughing Out Loud)	0%		1%		1%				
Caesar Must Die	0%	1%							0%
Le gendarme saga	0%		1%					1%	
The Amazing Spider-Man	0%			1%					1%
Toy Story saga	0%			1%					1%
Three Steps Above Heaven	0%		1%				1%		
Tabu	0%								1% 1%
Iron Sky	0%								1%
The Angels' Share	0%					1%		1%	
The Boat	0%							1% 1%	
The Hypnotist	0%			1%					
Four Weddings and a Funeral	0%		1%						1%
Blancanieves	0%		1%						1%
Rust and Bone	0%							1%	1%
Carnage	0%							1%	
In Bruges	0%								1%
The Expendables saga	0%					1%		1%	

Coco Before Chanel	0%					1%		1%		
Pan's Labyrinth	0%						1%			1%
Run Lola Run	0%			1%						1%
Ted	0%			1%						
Hulk	0%		1%			1%				
Let Me In	0%								1%	
Saw saga	0%			1%	1%					
Transformers saga	0%						1%			1%
Spartacus (TV)	0%							1%	1%	
Perfume: The Story of a Murderer	0%	1%					1%			
Johnny English saga	0%						1%		1%	
There Will Come a Day	0%				1%				1%	
Cars saga	0%					1%				1%
The Adventures of Tintin	0%				1%				1%	
Inception	0%					1%	0%			
The Fifth Element	0%	0%						1%		
The Hangover saga	0%				1%					1%
The Lord of the Rings saga	0%	0%					1%			
Transporter saga	0%			1%		1%				
In Darkness	0%	0%		1%						
Oz the Great and Powerful	0%					1%		1%		
Prometheus	0%	1%								
Twice Born	0%					1%				1%
No Man's Land	0%	1%								
Benvenuti al Sud	0%					1%				
The Da Vinci Code	0%						1%	0%		
Dirty Dancing	0%			1%						

The Dark Knight Rises	0%		1%							
Beyond the hills	0%							1%		
ParaNorman	0%									1%
Snowflake, the White Gorilla	0%		1%							
All You Need Is Love	0%			1%						
Welcome to the Punch	0%							1%		
Trainspotting	0%		1%							
Après le silence	0%							1%		
The Matrix saga	0%						1%			
Home Alone saga	0%						1%			
Olympus Has Fallen	0%						1%			
Hollywood	0%		1%							
Pirates of the Caribbean saga	0%			1%						
Dredd	0%	1%								
In a Better World	0%							1%		
Beasts of the Southern Wild	0%							1%		
Love Actually	0%					1%				
Garfield saga	0%		1%							
Saving Private Ryan	0%							1%		
X-Men saga	0%				1%					
Tadas Blinda. The Legend is Born	0%									1%
The Sound of Music	0%									1%
Schindler's List	0%								1%	
REC saga	0%									1%
Pirates! A Band of Misfits	0%								1%	
Zero Dark Thirty	0%								1%	

Argo	0%								1%	
Ronal the Barbarian	0%					1%				
Alice in Wonderland	0%					1%				
Azur &Asmar	0%								1%	
The Dinner Game	0%								1%	
Welcome to the North	0%				1%					
Magnificent Presence	0%				1%					
A Hijacking	0%				1%					
Arbitrage	0%				1%					
Taken	0%							1%		
The Immature	0%								1%	
Rambo saga	0%						1%			
The Best Exotic Marigold Hotel	0%									1%
Zero	0%						1%			
The Simpsons	0%				1%					
Persepolis	0%				1%					
District B13	0%									1%
Men in Black saga	0%						1%			
Midnight in Paris	0%						1%			
Torrente saga	0%	1%								
The Piano Teacher	0%	1%								
The Famous 5	0%			1%						
Tatort	0%			1%						
Identity Thief	0%						1%			
Camille Rewinds	0%	1%								
Battle of Neretva	0%	1%								
Mrtav 'ladan	0%	1%								
Bourne saga	0%	1%								
Unknown	0%	1%								

Paul	0%						1%			
Tea-Time of the Dead	0%						1%			
Nikita	0%					1%				
This Is 40	0%				1%					
The Woman in Black	0%	1%								
Django Unchained	0%					1%				
G.I. Joe saga	0%					1%				
Lincoln	0%					1%				
Silver Linings Playbook	0%					1%				
Frankenweenie	0%								1%	
Los últimos días	0%								1%	
The Avengers	0%					1%				
Monster	0%					1%				
Delicacy	0%								1%	
Vanishing Waves	0%						1%			
P.S. I Love You	0%						1%			
NCIS (TV)	0%							1%		
Bridget Jones' Diary	0%					1%				
Suicide Room	0%							1%		
Looper	0%							1%		
Step Up saga	0%							1%		
Sep	0%							1%		
Scooby-Doo saga	0%							1%		
Troy	0%					1%				
StreetDance 2	0%								0%	
Batman saga	0%							0%		
Train in the Snow	0%	0%								
Un plan parfait	0%	0%								
Mission: Impossible saga	0%	0%								

Other film	<b>31%</b>	<b>44%</b>	<b>16%</b>	<b>18%</b>	<b>24%</b>	29%	<b>49%</b>	37%	<b>53%</b>	30%	<b>20%</b>
Don't know	<b>35%</b>	<b>23%</b>	<b>60%</b>	<b>48%</b>	<b>48%</b>	36%	31%	40%	<b>11%</b>	<b>22%</b>	<b>26%</b>
None	<b>11%</b>	<b>3%</b>	10%	7%	7%	<b>6%</b>	<b>1%</b>	<b>1%</b>	10%	13%	<b>44%</b>
<b>Total</b>	<b>100%</b>										

### 11.2.3. European Films for Adults

The Adults' list is very similar to that of the children, so results are similar to those in the all-individuals section.

25% of respondents can't name any European films they enjoyed (with again maximum figures for Denmark, Germany and France), and 10% admit to not enjoying any European film (37% of UK respondents)

European Films Adults	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	<b>2822</b>	302	279	280	276	284	272	283	289	280	277
Weighted basis	<b>3566</b>	373	330	336	356	367	353	370	372	363	347
Intouchables	<b>8%</b>	9%	<b>2%</b>	<b>18%</b>	<b>12%</b>	<b>12%</b>	<b>4%</b>	7%	<b>2%</b>	<b>15%</b>	<b>4%</b>
Amour	<b>4%</b>	4%	<b>1%</b>	3%	<b>1%</b>	<b>1%</b>	2%	3%	<b>9%</b>	<b>7%</b>	5%
Skyfall	<b>3%</b>	2%	<b>8%</b>	4%	<b>6%</b>	2%	2%	<b>1%</b>	2%	5%	<b>0%</b>
Amélie	<b>3%</b>	<b>5%</b>		2%	1%	3%	5%	3%	2%	4%	2%
The King's Speech	<b>2%</b>	1%	1%	2%	1%	<b>5%</b>	2%	3%	2%	<b>4%</b>	<b>0%</b>
Life Is Beautiful	<b>2%</b>	3%	1%	1%	1%	0%	1%	3%	<b>5%</b>	2%	1%
Millenium saga	<b>2%</b>	<b>4%</b>	1%	<b>6%</b>	1%	1%	0%	1%		1%	<b>5%</b>
Taxi saga	<b>2%</b>	3%		1%	1%	2%	<b>5%</b>	2%	2%	1%	1%
The Artist	<b>1%</b>	2%			1%	1%	1%	1%	2%	2%	2%
Harry Potter saga	<b>1%</b>	0%	1%	1%	2%	<b>5%</b>	1%	0%	0%		
The Parade	<b>1%</b>	<b>10%</b>	0%								
Anna Karenina	<b>1%</b>		1%			<b>2%</b>	1%	<b>2%</b>	2%	1%	
Astérix and Obélix	<b>1%</b>	<b>4%</b>		1%				1%	2%	2%	
Pan's Labyrinth	<b>1%</b>	<b>2%</b>	0%	2%				2%	0%		<b>3%</b>
James Bond saga	<b>1%</b>	1%	0%	<b>3%</b>	1%	0%	1%	1%	1%	0%	
Welcome to the Sticks	<b>1%</b>				1%	<b>3%</b>		1%		<b>3%</b>	
Les Misérables	<b>1%</b>		0%	1%	0%	1%		2%	<b>3%</b>	1%	

The Hunt	1%	1%			0%		0%	1%	3%	1%	2%
The Pianist	1%	1%				0%	1%	2%	1%	1%	
In the House	1%				0%			0%	5%	1%	0%
Shame	1%	1%	0%	0%	0%	0%	0%	1%	1%	1%	1%
The Iron Lady	1%	2%	1%	1%		1%		1%	0%	1%	
Tinker Tailor Soldier Spy	1%	1%	1%		0%	0%		1%	1%	1%	1%
Goodbye Lenin!	1%	0%	1%	1%	0%	1%		1%		1%	1%
Mama	1%	1%			0%	2%		1%	1%	1%	
Melancholia	1%			0%		0%	4%	0%	1%	1%	
The Angels' Share	1%	1%	3%		0%	0%			1%	0%	0%
The Skin I Live In	1%	1%	2%		0%	1%		0%	0%		0%
I'm So Excited	1%		2%			3%		0%		0%	
The Impossible	1%	1%	0%			1%		1%		1%	
Head-On	0%	0%					5%				
The Lives of Others	0%	0%		0%		0%		0%	0%	1%	2%
A Royal Affair	0%	1%	1%					1%	1%	1%	1%
Shadow Dancer	0%								4%		0%
Caesar Must Die	0%	2%			0%			0%	1%	1%	0%
Mr Bean's Holiday	0%	2%				0%	0%	0%	1%	0%	
Le gendarme saga	0%				0%			1%	3%		
District B13	0%				1%			1%	2%		0%
Downfall	0%	2%		1%					1%	0%	0%
Sherlock Holmes saga	0%		1%	0%	0%	1%		0%	1%	0%	
Astérix and Obélix	0%	0%				1%		1%	1%	1%	
Léon: The Professional	0%	0%		1%	0%		1%	0%	1%		
Iron Sky	0%	1%			1%		0%	0%		1%	0%
Once Upon a Time in Anatolia	0%								3%	0%	1%
Rust and Bone	0%	0%		0%					1%		2%

The Experiment	0%	1%			0%			2%		0%	
The Wave	0%		2%	1%	1%					1%	
Taken	0%	1%	1%		1%				1%		0%
Barbara	0%	1%	0%	0%		0%	0%		1%		
Chocolat	0%	0%		1%	0%	0%			0%		1%
REC saga	0%		1%		0%	1%	1%	1%	0%		
Slumdog Millionaire	0%	0%	0%		1%	1%		0%	1%		0%
The Fifth Element	0%	1%						1%	0%	0%	
The Ghost Writer	0%		0%	1%	0%				1%	0%	1%
Suleyman Magnificul (TV)	0%								3%		
All About My Mother	0%	1%		1%							1%
Avatar	0%			1%			1%	1%	0%	0%	
Our Children	0%				0%				3%		
Titanic	0%		0%		1%		0%	0%	1%	0%	
Three Steps Above Heaven	0%	1%		0%			0%	1%	1%	0%	
Kolya	0%	2%				0%		0%			
The Woman in Black	0%	1%	1%			0%	0%	0%		1%	
Carnage	0%							0%	2%		0%
Cobra (TV)	0%	1%					1%	0%	0%		
Volver	0%	1%	1%			0%	0%	0%	0%		
Haute Cuisine	0%				0%	2%					
Shoah	0%								3%		
The Orphanage	0%	0%		1%	0%			1%			
Green Street Hooligans	0%	1%		1%	0%			1%			
Let The Right One In	0%	0%	0%		1%						1%
To Rome with Love	0%							0%		2%	
Adam's Apples	0%				1%		2%	0%			
Transporter saga	0%			0%	0%		1%		0%	0%	

Twilight saga	0%			0%		1%	0%	0%	1%		
The Queen	0%	0%	1%			1%				0%	
Run Lola Run	0%	1%									1%
The Chorus	0%									2%	1%
Trainspotting	0%	1%		0%			1%		0%	0%	
Kon-Tiki	0%	0%		1%	0%				0%		
On the Other Side of the Tracks	0%				1%	1%				0%	
Nothing to Declare	0%				1%			1%		0%	
Mrtav 'ladan	0%	2%									
Unknown	0%	1%	0%			1%					
Nikita	0%	0%				0%		0%	0%		0%
The Best Exotic Marigold Hotel	0%	1%		0%	0%					0%	
Little White Lies	0%					1%				1%	
Inception	0%	1%						0%	1%		
Vicky Cristina Barcelona	0%						0%	1%			
The Chef	0%	0%				1%			1%		
Argo	0%		0%	0%				0%	0%	0%	
The Hypnotist	0%			2%						0%	
Django Unchained	0%		0%		0%	0%	1%				
In Bruges	0%	0%					0%				1%
The Boat	0%			0%			1%		1%		
Love Actually	0%	0%	0%	0%	1%					0%	
Midnight in Paris	0%					1%		0%			0%
Let Me In	0%									2%	
Dr House (TV)	0%					1%	1%	0%			
Perfume: The Story of a Murderer	0%	1%						1%			
Après le silence	0%								2%		
Johnny English saga	0%	0%		1%				0%		0%	

Coco Before Chanel	0%						1%		0%		0%
The Hobbit: An Unexpected Journey	0%		0%				0%	1%	0%		
Cloud Atlas	0%		0%					1%	1%		
The Dark Knight Rises	0%		0%			0%		0%		1%	
The Piano Teacher	0%	1%						1%			
The Visitors saga	0%							2%			
Beyond the hills	0%					0%			1%	0%	
Headhunters	0%	1%						0%		0%	
Anna German	0%							2%			
Siberian Education	0%					1%					
Cinema Paradiso	0%							0%	1%		
La Dolce Vita	0%		0%						1%		0%
Life of Pi	0%						0%	0%		0%	0%
Raging Fuzz	0%	0%		0%							1%
Never Let Me Go	0%						1%		0%		1%
Vanishing Waves	0%						1%				
28 Days Later saga	0%	0%	0%	0%						1%	
Bridget Jones' Diary	0%		1%			1%					
The Three Musketeers (TV)	0%					0%			1%		
Monty Python and the Holy Grail	0%		0%	0%				0%		0%	
Hamilton saga	0%	0%		1%			0%				
The Boy in the Striped Pyjamas	0%						1%				
Snatch	0%	0%	0%				0%		0%		
Antichrist	0%			0%				0%		1%	
Mamma Mia!	0%					1%		0%			0%
Malena	0%							1%	0%		
Die Hard saga	0%	0%		0%	0%						0%

Benvenuti al Sud	0%					1%				0%	
Tabu	0%						0%	0%		0%	
We Have a Pope	0%		0%			0%			0%		
I Want You	0%	1%		0%							
The Dinner Game	0%									1%	
Paradise: Love	0%								1%		
Gomorra	0%	0%						0%		0%	
The Lord of the Rings saga	0%			0%				0%		0%	
Taken 2	0%		0%					0%			0%
Quartet	0%			0%		0%				0%	
Welcome to the North	0%					1%					
The Expendables saga	0%						0%	1%			
Batman saga	0%		0%	0%						0%	
Salmon Fishing in the Yemen	0%	1%								0%	
Delicacy	0%							0%		0%	0%
Fast & Furious saga	0%					0%		1%			
StreetDance 2	0%		0%							1%	
Seven Psychopaths	0%									1%	0%
Hansel & Gretel: Witch Hunters	0%		1%							0%	
The Other Son	0%					1%					
Rose	0%							0%		0%	
Remember Me	0%			0%				0%		0%	
The Green Mile	0%							0%	0%		
American Reunion saga	0%			0%				0%	0%		
Torrente saga	0%										1%
In Darkness	0%							0%	0%		
Sightseers	0%				1%					0%	

A Hijacking	0%				1%					
Sammy 2: Escape from Paradise	0%			0%				0%		
In a Better World	0%	1%								
Un plan parfait	0%	0%	0%		0%					
In Time	0%		0%					0%		
Blancanieves	0%		1%							
The Godfather saga	0%						1%			
Twice Born	0%								1%	
'300	0%							1%		
Child's Pose	0%							1%		
Saw saga	0%						0%	0%		
Tea-Time of the Dead	0%		0%	0%					0%	
Billy Elliot	0%		0%					0%		
Los últimos días	0%								1%	
Silver Linings Playbook	0%					1%				
Four Weddings and a Funeral	0%		0%			0%				
Cell 211	0%	0%					0%		0%	
Inglorious Basterds	0%							0%		0%
No Man's Land	0%	0%						0%		
And if we all lived together?	0%				0%				0%	
The Adventures of Tintin	0%			0%						0%
G.I. Joe saga	0%			0%	0%					
Brave	0%				0%			0%		
Festen	0%									1%
Oz the Great and Powerful	0%								1%	
P.S. I Love You	0%					0%			0%	
Pirates! A Band of	0%		0%					0%		

Misfits										
Tatort	<b>0%</b>			0%	0%					
Upside Down	<b>0%</b>					0%				0%
Welcome to the Punch	<b>0%</b>	1%								
Terminator saga	<b>0%</b>			0%				0%		
Gladiator	<b>0%</b>							0%	0%	
One Day	<b>0%</b>						0%		0%	
Into The Wild	<b>0%</b>	1%								
Ronal the Barbarian	<b>0%</b>		1%							
Prometheus	<b>0%</b>									1%
Tesis	<b>0%</b>	1%								
Dredd	<b>0%</b>									1%
Identity Thief	<b>0%</b>				0%					0%
Benvenuto Presidente!	<b>0%</b>					1%				
The Croods	<b>0%</b>					0%				0%
Monster	<b>0%</b>					0%				0%
Camille Rewinds	<b>0%</b>									0%
Magic Mike	<b>0%</b>	0%						0%		
The Immature	<b>0%</b>									0%
Halima's Path	<b>0%</b>	0%								
Black Swan	<b>0%</b>					0%				
Rabbit Without Ears	<b>0%</b>				0%					
Kokowääh saga	<b>0%</b>				0%					
Sleep Tight	<b>0%</b>	0%								
Weekend (I)	<b>0%</b>	0%								
The Matrix saga	<b>0%</b>									0%
Would I Lie to You 3	<b>0%</b>		0%							
Zero Dark Thirty	<b>0%</b>					0%				
Arbitrage	<b>0%</b>					0%				

Spring Breakers	0%					0%					
Alle for to	0%			0%							
All for One... saga	0%			0%							
Silent Hill saga	0%					0%					
All You Need Is Love	0%					0%					
Il principe abusivo	0%					0%					
Group 7	0%								0%		
New Kids Nitro	0%					0%					
Resident Evil saga	0%					0%					
The Hunger Games	0%					0%					
This Is 40	0%					0%					
You Are God	0%								0%		
The Hangover saga	0%								0%		
Ice Age saga	0%										0%
Ted	0%			0%							
The Notebook	0%			0%							
Spartacus (TV)	0%									0%	
A.C.A.B.: All Cops Are Bastards	0%		0%								
The Best Offer	0%					0%					
Under the Rainbow	0%									0%	
What's in a name	0%									0%	
The Death of Mister Lazarescu	0%								0%		
Drive	0%								0%		
Shrek saga	0%								0%		
Transformers saga	0%								0%		
4 Months, 3 Weeks, 2 Days	0%								0%		
Michael the Brave	0%								0%		
Hitchcock	0%										0%

Superman	0%							0%		
The End	0%								0%	
Forrest Gump	0%			0%						
Step Up saga	0%		0%							
The Sea Inside	0%				0%					
Ghost Rider saga	0%							0%		
Nigdy w zyciu!	0%						0%			
Pirates of the Caribbean saga	0%		0%							
Boys Don't Cry	0%						0%			
Job, czyli ostatnia szara komórka	0%						0%			
Home Alone saga	0%							0%		
Pina	0%						0%			
Tutto tutto niente niente	0%									0%
The Dictator	0%							0%		
Attack the Block	0%				0%					
Hotel Transylvania	0%			0%						
The Inbetweeners Movie	0%				0%					
Star Trek	0%			0%						
Finding Nemo	0%			0%						
Parker	0%							0%		
Gone with the Wind	0%							0%		
Casablanca	0%							0%		
Möbius	0%	0%								
Wrath of the Titans saga	0%				0%					
Men in Black saga	0%			0%						
Rambo saga	0%			0%						
The Green Butchers	0%	0%								

Dirty Dancing	0%		0%							
Schindler's List	0%									0%
Gambit	0%		0%							
Madagascar 3	0%			0%						
The Perks of Being a Wallflower	0%	0%								
Sonja and the bull	0%	0%								
The Da Vinci Code	0%			0%						
Alice in Wonderland	0%			0%						
The Amazing Spider-Man	0%				0%					
1Song a Day Takes Mischief Away	0%	0%								
Elles	0%									0%
Cloclo	0%									0%
Hulk	0%			0%						
Twilight Saga: Breaking Dawn Pt 2	0%					0%				
Shutter Island	0%								0%	
Pusher saga	0%	0%								
The Avengers	0%		0%							
Star Wars saga	0%						0%			
Valentinas Vianas saga	0%						0%			
Red	0%								0%	
Tadas Blinda. The Legend is Born	0%						0%			
Diaz: Don't Clean Up This Blood	0%					0%				
Pretty Woman	0%			0%						
A Walk to Remember	0%			0%						
The Sleeping Voice	0%									0%
The Masters	0%									0%
Armageddon	0%								0%	

Other film	<b>36%</b>	<b>44%</b>	<b>20%</b>	<b>26%</b>	<b>29%</b>	<b>29%</b>	<b>53%</b>	<b>48%</b>	<b>49%</b>	34%	<b>23%</b>
Don't know	<b>25%</b>	<b>18%</b>	<b>38%</b>	<b>35%</b>	<b>38%</b>	<b>34%</b>	23%	26%	<b>9%</b>	<b>16%</b>	<b>14%</b>
None	<b>10%</b>	<b>1%</b>	<b>15%</b>	8%	9%	<b>4%</b>	<b>1%</b>	<b>1%</b>	12%	13%	<b>37%</b>
<b>Total</b>	<b>100%</b>										

### 11.3. American Films by country of origin

#### 11.3.1. American Films for all respondents

Most American films cited spontaneously are more recent than European and National films. The only film in the top 10 that is older than 5 years is *Die Hard* (and the saga's last film was released in 2013).

The most named film in the American survey was *Django Unchained*, with 7% of citations (about as many as for *Untouchables*, the most quoted European film).

When looking at the genres of the top 10 most quoted movies, 4 of them were adventures, 3 of them were action movies, 2 dramas and one fantasy.

17% of respondents admitted to not knowing the American films they had enjoyed (equivalent to a quarter of Danish, German and Italian respondents) and a mere 5% declared not liking any American films (a figure that rises to 17% in the UK).

American Films	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	4473	465	434	443	439	450	443	451	452	448	448
Weighted basis	4483	467	435	443	439	452	442	455	457	448	447
Django Unchained	7%	10%	16%	4%	6%	6%	3%	4%	5%	10%	6%
The Hobbit: An Unexpected Journey	6%	8%	7%	8%	7%	6%	3%	8%	3%	9%	6%
Argo	4%	6%	4%	2%	1%	6%	2%	3%	3%	10%	5%
Die Hard saga	3%	1%	3%	6%	5%	1%	3%	2%	3%	3%	2%
Skyfall	3%	2%	7%	4%	5%	2%	1%	3%	1%	2%	1%
The Avengers	3%	2%	3%	3%	2%	5%		2%	1%	2%	6%
Avatar	3%	2%	2%	2%	1%	2%	4%	5%	4%	3%	2%
Twilight saga	2%	3%	3%	3%	2%	4%	1%	2%	2%	3%	2%
Lincoln	2%	2%	2%	2%	1%	3%	0%	1%	4%	4%	3%
Life of Pi	2%	4%	1%	0%	1%	1%	3%	2%	3%	2%	4%
The Dark Knight Rises	2%	1%	3%	3%	2%	2%		2%	1%	3%	4%
The Lord of the Rings saga	2%	3%	2%	2%	0%	1%	1%	2%	4%	2%	2%

Silver Linings Playbook	<b>2%</b>	2%	3%	<b>0%</b>	<b>1%</b>	2%	1%	3%	2%	<b>4%</b>	2%
Oz the Great and Powerful	<b>2%</b>	<b>0%</b>	3%	2%	2%	3%		1%	2%	<b>3%</b>	2%
Titanic	<b>2%</b>	1%	1%	3%	1%	1%	2%	1%	<b>6%</b>	1%	
The Expendables saga	<b>2%</b>	2%	1%	2%	2%	1%	<b>3%</b>	1%	2%	1%	1%
American Reunion saga	<b>1%</b>	2%		1%	<b>0%</b>	<b>0%</b>	2%	<b>3%</b>	<b>4%</b>	0%	1%
Inception	<b>1%</b>	1%	2%	<b>0%</b>	1%	1%	1%	<b>5%</b>	1%	1%	1%
Les Misérables	<b>1%</b>	<b>0%</b>	<b>0%</b>	2%	1%	2%	1%	1%	1%	<b>5%</b>	2%
Brave	<b>1%</b>	<b>0%</b>	1%	0%	1%	<b>3%</b>		1%	1%	<b>4%</b>	2%
The Amazing Spider- Man	<b>1%</b>	<b>0%</b>	2%	<b>0%</b>	2%	<b>2%</b>	<b>2%</b>	1%	1%	1%	2%
Harry Potter saga	<b>1%</b>	1%	<b>3%</b>	<b>0%</b>	2%	<b>3%</b>	1%	1%	2%	0%	0%
The Hangover saga	<b>1%</b>	<b>3%</b>	1%	1%	1%	1%		<b>3%</b>	1%	0%	0%
The Croods	<b>1%</b>	<b>0%</b>	1%	<b>0%</b>	2%	2%	1%		2%	<b>3%</b>	<b>2%</b>
Cloud Atlas	<b>1%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>		2%	1%	2%	1%		1%
Star Wars saga	<b>1%</b>	<b>3%</b>		1%	<b>2%</b>	0%	1%	1%	1%	<b>0%</b>	<b>2%</b>
The Hunger Games	<b>1%</b>	2%	1%	1%	2%	1%	0%	<b>0%</b>	1%	<b>3%</b>	1%
G.I. Joe saga	<b>1%</b>	1%	1%	1%	2%	1%			1%	<b>3%</b>	1%
Iron Man saga	<b>1%</b>	2%	0%	1%	1%	2%	0%	1%	<b>2%</b>	1%	1%
Fast & Furious saga	<b>1%</b>	<b>2%</b>		0%		0%	0%	1%	<b>4%</b>	1%	1%
The Godfather saga	<b>1%</b>	2%		0%		0%	<b>2%</b>	<b>2%</b>	1%	1%	0%
Twilight Saga: Breaking Dawn Pt 2	<b>1%</b>	0%	2%	2%	2%	1%	1%		0%	1%	1%
Prometheus	<b>1%</b>	1%	<b>2%</b>	1%	0%	1%	0%	1%	0%	<b>2%</b>	1%
Looper	<b>1%</b>	1%	1%	<b>3%</b>	1%	0%	1%		0%	1%	1%
Wreck-it Ralph	<b>1%</b>		1%	1%	1%	0%	1%	0%	0%	<b>2%</b>	<b>4%</b>
Transformers saga	<b>1%</b>	1%	1%	1%	0%	2%	2%	0%	1%	0%	1%
Ted	<b>1%</b>	1%	1%	0%	1%	2%	1%	1%		2%	1%
Taken 2	<b>1%</b>	1%	2%	<b>2%</b>	1%	0%	1%	1%	0%		<b>2%</b>
Flight	<b>1%</b>	0%	1%	0%	0%	<b>2%</b>	0%	<b>2%</b>	1%	1%	1%

Men in Black saga	<b>1%</b>	0%	1%	1%	1%	0%	1%		1%	0%	<b>2%</b>
Zero Dark Thirty	<b>1%</b>	0%	0%		0%	1%			1%	<b>3%</b>	2%
Ice Age saga	<b>1%</b>	0%	0%	1%	1%	1%	1%	0%	1%	1%	1%
Sherlock Holmes saga	<b>1%</b>	1%	1%	1%	1%	1%	1%	1%	1%	0%	
James Bond saga	<b>1%</b>	1%	1%	<b>2%</b>	1%	0%	1%	1%	0%	0%	0%
Forrest Gump	<b>1%</b>	1%	0%	1%	0%	0%	1%	1%	1%	1%	0%
X-Men saga	<b>1%</b>	<b>1%</b>	1%	1%	0%	1%	1%		1%	0%	1%
The Impossible	<b>1%</b>	0%		1%		<b>3%</b>	0%	1%	0%	<b>2%</b>	
Pirates of the Caribbean saga	<b>1%</b>	<b>2%</b>	1%	1%	0%	0%	0%	1%	1%	0%	
'2012	<b>1%</b>	0%	1%		<b>1%</b>	0%	0%	1%	<b>2%</b>	0%	1%
Batman saga	<b>1%</b>	1%	1%	1%	1%	1%		1%	0%	1%	1%
Hansel & Gretel: Witch Hunters	<b>1%</b>	0%	1%		<b>2%</b>		1%	0%	1%	<b>2%</b>	0%
Gladiator	<b>1%</b>	1%	0%	0%		0%	1%	1%	<b>2%</b>	0%	
Mama	<b>1%</b>	0%			0%	0%		0%	0%	<b>4%</b>	1%
Shutter Island	<b>1%</b>		1%	0%	0%	<b>2%</b>	1%	1%	1%	1%	
Terminator saga	<b>1%</b>	<b>1%</b>	1%	0%			0%	<b>1%</b>	<b>2%</b>	0%	0%
Taken	<b>1%</b>	<b>2%</b>	<b>1%</b>	1%	1%	0%	0%		1%		
Star Trek	<b>1%</b>	<b>2%</b>	0%	0%	0%	1%			0%		<b>2%</b>
Ice Age: Continental Drift	<b>1%</b>	1%	1%	0%	<b>1%</b>	1%	0%	0%	1%	0%	1%
Hotel Transylvania	<b>1%</b>	0%	0%	1%	1%	0%	1%	0%	1%	<b>1%</b>	0%
Paranormal Activity saga	<b>1%</b>	1%		<b>2%</b>	1%	1%	0%	0%	1%		0%
Transporter saga	<b>1%</b>	0%		0%	0%	0%	<b>1%</b>	0%	<b>3%</b>		
Saw saga	<b>1%</b>	1%	0%	0%	0%	0%	0%	<b>1%</b>	<b>1%</b>	1%	0%
The Green Mile	<b>0%</b>	0%	0%	0%	0%		<b>1%</b>	<b>2%</b>			
Black Swan	<b>0%</b>		1%		<b>1%</b>	0%	1%	0%	0%	<b>1%</b>	0%
Aliens saga	<b>0%</b>	0%		<b>2%</b>	0%			0%	1%	0%	1%
Jack the Giant Slayer	<b>0%</b>		1%		1%	1%	1%		1%	0%	1%

Madagascar 3	0%	1%	0%	0%	0%	1%	0%	0%		1%	1%
The Matrix saga	0%	0%	0%	1%	0%		1%	1%	0%	0%	1%
Inglorious Basterds	0%	1%	0%	0%	0%	1%	1%	1%		0%	0%
Rambo saga	0%	1%		0%			1%	1%	0%	1%	0%
Bourne saga	0%	1%	0%	0%	1%					1%	1%
Hitchcock	0%	0%				1%		1%	0%	2%	1%
Gone with the Wind	0%	0%						1%	2%	0%	1%
Olympus Has Fallen	0%	1%	1%	1%					1%	0%	
Step Up saga	0%	1%		0%	1%		1%	1%	0%	0%	
Schindler's List	0%	1%	0%	0%			0%	1%	0%	0%	
The Notebook	0%	1%		1%			0%	0%	1%		0%
The King's Speech	0%	1%		0%		1%	0%	1%		1%	
Monster	0%	0%		0%		1%			0%	2%	0%
Resident Evil saga	0%	0%			1%	0%	0%	0%	0%	2%	0%
Shrek saga	0%	0%	0%	0%	0%	0%	1%	0%	0%	1%	0%
Anna Karenina	0%	1%				0%	0%	1%		1%	0%
The Simpsons	0%			0%			3%				0%
To Rome with Love	0%					2%		0%		1%	
Pretty Woman	0%			0%	1%	0%	0%	0%	1%	0%	0%
Rise of the Guardians	0%	0%	1%			0%				1%	1%
Gran Torino	0%	1%	0%	0%	0%	1%	0%	0%		0%	
Tangled saga	0%		1%		1%				1%	0%	1%
Friends with Benefits	0%	1%			0%	1%	0%	0%	0%		0%
Moonrise Kingdom	0%	0%	1%		0%	0%	1%			0%	
Cars saga	0%		0%	1%	1%	0%	0%	0%		0%	0%
Thor	0%	0%		1%	0%	1%	0%	0%			
Madagascar saga	0%	0%	0%	0%	0%	0%	1%	0%		0%	0%
Pitch Perfect	0%	0%	0%		1%					1%	1%
Troy	0%	2%				0%			1%		0%
The Shawshank	0%	1%	0%					1%	1%		

Redemption											
'300	0%	1%	1%						1%		0%
Armageddon	0%			0%	0%	1%	0%	1%	0%	0%	0%
Blancanieves	0%	0%				1%	1%			1%	
Identity Thief	0%				1%			1%		1%	0%
Pulp Fiction	0%	0%		1%	0%	0%	0%	1%		1%	
Total Recall	0%	0%	1%		0%		0%		0%	0%	1%
Dredd	0%	1%			1%	0%		0%	0%		1%
Gangster Squad	0%	0%	1%			0%			0%		1%
Braveheart	0%	0%	0%	1%		0%		1%	0%	0%	
Snow White and the Huntsman	0%		0%		0%	1%				1%	0%
Home Alone saga	0%	1%		0%	0%		1%	0%	0%		
Fight Club	0%	0%	1%		1%				0%		
Battleship	0%	0%	1%	0%	0%		0%			0%	0%
The Vow	0%	1%	0%	0%	0%	0%		0%	0%		0%
The Perks of Being a Wallflower	0%	0%	1%	0%	0%	0%	0%			0%	0%
Drive	0%	0%	1%				0%	1%			0%
In Time	0%		0%		0%	1%			1%	0%	
The Bourne Legacy	0%			0%	0%	1%				0%	1%
Rocky saga	0%	0%		0%			1%	1%	0%	1%	
Intouchables	0%	1%		0%	1%	0%	0%				
Spartacus (TV)	0%	0%					0%		2%		
Wrath of the Titans saga	0%	0%		0%	0%	0%			1%	1%	
The Dictator	0%	0%		0%				0%	0%	1%	1%
Toy Story saga	0%		1%	0%		0%	0%			1%	0%
Mission: Impossible saga	0%	0%	1%		0%	1%			1%		0%
War Horse	0%		0%	1%		0%	0%		0%	0%	0%
Finding Nemo	0%	1%		0%	0%		0%		0%	0%	0%

Ocean's saga	0%	0%	0%			0%	0%		1%		0%
The Butterfly effect saga	0%				0%	0%		1%	0%	0%	0%
Jack Reacher	0%	0%	0%						1%	1%	0%
Dark Shadows	0%	0%	1%	0%	1%	0%					
Parker	0%	0%					0%		2%		
Dirty Dancing	0%	1%			1%	0%			0%	0%	0%
Upside Down	0%	0%				1%		0%	0%		
Police Academy saga	0%	1%					0%		1%		
Beasts of the Southern Wild	0%	0%	0%	0%			0%		0%	0%	0%
Red	0%	1%	0%		0%		0%		0%		1%
The Da Vinci Code	0%			1%			0%	1%	0%	1%	
The Last Stand	0%		1%	0%	0%	0%	0%		0%		0%
Saving Private Ryan	0%			0%			0%	0%	1%	0%	0%
Slumdog Millionaire	0%	0%	0%				1%	0%	1%		
Spring Breakers	0%		0%		0%	0%			1%	0%	
Midnight in Paris	0%						0%	1%	0%		0%
A Walk to Remember	0%			1%					1%		
Warm Bodies	0%	0%	0%	0%		0%		0%			1%
Seven Psychopaths	0%	1%				0%				0%	1%
Remember Me	0%		0%	0%	0%	0%	0%		0%		
Snitch (2013)	0%			0%			0%		1%		
Up	0%	0%	0%		0%	0%			0%	0%	0%
Gambit	0%	0%		0%					1%		
Frankenweenie	0%		0%					1%		0%	0%
Millenium saga	0%	1%	1%		0%			0%		0%	
Sinister	0%	0%	0%				0%	1%		0%	0%
Hannibal	0%	1%					0%		0%	0%	
Crank saga	0%			0%	1%		0%		1%		
Side Effects	0%						0%			1%	1%

Jurassic Park saga	0%		0%	1%				0%	1%	
Mamma Mia!	0%	0%				1%	0%		0%	1%
Abraham Lincoln: Vampire Hunter	0%			1%	0%	0%	0%		0%	0%
Top Gun	0%	0%		0%			1%	1%		
This Is 40	0%		1%		0%		0%		0%	
Pearl Harbour	0%		0%				0%	1%	0%	0%
Kill Bill	0%			0%	0%		1%		0%	0%
The Dark Fields	0%	0%	0%			0%				0%
Salt	0%			0%			1%	0%		0%
Casablanca	0%				0%		0%	0%	1%	
Alice in Wonderland	0%		0%			0%		0%	0%	0%
Hope Springs	0%			1%					0%	0%
True Grit	0%			0%	0%					1%
Savages	0%	0%			0%				0%	1%
Magic Mike	0%	0%		0%		0%				0%
Arbitrage	0%					1%				0%
Silent Hill saga	0%	0%			0%		0%		0%	0%
Ghost Rider saga	0%					0%	0%	0%	1%	0%
Into The Wild	0%	0%	0%			1%				0%
Safe House	0%			0%		0%			1%	
The Iron Lady	0%	0%	0%	0%					0%	0%
Undisputed saga	0%						1%		1%	
Scream saga	0%		0%	0%	1%					0%
ParaNorman	0%				1%				0%	0%
John Carter	0%	0%		0%			0%	0%		0%
Iron Sky	0%		0%	0%	0%	0%				
Scary Movie saga	0%			0%		0%			1%	
Hulk	0%		0%	0%					1%	0%
The Sound of Music	0%			1%		0%				0%

NCIS (TV)	0%		0%	0%	0%	0%			0%		
Unknown	0%		1%							0%	
P.S. I Love You	0%					0%	1%		0%	0%	
The Ghost Writer	0%	0%							0%	0%	0%
Kung Fu Panda saga	0%					0%		0%	0%		0%
Dear John	0%	1%		0%			0%		0%		
Dr House (TV)	0%						0%	0%	0%		
High School Musical saga	0%			0%	0%					0%	0%
One Day	0%	0%				0%			1%		
The Pianist	0%	0%		0%			0%		0%		
Snatch	0%	1%	0%								
Paul	0%						1%				0%
Melancholia	0%					0%	0%				
Scooby-Doo saga	0%		0%			0%		0%	0%	0%	
Love	0%					0%	0%			0%	
LOL (Laughing Out Loud)	0%	0%		0%				0%		0%	
The Woman in Black	0%				0%				0%		
Garfield saga	0%						0%	0%			0%
Superman	0%			0%		0%		0%	0%		
Hannah Montana: The Movie	0%			0%	0%	0%	0%	0%		0%	
The Adventures of Tintin	0%			0%		0%					0%
The Artist	0%						0%	0%			
Mr Bean's Holiday	0%	0%							0%		
Les Mis: From the Ground Up	0%										1%
You Are God	0%							1%			
Alvin and the Chipmunks saga	0%			0%			0%		0%	0%	0%
StreetDance 2	0%	0%			0%		0%				

Coco Before Chanel	<b>0%</b>					0%			0%	
The Fifth Element	<b>0%</b>	0%					0%	0%		
Carnage	<b>0%</b>						1%			
The Others	<b>0%</b>	0%			0%				0%	
Puss in boots	<b>0%</b>		0%				0%			
Life Is Beautiful	<b>0%</b>	0%							0%	
Sammy 2: Escape from Paradise	<b>0%</b>		0%		0%					0%
Downfall	<b>0%</b>							0%	0%	
Pusher saga	<b>0%</b>	0%		0%						
The Experiment	<b>0%</b>				0%					
REC saga	<b>0%</b>					0%				
Sightseers	<b>0%</b>					0%				
Brigade Miscellaneous	<b>0%</b>								0%	
The Best Offer	<b>0%</b>					0%				
All for One... saga	<b>0%</b>			0%						
Il principe abusivo	<b>0%</b>					0%				
Zorro	<b>0%</b>			0%			0%			
Notting Hill	<b>0%</b>	0%							0%	
Hollywood	<b>0%</b>					0%				
Tabu	<b>0%</b>							0%		
Vanishing Waves	<b>0%</b>						0%			
Perfume: The Story of a Murderer	<b>0%</b>								0%	
I Give It a Year	<b>0%</b>								0%	
A Hijacking	<b>0%</b>							0%		
Green Street Hooligans	<b>0%</b>							0%		
In Bruges	<b>0%</b>			0%						
Four Weddings and a Funeral	<b>0%</b>						0%			

The Sweeney	0%		0%								
In Darkness	0%		0%								
Shame	0%						0%				
The Angels' Share	0%					0%					
Shadow Dancer	0%	0%									
The Queen	0%	0%				0%					
Red Lights	0%	0%									
Camille Rewinds	0%					0%					
Trainspotting	0%	0%									
Raging Fuzz	0%					0%					
Léon: The Professional	0%						0%				
Kon-Tiki	0%						0%				
Ronal the Barbarian	0%										0%
The Other Son	0%					0%					
Cell 211	0%									0%	
Hanni & Nanni 2	0%				0%						
Tad, the Lost Explorer	0%									0%	
The Three Musketeers (TV)	0%					0%					
The Orphanage	0%	0%									
Antichrist	0%							0%			
On the Other Side of the Tracks	0%					0%					
Kokowääh saga	0%				0%						
Never Let Me Go	0%					0%					
Niko 2: Little Brother, Big Trouble	0%							0%			
Astérix and Obélix	0%						0%				
Other film	39%	48%	29%	36%	29%	31%	50%	46%	56%	32%	34%
Don't know	17%	11%	20%	29%	27%	25%	20%	20%	4%	6%	8%

None	5%	1%	3%	2%	6%	0%	0%	1%	9%	8%	17%
<b>Total</b>	<b>100%</b>										

### 11.3.2. American Films for Children

The list of American films compiled by Children includes three films that weren't in the general list: 2 of them are animations. .

21% of children admitted to not knowing the American films they had enjoyed (equivalent to over a quarter of French, Danish, German and Italian respondents) and only 4% admitted to not liking any American films (a figure that raises to 17% in the UK). It appears that in countries where films are regularly dubbed, children find it difficult to identify the nationality of the film.

American Films, Children	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	<b>1651</b>	163	155	163	163	166	171	168	163	168	171
Weighted basis	<b>916</b>	94	105	106	83	85	89	85	84	84	100
The Hobbit: An Unexpected Journey	<b>5%</b>	5%	4%	6%	6%	5%	2%	7%	3%	5%	7%
Twilight saga	<b>3%</b>	4%	6%	4%	3%	4%	2%	4%	2%	3%	2%
Skyfall	<b>3%</b>	<b>0%</b>	<b>6%</b>	<b>7%</b>	<b>7%</b>	3%	1%	4%	2%	2%	
The Croods	<b>3%</b>	<b>1%</b>		1%	4%	<b>6%</b>	3%		2%	<b>9%</b>	<b>8%</b>
Django Unchained	<b>3%</b>	<b>6%</b>	5%	1%	2%	2%	2%	2%	2%	4%	3%
Wreck-it Ralph	<b>3%</b>		3%	2%	2%	1%	1%	1%	1%	3%	<b>12%</b>
Avatar	<b>3%</b>	2%		3%	2%	2%	<b>7%</b>	4%	<b>6%</b>	2%	1%
The Avengers	<b>2%</b>	1%	3%	1%	3%	<b>7%</b>		2%	1%	2%	<b>5%</b>
Die Hard saga	<b>2%</b>	3%	2%	3%	<b>5%</b>	1%	1%	2%	2%	4%	1%
The Amazing Spider-Man	<b>2%</b>	0%	2%	1%	3%	<b>6%</b>	<b>6%</b>	2%	2%	2%	1%
Oz the Great and Powerful	<b>2%</b>		4%	2%	2%	4%			3%	4%	3%
Ice Age saga	<b>2%</b>	2%	2%	2%	3%	1%	3%	2%	3%	3%	1%
Harry Potter saga	<b>2%</b>	1%	4%		<b>4%</b>	3%	2%	3%	2%	1%	1%
Argo	<b>2%</b>	3%	1%			2%	2%	2%	1%	<b>7%</b>	2%
Life of Pi	<b>2%</b>	<b>4%</b>	2%	1%	1%	1%	2%	1%	<b>4%</b>	1%	2%
Brave	<b>2%</b>	2%	3%	1%	1%	1%		2%	1%	<b>4%</b>	2%

The Lord of the Rings saga	<b>2%</b>	3%	1%	1%	1%	1%	1%	2%	2%	1%	3%
Titanic	<b>2%</b>	1%	1%	1%	2%	2%	1%	1%	<b>7%</b>	1%	
American Reunion saga	<b>1%</b>	<b>4%</b>		1%	1%	1%	1%	2%	<b>5%</b>	1%	
Star Wars saga	<b>1%</b>	<b>4%</b>			<b>5%</b>	1%	1%	1%	2%	1%	
Lincoln	<b>1%</b>	2%			1%	2%		2%	3%	2%	2%
Men in Black saga	<b>1%</b>	1%	3%	1%	1%	1%	1%		2%	2%	2%
Hotel Transylvania	<b>1%</b>	0%	1%	1%	1%	1%	2%	1%	1%	<b>3%</b>	1%
The Dark Knight Rises	<b>1%</b>			3%	1%	2%		1%	0%	3%	2%
James Bond saga	<b>1%</b>	2%	2%	3%	1%	1%	1%	1%	1%		1%
Cars saga	<b>1%</b>		1%	<b>3%</b>	1%	2%	1%	1%		1%	2%
Silver Linings Playbook	<b>1%</b>	1%	1%			3%	1%	1%	2%	1%	<b>3%</b>
The Expendables saga	<b>1%</b>	3%	1%	<b>3%</b>	1%	1%	2%		1%		
G.I. Joe saga	<b>1%</b>	1%	1%	1%	2%	2%			1%	2%	1%
Madagascar saga	<b>1%</b>	2%	1%		2%	2%	1%	1%		1%	1%
Rise of the Guardians	<b>1%</b>	0%	<b>5%</b>			1%				2%	1%
Transformers saga	<b>1%</b>	1%	1%	1%		2%		2%	0%	1%	2%
Ice Age: Continental Drift	<b>1%</b>	1%	1%	1%		<b>3%</b>		1%	1%		2%
Twilight Saga: Breaking Dawn Pt 2	<b>1%</b>		<b>3%</b>	1%	<b>3%</b>	1%				2%	1%
The Hunger Games	<b>1%</b>	1%	1%	2%	1%		1%	1%		2%	2%
Iron Man saga	<b>1%</b>	1%	1%	1%		<b>2%</b>		1%	1%		<b>2%</b>
Shrek saga	<b>1%</b>	1%	1%	1%		1%	<b>4%</b>	1%	1%	1%	1%
Ted	<b>1%</b>	1%	1%	1%	1%	1%		1%		<b>2%</b>	2%
The Hangover saga	<b>1%</b>	2%		2%	1%	1%		<b>2%</b>	1%		
Home Alone saga	<b>1%</b>	<b>3%</b>		1%			<b>2%</b>	1%	2%		
Gladiator	<b>1%</b>	2%		1%			2%	1%	<b>4%</b>		
The Simpsons	<b>1%</b>						<b>8%</b>				1%

Madagascar 3:	<b>1%</b>	0%	1%	1%	1%	1%	1%	1%		0%	<b>2%</b>
'2012	<b>1%</b>		1%		2%	1%	1%		<b>2%</b>	1%	
Pirates of the Caribbean saga	<b>1%</b>	<b>3%</b>			1%	1%	1%	1%		1%	
Les Misérables	<b>1%</b>	1%					1%	1%	1%	<b>3%</b>	1%
Fast & Furious saga	<b>1%</b>	<b>2%</b>		1%		1%		1%	<b>2%</b>	1%	
Flight	<b>1%</b>	1%	1%		1%	1%		1%	<b>2%</b>	1%	
Prometheus	<b>1%</b>	0%	<b>2%</b>	1%	1%				1%	1%	1%
Taken 2	<b>1%</b>	0%	1%	1%	2%			1%	1%		1%
Cloud Atlas	<b>1%</b>	<b>3%</b>	1%				1%	<b>2%</b>	0%		
Tangled saga	<b>1%</b>		1%		<b>2%</b>					1%	2%
Sherlock Holmes saga	<b>1%</b>		<b>2%</b>	1%		1%	1%				
Jack the Giant Slayer	<b>1%</b>		1%			<b>2%</b>				1%	1%
Pitch Perfect	<b>1%</b>	2%	1%		<b>2%</b>					1%	1%
Step Up saga	<b>1%</b>	<b>2%</b>		1%	1%		1%	1%	0%		
Transporter saga	<b>1%</b>	1%		1%		1%	1%		<b>2%</b>		
Black Swan	<b>1%</b>		1%		1%		<b>3%</b>	1%			
Toy Story saga	<b>1%</b>		1%	1%		1%				<b>2%</b>	1%
Mama	<b>1%</b>	<b>2%</b>						1%	1%	<b>2%</b>	1%
Up	<b>1%</b>	1%			1%	1%				1%	1%
Monster	<b>1%</b>			1%		<b>2%</b>			1%	1%	1%
High School Musical saga	<b>1%</b>			<b>2%</b>	1%					1%	1%
Hansel & Gretel: Witch Hunters	<b>0%</b>		1%		1%					2%	1%
Aliens saga	<b>0%</b>	1%		1%	1%				1%	1%	
Finding Nemo	<b>0%</b>			1%	1%		1%		1%	1%	1%
Zero Dark Thirty	<b>0%</b>	2%	1%						1%	1%	
The Godfather saga	<b>0%</b>	<b>2%</b>		1%			1%	1%		1%	
Batman saga	<b>0%</b>	1%		1%				<b>2%</b>	0%		1%

Rocky saga	0%	1%		1%					0%	3%	
Scooby-Doo saga	0%		1%			1%		1%	1%	1%	
X-Men saga	0%		1%	1%		1%					1%
Kung Fu Panda saga	0%					1%		1%	1%		1%
Rambo saga	0%	2%		1%			1%	1%			
Total Recall	0%		1%		1%		1%				1%
Looper	0%		1%	1%		1%	1%				
Spring Breakers	0%				1%				2%	1%	
Inception	0%	0%	1%				1%	2%			
Blancanieves	0%	1%					1%			2%	
Forrest Gump	0%			1%		1%			1%	1%	1%
The Matrix saga	0%	0%					2%		1%	1%	
Bourne saga	0%	1%			1%						2%
Paranormal Activity saga	0%	1%		1%				1%			1%
Terminator saga	0%		1%					1%	1%	1%	
Identity Thief	0%				2%					2%	
Hannah Montana: The Movie	0%			1%	1%	1%	1%	0%		1%	
Star Trek	0%	2%			1%	1%					1%
Schindler's List	0%	1%	1%					1%		1%	
Thor	0%				2%	1%	1%				
War Horse	0%			1%					1%		2%
Top Gun	0%	0%		1%					1%		
Casablanca	0%				1%		1%		0%	2%	
Ocean's saga	0%	0%	1%			1%			1%		1%
The Impossible	0%	0%					1%	1%		1%	
Olympus Has Fallen	0%	2%							1%	1%	
Police Academy saga	0%	2%							1%		
Hulk	0%		1%	1%						1%	1%

Pretty Woman	0%					1%	1%			1%	1%
Alvin and the Chipmunks saga	0%			1%			1%		0%	1%	1%
Gone with the Wind	0%							1%	1%	1%	
Hitchcock	0%					1%			1%	1%	
Ghost Rider saga	0%						1%	1%	2%		
Pulp Fiction	0%	1%		1%						1%	
Resident Evil saga	0%	0%			1%					2%	
ParaNorman	0%				1%					1%	1%
Abraham Lincoln: Vampire Hunter	0%				1%			1%		1%	1%
Snow White and the Huntsman	0%		1%			1%				0%	1%
Garfield saga	0%						1%	1%			1%
LOL (Laughing Out Loud)	0%	1%						1%		1%	
Scream saga	0%		1%	1%							1%
Dear John	0%	1%		1%			1%		1%		
Shutter Island	0%			1%	1%	1%					
The Dictator	0%	1%		1%				1%		1%	
Sinister	0%	1%	1%							1%	
Mamma Mia!	0%	0%						1%		1%	1%
Savages	0%	0%							1%	1%	
Scary Movie saga	0%			1%		1%			1%		
Mission: Impossible saga	0%	1%	1%								
The Sound of Music	0%			1%		1%					1%
Mr Bean's Holiday	0%	1%							1%		
Jurassic Park saga	0%		1%	1%						1%	
The Da Vinci Code	0%			1%				1%	1%		
Parker	0%								2%		
The Iron Lady	0%	1%		1%						1%	

Fight Club	0%		1%		1%				1%		
Dr House (TV)	0%						1%		1%		
Dirty Dancing	0%	1%				1%					
Inglorious Basterds	0%			1%	1%						1%
Jack Reacher	0%	1%								1%	1%
The Green Mile	0%			1%	1%			1%			
Red	0%				1%		1%		1%		
Alice in Wonderland	0%		1%						1%	1%	
The Fifth Element	0%	0%						1%	1%		
Arbitrage	0%					2%					
The Ghost Writer	0%								1%	1%	
John Carter	0%	0%		1%						1%	
NCIS (TV)	0%				1%	1%			1%		
StreetDance 2	0%	1%			1%						
In Time	0%				1%						0%
'300	0%								2%		
Saving Private Ryan	0%			1%							
Gangster Squad	0%								2%		
Frankenweenie	0%										1%
Battleship	0%		1%								1%
Remember Me	0%			1%					1%		
P.S. I Love You	0%					1%			1%		
Saw saga	0%	1%									1%
True Grit	0%										1%
Unknown	0%		1%							1%	
Anna Karenina	0%							1%		1%	
The Perks of Being a Wallflower	0%			1%						1%	
Safe House	0%									1%	
Troy	0%	1%				1%					

Sammy 2: Escape from Paradise	0%		1%			1%				
Intouchables	0%				1%					
The Notebook	0%						1%	1%		
Shadow Dancer	0%	1%								
Puss in boots	0%		1%				1%			
The Queen	0%	1%				1%				
The Last Stand	0%			1%				1%		
Braveheart	0%					1%				1%
Pearl Harbour	0%									1%
Superman	0%					1%		1%		
The Vow	0%	1%								
The King's Speech	0%					1%	1%			
The Others	0%					1%				1%
Millenium saga	0%	0%						1%		
Armageddon	0%								0%	1%
Taken	0%	0%			1%					
Dark Shadows	0%			1%						
The Dark Fields	0%		1%							
Warm Bodies	0%		1%							
Salt	0%			1%						
Wrath of the Titans saga	0%			1%						
The Pianist	0%								1%	
Paul	0%									1%
Midnight in Paris	0%								1%	
Ronal the Barbarian	0%									1%
Hannibal	0%						1%			
Slumdog Millionaire	0%								1%	
The Other Son	0%					1%				
Cell 211	0%									1%

Crank saga	0%				1%					
Zorro	0%						1%			
Side Effects	0%						1%			
Hanni &Nanni 2	0%				1%					
Tad, the Lost Explorer	0%								1%	
The Three Musketeers (TV)	0%					1%				
Hope Springs	0%									1%
Les Mis: From the Ground Up	0%									1%
The Adventures of Tintin	0%									1%
The Orphanage	0%	1%								
Gambit	0%	1%								
Silent Hill saga	0%	1%								
Gran Torino	0%							1%		
To Rome with Love	0%								1%	
Kill Bill	0%								1%	
Dredd	0%							1%		
Antichrist	0%							1%		
Notting Hill	0%								1%	
On the Other Side of the Tracks	0%					1%				
Kokowääh saga	0%				1%					
Love	0%					1%				
Never Let Me Go	0%					1%				
Snitch (2013)	0%								1%	
Niko 2: Little Brother, Big Trouble	0%							1%		
Astérix and Obélix	0%						1%			
The Bourne Legacy	0%									1%

The Shawshank Redemption	0%							1%			
Upside Down	0%					1%					
Spartacus (TV)	0%								0%		
Other film	38%	45%	27%	32%	27%	32%	48%	42%	63%	35%	35%
Don't know	21%	13%	32%	33%	29%	27%	22%	25%	4%	8%	11%
None	4%	1%	2%	2%	5%	1%			6%	6%	18%
<b>Total</b>	<b>100%</b>										

### 11.3.3. American Films for Adults

The three most cited American films by adults are above the 5% consensus (and over 10% in Spain) and they were all released in the last year.

The list includes mainly action and adventure films, with some good quality dramas.

16% of respondents admitted to not knowing the American films they had enjoyed (equivalent to a quarter of Danish, German and Italian respondents) and a 5% declared not liking any American films (a figure that raises to 17% in the UK).

American Films, Adults	Total	Country									
		HR	FR	DK	DE	IT	LT	PO	RO	ES	UK
Unweighted basis	<b>2822</b>	302	279	280	276	284	272	283	289	280	277
Weighted basis	<b>3566</b>	373	330	336	356	367	353	370	372	363	347
Django Unchained	<b>8%</b>	11%	<b>20%</b>	5%	7%	7%	<b>3%</b>	<b>5%</b>	6%	<b>12%</b>	6%
The Hobbit: An Unexpected Journey	<b>7%</b>	8%	8%	9%	7%	6%	<b>3%</b>	8%	<b>2%</b>	<b>10%</b>	5%
Argo	<b>5%</b>	6%	5%	<b>2%</b>	<b>1%</b>	6%	<b>2%</b>	3%	4%	<b>10%</b>	6%
Die Hard saga	<b>3%</b>	<b>1%</b>	4%	<b>7%</b>	<b>5%</b>	2%	3%	2%	3%	2%	2%
The Avengers	<b>3%</b>	3%	3%	4%	2%	<b>5%</b>		2%	1%	2%	<b>6%</b>
Skyfall	<b>3%</b>	2%	<b>8%</b>	3%	5%	2%	2%	2%	1%	2%	2%
Avatar	<b>3%</b>	2%	3%	2%	1%	2%	3%	<b>5%</b>	4%	3%	2%
Lincoln	<b>3%</b>	2%	3%	2%	<b>1%</b>	4%	<b>0%</b>	1%	<b>5%</b>	<b>5%</b>	3%
Life of Pi	<b>2%</b>	3%	1%	<b>0%</b>	1%	1%	4%	2%	3%	3%	<b>5%</b>
The Dark Knight Rises	<b>2%</b>	1%	<b>4%</b>	3%	2%	2%		2%	1%	3%	<b>4%</b>
Twilight saga	<b>2%</b>	2%	2%	3%	2%	<b>4%</b>	1%	1%	1%	3%	2%
Silver Linings Playbook	<b>2%</b>	2%	3%	<b>0%</b>	1%	2%	1%	3%	2%	<b>4%</b>	2%
The Lord of the Rings saga	<b>2%</b>	3%	3%	2%		1%	0%	2%	<b>4%</b>	2%	2%
The Expendables saga	<b>2%</b>	2%	1%	1%	3%	1%	<b>4%</b>	1%	2%	2%	2%
Inception	<b>2%</b>	1%	2%	0%	1%	1%	1%	<b>6%</b>	1%	1%	1%

Titanic	2%	1%	1%	3%	1%	1%	2%	1%	6%	1%	
Oz the Great and Powerful	2%	0%	2%	2%	2%	3%		1%	2%	3%	2%
Les Misérables	2%		0%	2%	1%	2%	1%	1%	1%	5%	2%
American Reunion saga	1%	2%		1%			3%	4%	4%	0%	1%
The Hangover saga	1%	3%	2%	1%	1%	1%		3%	1%	1%	1%
Cloud Atlas	1%	2%	3%	0%		2%	1%	2%	1%		2%
Brave	1%		1%	0%	1%	3%		1%	0%	4%	2%
The Hunger Games	1%	2%	1%	0%	2%	1%	0%		1%	3%	1%
The Godfather saga	1%	2%		0%		0%	3%	3%	2%	1%	1%
Star Wars saga	1%	3%		1%	1%	0%	1%	1%	1%		3%
G.I. Joe saga	1%	1%	1%	1%	2%	0%			2%	3%	1%
Harry Potter saga	1%	1%	2%	0%	1%	3%	0%	1%	1%	0%	0%
The Amazing Spider-Man	1%	0%	2%		2%	2%	1%	1%	1%	0%	3%
Fast & Furious saga	1%	2%				0%	0%	1%	5%	1%	1%
Looper	1%	1%	1%	3%	1%	0%	1%		0%	1%	2%
Iron Man saga	1%	2%	0%	1%	1%	1%	1%	0%	3%	1%	0%
Prometheus	1%	1%	2%	0%		2%	0%	1%	0%	2%	1%
Taken 2	1%	1%	2%	2%	0%	0%	1%	1%	0%		2%
Twilight Saga: Breaking Dawn Pt 2	1%	0%	2%	2%	1%	1%	1%		0%	1%	1%
Flight	1%	0%	1%	1%	0%	2%	0%	2%	1%	1%	1%
Ted	1%	1%	1%		1%	2%	1%	1%		1%	1%
Transformers saga	1%	1%	1%	1%	0%	2%	2%		1%	0%	0%
Zero Dark Thirty	1%		0%		0%	1%			1%	3%	2%
Forrest Gump	1%	1%	0%	1%	0%		2%	2%	1%	1%	0%
Sherlock Holmes saga	1%	1%	1%	1%	1%	1%	0%	1%	2%	0%	
The Impossible	1%			1%		3%		1%	0%	2%	
The Croods	1%		1%		1%	1%			2%	1%	1%

Men in Black saga	1%	0%	0%	2%	1%	0%	1%		1%		2%
X-Men saga	1%	2%	1%	0%	0%	1%	1%		1%	1%	1%
Taken	1%	2%	2%	1%	1%	0%	0%		1%		
Shutter Island	1%		1%		0%	2%	1%	1%	1%	1%	
Batman saga	1%	1%	1%	1%	1%	1%		0%	0%	1%	1%
Hansel & Gretel: Witch Hunters	1%	0%	1%		2%		1%	0%	1%	2%	0%
Terminator saga	1%	2%	1%	0%			0%	1%	2%		0%
Star Trek	1%	3%	0%	0%	0%	1%			0%		2%
Mama	1%				0%	0%			0%	4%	1%
Pirates of the Caribbean saga	1%	2%	1%	1%		0%		1%	1%	0%	
'2012	1%	0%	0%		1%	0%	0%	1%	2%		1%
Paranormal Activity saga	1%	0%		3%	1%	1%	0%		1%		
Saw saga	1%	1%	0%	0%	0%	0%	0%	1%	1%	1%	
James Bond saga	1%	1%	1%	1%	1%	0%	1%	0%		0%	
Gladiator	1%	1%	0%	0%		0%	0%	1%	2%	1%	
The Green Mile	1%	1%	0%	0%			2%	2%			
Transporter saga	1%				0%		1%	0%	3%		
Ice Age: Continental Drift	1%	1%	0%		2%	0%	0%		1%	0%	0%
Inglorious Basterds	0%	1%	0%		0%	2%	1%	1%		0%	
Hitchcock	0%	0%				1%		1%		2%	1%
Wreck-it Ralph	0%		0%		0%		0%			2%	2%
The King's Speech	0%	1%		0%		1%	0%	1%		1%	
The Matrix saga	0%	0%	1%	1%	0%		1%	1%		0%	1%
Aliens saga	0%			2%	0%			0%	0%	0%	1%
The Notebook	0%	1%		1%			0%		1%		0%
Bourne saga	0%	1%	1%	0%	1%					1%	0%
Gone with the Wind	0%	0%						1%	2%		1%
Rambo saga	0%	1%		0%			1%	1%	0%	1%	0%

Black Swan	0%		1%		1%	0%	0%		0%	1%	0%
To Rome with Love	0%					3%		0%		1%	
Olympus Has Fallen	0%	1%	1%	1%					1%		
Hotel Transylvania	0%			0%	1%		1%		1%	1%	
Friends with Benefits	0%	1%			1%	1%	0%	0%	0%		0%
Anna Karenina	0%	1%				1%	0%	1%		1%	0%
Moonrise Kingdom	0%	0%	1%		1%	1%	1%			1%	
Gran Torino	0%	1%	0%	0%	0%	1%	0%	0%		0%	
Jack the Giant Slayer	0%		0%		1%	0%	1%		1%		1%
Ice Age saga	0%			1%		1%	0%		1%	1%	0%
Schindler's List	0%	1%	0%	0%			0%	1%	1%	0%	
Resident Evil saga	0%				1%	0%	0%	0%	0%	1%	0%
The Shawshank Redemption	0%	1%	0%					1%	1%		
Troy	0%	2%							1%		0%
Armageddon	0%			0%	0%	1%	1%	1%		0%	
Pretty Woman	0%			0%	1%			0%	1%	0%	0%
Dredd	0%	1%			1%	0%			0%		1%
Madagascar 3:	0%	1%		0%		0%				1%	1%
'300	0%	1%	1%						1%		0%
Drive	0%	0%	2%				0%	1%			0%
Step Up saga	0%	0%		0%	1%		1%	1%		0%	
Gangster Squad	0%	1%	2%			0%					1%
Braveheart	0%	1%	0%	1%		0%		1%	1%		
The Bourne Legacy	0%			0%	0%	1%					2%
Monster	0%	1%				1%				2%	
The Vow	0%	1%	0%	0%	0%	0%		0%	0%		0%
Spartacus (TV)	0%	0%					0%		2%		
The Perks of Being a Wallflower	0%	0%	1%	0%	0%	0%	0%			0%	1%
Thor	0%	1%		2%		1%		0%			

The Butterfly effect saga	0%				0%	0%		1%	1%	0%	0%
Battleship	0%	0%	1%	0%	0%		0%				0%
Wrath of the Titans saga	0%	0%			0%	0%			1%	1%	
Pulp Fiction	0%			0%	0%	0%	0%	1%		1%	
In Time	0%		0%			1%	0%		1%	0%	
Intouchables	0%	1%		0%	1%	0%	0%				
Fight Club	0%	0%	1%		1%		1%				
Identity Thief	0%				1%			1%		1%	0%
Beasts of the Southern Wild	0%	0%	1%	0%			0%		0%	0%	0%
Snow White and the Huntsman	0%		0%		0%	1%				1%	0%
Blancanieves	0%	0%				2%	0%			0%	
Upside Down	0%	1%				1%		0%	1%		
Dark Shadows	0%	0%	1%	0%	1%	0%					
Total Recall	0%	1%	0%						0%	0%	1%
Mission: Impossible saga	0%		0%		0%	1%			1%		0%
The Dictator	0%	0%		0%					0%	1%	1%
Jack Reacher	0%		1%						1%	1%	0%
Tangled saga	0%		0%		1%				1%		0%
A Walk to Remember	0%			1%					1%		
Dirty Dancing	0%	1%			1%				0%	0%	0%
Parker	0%	0%					0%		2%		
Slumdog Millionaire	0%	1%	0%				1%	0%	0%		
Seven Psychopaths	0%	1%				0%				0%	1%
The Last Stand	0%		1%		1%	0%	0%				0%
Pitch Perfect	0%				0%					1%	1%
Midnight in Paris	0%						0%	1%			0%
Red	0%	1%	0%				0%				1%

The Simpsons	<b>0%</b>			0%			2%				0%
Saving Private Ryan	<b>0%</b>						0%	0%	1%	0%	0%
Ocean's saga	<b>0%</b>	0%	0%			0%	0%		1%		0%
War Horse	<b>0%</b>		0%	1%		0%	1%			0%	
Warm Bodies	<b>0%</b>	0%	0%	0%		0%		0%			1%
Snitch (2013)	<b>0%</b>			0%			0%		<b>2%</b>		
Rocky saga	<b>0%</b>			0%			1%	1%	0%	0%	
The Da Vinci Code	<b>0%</b>			0%			0%	1%		1%	
Police Academy saga	<b>0%</b>	1%					0%		1%		
Gambit	<b>0%</b>	0%		0%					1%		
Shrek saga	<b>0%</b>			0%	0%		0%	0%		0%	0%
Hannibal	<b>0%</b>	1%					0%		0%	0%	
Remember Me	<b>0%</b>		0%	0%	0%	0%	0%		0%		
Crank saga	<b>0%</b>			0%	1%		0%		1%		
This Is 40	<b>0%</b>		1%		1%		0%		0%		
Side Effects	<b>0%</b>									1%	1%
Millenium saga	<b>0%</b>	1%	1%		0%					0%	
Frankenweenie	<b>0%</b>		0%					1%		0%	
Finding Nemo	<b>0%</b>	1%		0%					0%		0%
Kill Bill	<b>0%</b>			0%	1%			1%			0%
The Dark Fields	<b>0%</b>	1%	0%			0%					0%
Magic Mike	<b>0%</b>	1%		0%		1%					0%
Salt	<b>0%</b>							1%	1%		0%
Pearl Harbour	<b>0%</b>		0%					0%	1%		0%
Hope Springs	<b>0%</b>			1%					0%		0%
Into The Wild	<b>0%</b>	0%	0%			1%					0%
Sinister	<b>0%</b>						1%	1%			0%
Toy Story saga	<b>0%</b>		0%				0%			1%	0%
Jurassic Park saga	<b>0%</b>			1%					0%	1%	
Silent Hill saga	<b>0%</b>				0%		1%		0%		0%

Undisputed saga	0%						1%		1%		
Mamma Mia!	0%	0%					1%				1%
Spring Breakers	0%		0%			0%			1%		
Rise of the Guardians	0%		0%			0%				1%	0%
Iron Sky	0%		0%	0%	0%	0%					
True Grit	0%			1%	0%						1%
Abraham Lincoln: Vampire Hunter	0%			1%		0%		0%			
Alice in Wonderland	0%		0%			0%		0%			0%
Arbitrage	0%					1%					0%
Home Alone saga	0%				0%		1%	0%			
Safe House	0%			0%		0%				1%	
Top Gun	0%	0%						1%	0%		
Savages	0%				0%				0%	0%	
One Day	0%	0%				0%			1%		
Madagascar saga	0%			0%			1%				
Snatch	0%	1%	0%								
The Iron Lady	0%	0%	0%						0%		
John Carter	0%						0%	0%		0%	
Melancholia	0%					0%	1%				
Casablanca	0%							0%	0%	0%	
The Pianist	0%	0%		0%			0%				
Unknown	0%		1%								
P.S. I Love You	0%						1%			0%	
NCIS (TV)	0%		0%	1%							
Paul	0%						1%				0%
Ghost Rider saga	0%					0%			0%		0%
Scream saga	0%				1%						0%
The Sound of Music	0%			1%							0%
Up	0%		0%						0%		0%

Scary Movie saga	<b>0%</b>			0%				1%		
The Ghost Writer	<b>0%</b>	1%								0%
The Woman in Black	<b>0%</b>				0%			1%		
ParaNorman	<b>0%</b>				1%			0%		
Cars saga	<b>0%</b>				1%					
Love	<b>0%</b>						0%			0%
Dr House (TV)	<b>0%</b>							0%	0%	
The Artist	<b>0%</b>						0%	0%		
You Are God	<b>0%</b>							1%		
Dear John	<b>0%</b>	1%								
Coco Before Chanel	<b>0%</b>						0%			0%
Hulk	<b>0%</b>								1%	
Carnage	<b>0%</b>							1%		
The Adventures of Tintin	<b>0%</b>			0%		0%				
Life Is Beautiful	<b>0%</b>	0%								0%
Les Mis: From the Ground Up	<b>0%</b>									1%
Superman	<b>0%</b>			0%					0%	
Downfall	<b>0%</b>								0%	0%
Pusher saga	<b>0%</b>	0%		0%						
The Experiment	<b>0%</b>				0%					
REC saga	<b>0%</b>					0%				
Sightseers	<b>0%</b>					0%				
Brigade Miscellaneous	<b>0%</b>									0%
The Best Offer	<b>0%</b>					0%				
All for One... saga	<b>0%</b>			0%						
Il principe abusivo	<b>0%</b>					0%				
The Others	<b>0%</b>	0%								
Hollywood	<b>0%</b>					0%				

Tabu	0%						0%			
Vanishing Waves	0%					0%				
Perfume: The Story of a Murderer	0%							0%		
Puss in boots	0%		0%							
I Give It a Year	0%							0%		
A Hijacking	0%						0%			
Green Street Hooligans	0%						0%			
LOL (Laughing Out Loud)	0%			0%						
In Bruges	0%			0%						
Four Weddings and a Funeral	0%					0%				
The Sweeney	0%		0%							
In Darkness	0%		0%							
StreetDance 2	0%					0%				
Shame	0%						0%			
Kung Fu Panda saga	0%					0%				
The Angels' Share	0%					0%				
The Fifth Element	0%							0%		
Red Lights	0%	0%								
Camille Rewinds	0%					0%				
Sammy 2: Escape from Paradise	0%									0%
Mr Bean's Holiday	0%	0%								
Trainspotting	0%	0%								
Notting Hill	0%	0%								
Raging Fuzz	0%					0%				
Léon: The Professional	0%						0%			
Kon-Tiki	0%						0%			
Garfield saga	0%						0%			

Zorro	0%			0%							
Other film	40%	49%	30%	37%	29%	31%	51%	47%	54%	32%	34%
Don't know	16%	10%	17%	27%	27%	25%	20%	19%	4%	6%	7%
None	5%	1%	4%	1%	7%	0%	0%	1%	9%	9%	17%
<b>Total</b>	<b>100%</b>										

## 11.4. National Films by Consumer Profile

### 11.4.1. National Films for all respondents

Below is a reminder of our five consumer profiles, ranked by the ones that consume more films to the ones that consume less:

- **5: Hyper-connected movie addicts**
- **1: Rushed independent movie selectives**
- **4: Mainstream blockbuster lovers**
- **2: Occasional hit grazers**
- **3: Movie indifferenters**

Looking at the first page, it is evident that the majority of the most successful movies (green numbers) occur in the categories that consume the most films (5, 1 and less often 4). Most of the red numbers, that is, minimum of movies enjoyed, occur in categories 2 and 3, which are those that seldom consume films.

At the bottom of the table, we can see that categories 1 and 5 (those that know more about films), are also the ones that have answered more "Other films", showing they are the ones who have made a wider selection of movies.

Category 3, the Movie indifferenters, is the ones that have provided fewer titles ("Others" is minimum), the highest number of "don't know" (24% vs. 15% on average) and the highest figure for "no National films enjoyed" (10% vs. 6% on average).

National Films	Total	Consumer profile				
		Selectives	Grazers	Indifferents	BB lovers	Addicts
Unweighted basis	4473	904	1007	723	725	1114
Weighted basis	4483	1003	935	722	737	1085
Tadas Blinda. The Legend is Born	4%	4%	2%	5%	4%	4%
The Priest's Children	7%	4%	4%	4%	1%	7%

Sonja and the bull	5%	2%	3%	2%	1%	5%
The Impossible	3%	2%	1%	4%	3%	3%
Welcome to the North/South	3%	2%	4%	4%	5%	2%
Kokowääh saga	2%	4%	3%	2%	2%	2%
Skyfall	5%	1%	1%	2%	1%	5%
How the War Started on My Island	3%	3%	1%	3%	1%	3%
Pistruiatul (TV)	1%	2%	1%	1%	4%	1%
Intouchables	2%	2%	2%	3%	1%	2%
Zero	1%	1%	2%	2%	2%	1%
The Hunt	2%	2%	1%	1%	1%	2%
Uncle Marin, the Billionaire	1%	2%	1%	1%	2%	1%
Valentinas Vienas saga	1%	2%	1%	2%	1%	1%
Beyond the hills	1%	1%	1%	2%	2%	1%
Tad, the Lost Explorer	2%	1%	0%	2%	1%	2%
Traffic Department	2%	1%	0%	1%	1%	2%
Il principe abusivo	1%	0%	1%	1%	2%	1%
Michael the Brave	1%	1%	1%	2%	1%	1%
All You Need Is Love	1%	1%	1%	1%	1%	1%
Brigade Miscellaneous	1%	1%	1%	1%	2%	1%
I'm So Excited	2%	1%	0%	0%	1%	2%
Rabbit Without Ears	1%	1%	1%	1%	1%	1%
Blancanieves	2%	0%	0%	1%	1%	2%
Child's Pose	1%	0%	0%	1%	1%	1%
A Royal Affair	1%	1%	1%	1%	1%	1%
Sami swoi	0%	1%	1%	1%	1%	0%
The Immature	0%	1%	1%	1%	1%	0%
Of snails and men	1%	1%	0%	0%	1%	1%

Aftermath	1%	0%	1%	1%	1%	1%
Les Misérables	1%	1%	0%	1%	0%	1%
This Life	1%	0%	1%	1%	1%	1%
Benvenuto Presidente!	1%	0%	0%	1%	1%	2%
If I Want to Whistle, I Whistle	1%	0%	1%	0%	1%	1%
Torrente saga	1%	1%	0%	1%	0%	1%
Schlussmacher	1%	1%	0%	1%	1%	1%
What Is a Man Without a Moustache?	1%	1%	1%	1%	1%	0%
Tatort	1%	1%	1%	1%	0%	0%
Moterys meluoja geriau (TV)	1%	1%	1%	1%	0%	1%
Cell 211	1%	1%	0%	0%	1%	0%
Och, Karol	1%	0%	1%	1%	1%	1%
The Graduates	1%	0%	1%	0%	0%	1%
Minte-ma frumos	1%	0%	1%	0%	0%	1%
I Want You	1%	0%	1%	0%	1%	1%
Alle for to	1%	0%	1%	2%	1%	0%
Koko and The Ghosts	1%	1%	1%	0%	1%	0%
You Are God	1%	1%	0%	0%	1%	1%
Harry Potter saga	1%	0%	1%	1%	1%	0%
Forest of the Gods	1%	1%	1%		1%	0%
Sorte kugler	1%	1%	0%	0%	1%	1%
Father of Four: at Sea	1%		1%	1%	0%	0%
Flickering Lights	1%	1%	1%	1%	0%	0%
One Song a Day Takes Mischief Away	1%	1%	1%	0%	1%	0%
The Moromete Family	1%	1%	0%		1%	1%
Cannibal vegetarian	1%	1%	0%	1%	0%	
The Best Exotic Marigold Hotel	1%	1%	0%	0%	1%	0%

Kiler	<b>1%</b>	1%	0%	0%	0%	1%
Rose	<b>1%</b>	1%	0%	0%	0%	<b>1%</b>
The Body	<b>1%</b>	1%	0%		<b>1%</b>	0%
Sep	<b>1%</b>	1%	0%	0%	0%	<b>1%</b>
The Parade	<b>1%</b>	1%	1%	1%	1%	<b>0%</b>
Boys Don't Cry	<b>1%</b>	1%	1%		0%	1%
Group 7	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Metastases	<b>0%</b>	0%	1%	1%	0%	0%
Little White Lies	<b>0%</b>	1%	0%	1%	1%	0%
Flickering Lights	<b>1%</b>	1%	1%	1%	0%	0%
One Song a Day Takes Mischief Away	<b>1%</b>	1%	1%	0%	1%	0%
The Moromete Family	<b>1%</b>	1%	<b>0%</b>		1%	<b>1%</b>
Cannibal vegetarian	<b>1%</b>	<b>1%</b>	0%	1%	0%	
The Best Exotic Marigold Hotel	<b>1%</b>	<b>1%</b>	0%	0%	1%	0%
Kiler	<b>1%</b>	1%	0%	0%	0%	1%
Rose	<b>1%</b>	1%	0%	0%	0%	<b>1%</b>
The Body	<b>1%</b>	1%	0%		<b>1%</b>	0%
Sep	<b>1%</b>	1%	0%	0%	0%	<b>1%</b>
The Parade	<b>1%</b>	1%	1%	1%	1%	<b>0%</b>
Boys Don't Cry	<b>1%</b>	1%	1%		0%	1%
Group 7	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Metastases	<b>0%</b>	0%	1%	1%	0%	0%
Little White Lies	<b>0%</b>	1%	0%	1%	1%	0%
Jappeloup	<b>0%</b>	0%	0%	1%	<b>1%</b>	0%
Sexmission	<b>0%</b>	1%		0%	0%	1%
The Skin I Live In	<b>0%</b>	1%	0%		1%	0%
Olsen Gang Gets Polished	<b>0%</b>	0%	1%	1%	0%	0%
Out of the Blue	<b>0%</b>	0%	0%	<b>1%</b>	0%	1%

Fine Dead Girls	0%	1%	0%	1%	1%	
My Father's Bike	0%	1%	0%	0%		1%
Listy do M.	0%	0%	1%	0%	0%	1%
In Darkness	0%	0%		0%	0%	1%
The Artist	0%	1%	0%	0%	1%	0%
The Hobbit: An Unexpected Journey	0%	1%	0%	0%	0%	0%
The Dark House	0%	0%	0%	0%	0%	1%
Siberian Education	0%	1%	0%	0%	0%	0%
Philanthropy	0%	0%	0%	0%	0%	1%
20 ans d'écart	0%	1%	0%	0%	1%	0%
Dacii	0%	0%	0%	0%	0%	1%
The Fortress of Sleeping Butterflies	0%	0%	1%		0%	0%
Ho Ho Ho saga	0%	0%	1%		0%	1%
The Godmother	0%	0%	0%	0%	0%	0%
What's in a name	0%	1%	0%	0%	1%	
The Others	0%	0%	0%	0%	0%	0%
Oblawa	0%	1%	0%		0%	0%
Balkonas	0%	1%	0%	0%		0%
Adam's Apples	0%	1%	0%	0%	0%	0%
Train in the Snow	0%	1%	1%	0%	0%	0%
Marshal Tito's Spirit	0%	0%	0%		1%	0%
Suicide Room	0%	0%	0%	0%	0%	0%
Welcome to the Sticks	0%	0%	1%	0%	0%	0%
Carmina or Blow Up	0%	0%	0%		0%	1%
Coyote's morning	0%	0%	0%		0%	1%
All for One... saga	0%		1%	0%	1%	0%
The Day of the Freak	0%	0%	0%	0%	0%	0%

A Hijacking	<b>0%</b>	0%	<b>1%</b>	0%		0%
Mists of Time	<b>0%</b>		0%	0%	1%	0%
Kogel-mogel	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
Battle of Neretva	<b>0%</b>	<b>1%</b>	0%	0%	0%	
My Sisters Kids	<b>0%</b>		0%	0%	0%	1%
Tesis	<b>0%</b>	0%	0%	0%	0%	0%
Türkisch für Anfänger	<b>0%</b>	1%	0%	0%	0%	0%
Generation War	<b>0%</b>	1%	0%	1%	0%	
Three Steps Above Heaven	<b>0%</b>		0%	0%	0%	0%
Us in the U.S.	<b>0%</b>		0%	0%	<b>1%</b>	0%
The King's Speech	<b>0%</b>	0%	0%		1%	0%
Police, Adjective	<b>0%</b>	0%	0%	0%	0%	0%
Boule et Bill	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
James Bond saga	<b>0%</b>	0%		1%	0%	0%
Teddy Bear Mi?	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
Sokol Did Not Love Him	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Loverboy	<b>0%</b>	0%	0%		0%	<b>1%</b>
4 Months, 3 Weeks, 2 Days	<b>0%</b>	0%	0%	0%	0%	0%
Pigs	<b>0%</b>	0%	0%		0%	<b>1%</b>
HOUBA! On the Trail of the Marsupilami	<b>0%</b>	0%	0%	0%	0%	0%
When the Dead Start Singing	<b>0%</b>	0%	<b>1%</b>	0%	0%	0%
The worst Christmas of my life	<b>0%</b>	0%	0%		0%	0%
Love Actually	<b>0%</b>	0%	1%	0%	0%	
Vanishing Waves	<b>0%</b>	0%	0%		0%	0%
In China They Eat Dogs	<b>0%</b>	0%		<b>1%</b>	0%	0%
The Son of the Mountains	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
Four Weddings and a Funeral	<b>0%</b>	0%	0%	0%	0%	0%
Men Vs Women saga	<b>0%</b>	0%	0%		0%	<b>1%</b>

Silent Wedding	<b>0%</b>	0%	0%		0%	0%
The Death of Mister Lazarescu	<b>0%</b>		0%	0%	0%	0%
A Funny Man	<b>0%</b>	0%	0%	1%	0%	0%
The Birch Tree	<b>0%</b>	0%	0%	0%	0%	
Lara's Choice: The Lost Prince	<b>0%</b>	0%	0%	0%	<b>1%</b>	
Diaz: Don't Clean Up This Blood	<b>0%</b>	<b>1%</b>	0%		0%	0%
Camille Rewinds	<b>0%</b>	1%	0%	0%	0%	0%
Woman in Love	<b>0%</b>	0%	0%	1%		0%
La Grande Vadrouille	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
Christmas. Uncensored	<b>0%</b>	0%	0%	0%	0%	0%
The One and Only	<b>0%</b>	0%	0%	0%	0%	0%
Festen	<b>0%</b>	0%	0%	0%	0%	0%
The Masters	<b>0%</b>	0%	0%	0%	0%	0%
Tea-Time of the Dead	<b>0%</b>	0%	0%		0%	0%
Los últimos días	<b>0%</b>	0%			0%	0%
Snatch	<b>0%</b>	0%	0%	<b>1%</b>	0%	
Take the Trash	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
Velnio nuotaka	<b>0%</b>	<b>1%</b>	0%		0%	0%
Rust and Bone	<b>0%</b>	0%	0%	0%	0%	
Love	<b>0%</b>	<b>0%</b>	0%	0%		0%
Anna Karenina	<b>0%</b>	0%	0%	0%		0%
The End	<b>0%</b>	0%		0%	0%	0%
Poker (I)	<b>0%</b>		0%		<b>1%</b>	0%
Old Men in New Cars	<b>0%</b>	0%	0%	0%	0%	0%
Love is in the air	<b>0%</b>		0%	0%	0%	0%
In the House	<b>0%</b>	0%	0%	0%	0%	0%
M?rgelatu (TV)	<b>0%</b>		0%	0%	0%	1%
Las Fierbinti (TV)	<b>0%</b>	0%	0%			<b>1%</b>

Hot School	<b>0%</b>	0%	0%	0%	0%	0%
Amiche da morire	<b>0%</b>		0%	0%	0%	<b>1%</b>
Proud Heritage	<b>0%</b>	0%	0%			0%
Quartet	<b>0%</b>	<b>1%</b>	0%		0%	0%
Life Is Beautiful	<b>0%</b>	0%	0%		1%	0%
Mama	<b>0%</b>	0%	0%	0%	0%	0%
I soliti idioti	<b>0%</b>		0%	0%	0%	0%
A.C.A.B.: All Cops Are Bastards	<b>0%</b>	0%	0%	0%		<b>1%</b>
Clown: The Movie	<b>0%</b>	0%	0%		0%	0%
The Orphanage	<b>0%</b>	0%	0%		0%	0%
A Bet with Life (TV)	<b>0%</b>	0%	0%		0%	0%
Attack the Block	<b>0%</b>	0%			<b>1%</b>	0%
Raging Fuzz	<b>0%</b>	0%	0%	0%		0%
Cashier Wants to Go to the Seaside	<b>0%</b>	0%	<b>1%</b>		0%	0%
Stars 80	<b>0%</b>	0%	0%	0%	0%	0%
Titanic	<b>0%</b>	0%	0%	0%		0%
Pjevajte nesto ljubavno	<b>0%</b>	0%	<b>1%</b>		0%	0%
Would I Lie to You 3	<b>0%</b>		0%	0%	<b>1%</b>	0%
Sightseers	<b>0%</b>	<b>1%</b>			0%	
Ruby Red	<b>0%</b>		0%		0%	0%
The Lives of Others	<b>0%</b>	0%	0%	0%	0%	0%
How I Unleashed World War II	<b>0%</b>				0%	<b>1%</b>
Amélie	<b>0%</b>	0%	0%	0%	0%	0%
To Hell with the Ugly	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
The Dinner Game	<b>0%</b>	0%	0%	<b>1%</b>		
Hollywood	<b>0%</b>	0%	0%		1%	0%
Forest Creatures	<b>0%</b>	0%	0%	0%		
Tales from the Golden Age	<b>0%</b>	0%	0%		0%	0%

The Sweeney	<b>0%</b>	1%		0%	0%	0%
The Snails' Senator	<b>0%</b>	0%	0%			0%
S-a Furat Mireasa	<b>0%</b>	0%	0%		0%	<b>0%</b>
Marie Krøyer	<b>0%</b>	0%		0%	0%	0%
Pusher saga	<b>0%</b>		0%	0%	0%	0%
The Pianist	<b>0%</b>	0%			0%	0%
Ostwind - Zusammen sind wir frei	<b>0%</b>		0%	0%	0%	0%
The Best Offer	<b>0%</b>	0%		0%	0%	0%
The Green Butchers	<b>0%</b>	0%	0%	0%		0%
The Iron Lady	<b>0%</b>	0%	0%	0%	0%	0%
In a Better World	<b>0%</b>	0%	0%	0%		0%
Nemuritorii	<b>0%</b>	0%	0%	<b>0%</b>		0%
Polisse	<b>0%</b>	0%	0%	0%	0%	
Veronica	<b>0%</b>	0%	0%		0%	0%
The Angels' Share	<b>0%</b>	0%	0%	0%	0%	
Stefan cel Mare	<b>0%</b>	0%	0%		0%	0%
Orient Express	<b>0%</b>		0%		0%	0%
REC saga	<b>0%</b>	0%	0%		0%	0%
Sleep Tight	<b>0%</b>	0%		0%	0%	0%
Hello! How Are You?	<b>0%</b>		0%		0%	0%
Welcome to the Punch	<b>0%</b>	<b>1%</b>		0%		
Pacala	<b>0%</b>		0%		0%	<b>0%</b>
The Sleeping Voice	<b>0%</b>	0%	0%	0%	0%	
Operation Monster	<b>0%</b>	0%	0%	0%	0%	0%
Weekend (I)	<b>0%</b>	0%		0%	0%	0%
Viva L'Italia	<b>0%</b>		0%		<b>0%</b>	0%
Long Dark Night	<b>0%</b>	0%	0%	0%		
The Wood Cutters	<b>0%</b>	0%	0%			0%

Under the Rainbow	<b>0%</b>	0%	0%			0%
Schutzengel	<b>0%</b>		0%	0%	0%	0%
Notting Hill	<b>0%</b>			0%	1%	0%
Lejdis	<b>0%</b>	0%	0%		0%	0%
Naisiu vasara (TV)	<b>0%</b>	0%	0%	0%		0%
Men in the City	<b>0%</b>	0%	0%	1%		
Skytten	<b>0%</b>	0%	0%			0%
The Woman in Black	<b>0%</b>	0%	0%	0%	0%	0%
Johnny English saga	<b>0%</b>	0%	0%		0%	0%
Lightning Strike	<b>0%</b>		0%		<b>0%</b>	0%
Tuesday, After Christmas	<b>0%</b>	0%	0%		0%	0%
The Christmas Party	<b>0%</b>	0%	0%	0%	0%	0%
Russian Disco	<b>0%</b>	0%	0%		0%	0%
I Give It a Year	<b>0%</b>	0%	0%			0%
Zróbmy sobie wnuka	<b>0%</b>	0%		0%	0%	0%
Walnut Bread	<b>0%</b>	0%			0%	0%
The Earth's Most Beloved Son	<b>0%</b>			0%	0%	0%
Ranczo (TV)	<b>0%</b>	0%	0%		0%	0%
Paul	<b>0%</b>	0%	0%	0%	0%	0%
Brave	<b>0%</b>	0%	0%	0%	0%	0%
Cloud Atlas	<b>0%</b>	0%	0%		0%	
Toate pînzele sus	<b>0%</b>		0%	0%	0%	0%
Elles	<b>0%</b>	0%	0%			0%
Nobody Wanted to Die	<b>0%</b>	0%		0%	0%	0%
Nigdy w zyciu!	<b>0%</b>	0%	0%	0%	0%	0%
Job, czyli ostatnia szara komórka	<b>0%</b>	0%	0%	0%		0%
U pana Boga saga	<b>0%</b>	0%	0%		0%	0%
Sherlock Holmes saga	<b>0%</b>	0%	0%			0%

Sorry, If I Love You	<b>0%</b>		0%	0%	0%	0%
Loose Cannons	<b>0%</b>	0%		0%	0%	0%
Pirates! A Band of Misfits	<b>0%</b>		0%		0%	0%
Magnificent Presence	<b>0%</b>	0%	0%	0%	0%	0%
Un plan parfait	<b>0%</b>	0%	0%	0%	0%	
Before Flying Back to Earth	<b>0%</b>	0%	0%			0%
No Rest for the Wicked	<b>0%</b>	0%	0%	0%	0%	0%
Whatsoeverly	<b>0%</b>	0%			0%	0%
Twice Born	<b>0%</b>	0%			0%	0%
Wallace & Gromit	<b>0%</b>	0%			0%	0%
The Players	<b>0%</b>		0%	0%	0%	
The Sea Inside	<b>0%</b>	0%	0%	0%	0%	0%
LOL (Laughing Out Loud)	<b>0%</b>	0%		0%	0%	0%
El mundo es nuestro	<b>0%</b>	0%	0%		0%	0%
Tutto tutto niente niente	<b>0%</b>	0%				0%
Yuma	<b>0%</b>	0%		0%	0%	
Astérix and Obélix: God Save Britannia	<b>0%</b>	0%	0%	0%	0%	0%
The Reunion	<b>0%</b>		0%	0%		0%
Möbius	<b>0%</b>	0%			0%	0%
The Inbetweeners Movie	<b>0%</b>	0%	0%	0%	0%	
The Last Corrupted Man of Romania	<b>0%</b>	0%	0%			0%
Pamiršk mane (TV)	<b>0%</b>	0%	0%			0%
Du vent dans mes mollets	<b>0%</b>	0%		0%	0%	
Bucharest Identity Card	<b>0%</b>	0%	0%	0%	0%	
Polish Roulette	<b>0%</b>		0%		0%	0%
Cloclo	<b>0%</b>	0%	0%		0%	0%
Druzba Pere Kvrzice	<b>0%</b>	0%	0%	<b>0%</b>	0%	0%

The Boat	<b>0%</b>		0%			0%
Dredd	<b>0%</b>	0%	0%		0%	
Whisper of Sin	<b>0%</b>	0%	0%		0%	0%
Ice Age saga	<b>0%</b>	0%	0%	0%		0%
Caesar Must Die	<b>0%</b>	0%				0%
Anna German	<b>0%</b>	0%	0%		0%	0%
Mann tut was Mann kann	<b>0%</b>	0%				0%
Astérix and Obélix	<b>0%</b>		0%	0%	0%	
A Police Inspector Calls	<b>0%</b>	0%	0%	0%	0%	0%
Cado dalle nubi	<b>0%</b>	0%	0%	0%	0%	0%
Just Love Me	<b>0%</b>				0%	0%
Life of Pi	<b>0%</b>		0%	0%		0%
Pinocchio	<b>0%</b>	0%	0%		0%	0%
Nativity 2: Danger in the Manger!	<b>0%</b>	0%	0%	0%	0%	0%
Measuring the world	<b>0%</b>	0%	0%			
Trainspotting	<b>0%</b>			0%	0%	0%
Gomorrah	<b>0%</b>		0%	0%	0%	0%
The Mysterious Boy	<b>0%</b>	0%	0%	0%		0%
Fortress of Sleeping Butterflies	<b>0%</b>			0%	0%	0%
There Will Come a Day	<b>0%</b>	0%			0%	0%
The Experiment	<b>0%</b>	0%	0%	0%		0%
Millenium saga	<b>0%</b>	0%			0%	
Volver	<b>0%</b>	0%	0%			0%
Katyn	<b>0%</b>	0%		0%		0%
Taken	<b>0%</b>	0%	0%		0%	
A Flat for Three	<b>0%</b>			0%	0%	0%
Django Unchained	<b>0%</b>	0%	0%			0%
The Wave	<b>0%</b>	0%	0%	0%		

Shame	<b>0%</b>	0%				0%
Les Mis: From the Ground Up	<b>0%</b>	0%	0%			0%
The Hangover saga	<b>0%</b>		0%	0%	0%	0%
Taken 2	<b>0%</b>	0%			0%	0%
Halima's Path	<b>0%</b>	0%			0%	0%
Gambit	<b>0%</b>	0%			0%	
Game of the Nation	<b>0%</b>	0%		0%		
On the Other Side of the Tracks	<b>0%</b>	0%			0%	0%
The Croods	<b>0%</b>		0%			0%
Pan's Labyrinth	<b>0%</b>					0%
Oh boy	<b>0%</b>	0%	0%			
Slumdog Millionaire	<b>0%</b>	0%			0%	
Salmon Fishing in the Yemen	<b>0%</b>	0%			0%	
Jack the Giant Slayer	<b>0%</b>			0%		0%
Chasing rainbows	<b>0%</b>	0%	0%			0%
All About My Mother	<b>0%</b>	0%			0%	0%
Hotel Transylvania	<b>0%</b>	0%	0%			0%
Monty Python and the Holy Grail	<b>0%</b>	0%	0%			0%
A Letter to my Father	<b>0%</b>	0%		0%		
Wreck-it Ralph	<b>0%</b>		0%	0%		0%
Somewhere in Palilula	<b>0%</b>					0%
Nothing to Declare	<b>0%</b>		0%			0%
We Have a Pope	<b>0%</b>		0%			0%
Taxi saga	<b>0%</b>	0%				0%
A Monster in Paris	<b>0%</b>		0%	0%	0%	
Shadow Dancer	<b>0%</b>	0%				
Twilight saga	<b>0%</b>			0%	0%	0%
Madagascar saga	<b>0%</b>		0%	0%		0%

The Dark Knight Rises	<b>0%</b>		0%			0%
Ronal the Barbarian	<b>0%</b>			0%	0%	0%
28 Days Later saga	<b>0%</b>	0%				
No Man's Land	<b>0%</b>	0%		0%		
Bridget Jones' Diary	<b>0%</b>	0%	0%			0%
Alice in Wonderland	<b>0%</b>	0%	0%			0%
Red Lights	<b>0%</b>			0%		0%
The Lord of the Rings saga	<b>0%</b>	0%	0%			
Argo	<b>0%</b>	0%			0%	
G.I. Joe saga	<b>0%</b>		0%			0%
Hanni &Nanni 2	<b>0%</b>		0%	0%		
The Amazing Spider-Man	<b>0%</b>	0%				0%
The Boy in the Striped Pyjamas	<b>0%</b>		0%			
In Bruges	<b>0%</b>	0%		0%		
Malena	<b>0%</b>	0%				
Mr Bean's Holiday	<b>0%</b>		0%	0%		
Lincoln	<b>0%</b>					0%
Avatar	<b>0%</b>					0%
Le gendarme saga	<b>0%</b>			0%	0%	
The Last Stand	<b>0%</b>	0%				
Ice Age: Continental Drift	<b>0%</b>		0%	0%		
Oz the Great and Powerful	<b>0%</b>			0%		0%
Run Lola Run	<b>0%</b>		0%			
The Chorus	<b>0%</b>				0%	
Gladiator	<b>0%</b>			0%		
One Day	<b>0%</b>			0%		
Wrath of the Titans saga	<b>0%</b>		0%			0%
Antichrist	<b>0%</b>	0%				

The Dictator	<b>0%</b>	0%				
The Famous 5	<b>0%</b>		0%	0%	0%	
The Queen	<b>0%</b>				0%	
Zero Dark Thirty	<b>0%</b>	0%				
Ghost Graduation	<b>0%</b>				0%	0%
Die Hard saga	<b>0%</b>					0%
Shrek saga	<b>0%</b>		0%		0%	
September Eleven 1683	<b>0%</b>				0%	
War Horse	<b>0%</b>			0%		
Cars saga	<b>0%</b>					0%
Nikita	<b>0%</b>	0%				
Prometheus	<b>0%</b>				0%	
Hulk	<b>0%</b>					0%
Superman	<b>0%</b>	0%				
Hitchcock	<b>0%</b>					0%
Billy Elliot	<b>0%</b>				0%	
Delicacy	<b>0%</b>	0%				
Toy Story saga	<b>0%</b>					0%
Cobra (TV)	<b>0%</b>				0%	
Nad zycie	<b>0%</b>					0%
Tinker Tailor Soldier Spy	<b>0%</b>	0%				
The Ghost Writer	<b>0%</b>	0%				
Paradise: Love	<b>0%</b>		0%			
District B13	<b>0%</b>		0%			
Zorro	<b>0%</b>				0%	0%
Transformers saga	<b>0%</b>			0%	0%	
Parker	<b>0%</b>			0%		
The Green Mile	<b>0%</b>			0%		

Frankenweenie	<b>0%</b>					0%
Rise of the Guardians	<b>0%</b>	0%			0%	
Léon: The Professional	<b>0%</b>		0%			
Inception	<b>0%</b>	0%				
Pulp Fiction	<b>0%</b>	0%				
The Chef	<b>0%</b>			0%		
Silver Linings Playbook	<b>0%</b>				0%	0%
Transporter saga	<b>0%</b>					0%
Mission: Impossible saga	<b>0%</b>					0%
Terminator saga	<b>0%</b>					0%
Iron Sky	<b>0%</b>	0%				
Head-On	<b>0%</b>					0%
Home Alone saga	<b>0%</b>		0%			
Paranormal Activity saga	<b>0%</b>		0%			
The Matrix saga	<b>0%</b>		0%			
Finding Nemo	<b>0%</b>					0%
Dirty Dancing	<b>0%</b>		0%			
Niko 2: Little Brother, Big Trouble	<b>0%</b>		0%			
Seven Psychopaths	<b>0%</b>	0%				
The Hypnotist	<b>0%</b>				0%	
Monster	<b>0%</b>		0%			
ParaNorman	<b>0%</b>					0%
Looper	<b>0%</b>	0%				
Hansel & Gretel: Witch Hunters	<b>0%</b>	0%				
This Is 40	<b>0%</b>	0%				
Nocturna	<b>0%</b>	0%				
Perfume: The Story of a Murderer	<b>0%</b>					0%
Kung Fu Panda saga	<b>0%</b>		0%			

The Simpsons	<b>0%</b>		0%			
Star Wars saga	<b>0%</b>					0%
Saw saga	<b>0%</b>				0%	
Schindler's List	<b>0%</b>					0%
Batman saga	<b>0%</b>					0%
Goodbye Lenin!	<b>0%</b>		0%			
Mrtav 'ladan	<b>0%</b>		0%			
Mamma Mia!	<b>0%</b>		0%			
Other film	<b>37%</b>	<b>45%</b>	<b>33%</b>	<b>29%</b>	37%	<b>40%</b>
Don't know	<b>15%</b>	<b>8%</b>	15%	<b>24%</b>	<b>12%</b>	16%
None	<b>6%</b>	<b>4%</b>	7%	<b>10%</b>	6%	5%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.4.2. National Films for Children

The surprising fact of this list is that children belonging in category 5, hyper-connected movie addicts, don't really watch National films.

Category 1, independent movie selectives, which is the smallest category of children, are the ones who know more about National films.

National Films, Children	Total	Consumer profile				
		Selectives	Grazers	Indifferents	BB lovers	Addicts
Unweighted basis	<b>1651</b>	210	438	297	254	452
Weighted basis	<b>916</b>	118	245	169	141	243
The Priest's Children	<b>5%</b>	<b>16%</b>	3%	5%	3%	<b>2%</b>
Tadas Blinda. The Legend is Born	<b>4%</b>	5%	5%	<b>2%</b>	6%	4%
Sonja and the bull	<b>3%</b>	<b>13%</b>	<b>1%</b>	3%	2%	<b>1%</b>
Kokowääh saga	<b>3%</b>	3%	4%	4%	<b>1%</b>	3%
Tad, the Lost Explorer	<b>3%</b>	2%	2%	1%	4%	4%
Welcome to the North/South	<b>3%</b>	0%	3%	<b>4%</b>	4%	3%
Pistruiatul (TV)	<b>2%</b>	3%	3%	2%	2%	2%
Intouchables	<b>2%</b>	1%	<b>4%</b>	2%	3%	1%
The Impossible	<b>2%</b>	3%	1%	<b>0%</b>	3%	3%
Uncle Marin, the Billionaire	<b>2%</b>	2%	2%	1%	2%	1%
Father of Four: at Sea	<b>2%</b>		3%	<b>3%</b>	1%	<b>1%</b>
Moterys meluoja geriau (TV)	<b>2%</b>	2%	2%	1%	1%	2%
Skyfall	<b>1%</b>	<b>4%</b>	1%	0%	1%	2%
Zero	<b>1%</b>	2%	2%	1%	2%	1%
How the War Started on My Island	<b>1%</b>	<b>4%</b>	1%	1%	1%	1%
Koko and The Ghosts	<b>1%</b>	2%	<b>2%</b>	1%	2%	
Valentinas Vianas saga	<b>1%</b>	1%	<b>2%</b>	1%	2%	<b>0%</b>

Il principe abusivo	<b>1%</b>	0%	1%	1%	2%	1%
My Sisters Kids	<b>1%</b>		2%	1%	1%	1%
Harry Potter saga	<b>1%</b>	1%	1%	0%	1%	1%
Benvenuto Presidente!	<b>1%</b>	0%	1%	1%	1%	2%
Alle for to	<b>1%</b>		1%	<b>2%</b>	2%	0%
Olsen Gang Gets Polished	<b>1%</b>		1%	2%	2%	0%
Michael the Brave	<b>1%</b>	1%	1%	1%	1%	1%
Rabbit Without Ears	<b>1%</b>	1%	1%	1%		1%
What Is a Man Without a Moustache?	<b>1%</b>	<b>2%</b>	1%	0%	1%	1%
Jappeloup	<b>1%</b>	0%	1%	1%	2%	0%
This Life	<b>1%</b>	1%		1%	<b>3%</b>	0%
The Immature	<b>1%</b>	0%	0%	1%	2%	1%
I Want You	<b>1%</b>	0%	0%	0%	1%	<b>2%</b>
Sami swoi	<b>1%</b>	0%	1%	1%	0%	1%
Boule et Bill	<b>1%</b>	1%	1%	0%	<b>3%</b>	0%
Torrente saga	<b>1%</b>	1%	0%	0%		<b>2%</b>
One Song a Day Takes Mischief Away	<b>1%</b>	<b>3%</b>	1%	1%	1%	0%
All You Need Is Love	<b>1%</b>	1%	1%	2%	0%	0%
The Hunt	<b>1%</b>	1%	0%	<b>2%</b>	1%	1%
Dacii	<b>1%</b>	1%	1%	0%	1%	1%
Och, Karol	<b>1%</b>	1%	1%	0%		1%
The Hobbit: An Unexpected Journey	<b>1%</b>	1%	0%	1%	1%	1%
Little White Lies	<b>1%</b>	0%	0%	0%	<b>2%</b>	1%
The Graduates	<b>1%</b>	<b>2%</b>	1%	0%		0%
Kogel-mogel	<b>1%</b>	1%	0%	0%	1%	1%
Beyond the hills	<b>1%</b>		0%	1%	0%	<b>1%</b>
A Royal Affair	<b>1%</b>	1%	1%	0%	<b>2%</b>	

I'm So Excited	<b>1%</b>	0%	0%	1%		<b>1%</b>
Blancanieves	<b>1%</b>	2%	0%	0%	0%	1%
Traffic Department	<b>1%</b>		1%	0%	1%	1%
Brigade Miscellaneous	<b>1%</b>	0%	1%		1%	1%
Out of the Blue	<b>1%</b>	1%	0%	0%	0%	1%
Sorte kugler	<b>1%</b>	0%			<b>2%</b>	0%
The Son of the Mountains	<b>1%</b>	1%	0%	0%	0%	1%
Child's Pose	<b>1%</b>	0%	0%	0%	1%	1%
Tatort	<b>1%</b>	1%	1%	0%		0%
The Masters	<b>1%</b>	1%	1%	1%	1%	
Pinocchio	<b>0%</b>	0%	0%		1%	1%
Group 7	<b>0%</b>	0%	0%	0%	1%	1%
The Mysterious Boy	<b>0%</b>	2%	0%	1%		0%
Druzba Pere Kvrzice	<b>0%</b>	0%	0%	1%	0%	
Lara's Choice: The Lost Prince	<b>0%</b>	1%	0%	0%	1%	
You Are God	<b>0%</b>	0%		1%	1%	1%
If I Want to Whistle, I Whistle	<b>0%</b>		0%	1%	1%	1%
The Snails' Senator	<b>0%</b>	1%	1%			1%
A Bet with Life (TV)	<b>0%</b>	0%	1%		1%	0%
Would I Lie to You 3	<b>0%</b>		1%		1%	0%
Cell 211	<b>0%</b>	1%			1%	1%
Teddy Bear Mi?	<b>0%</b>	2%	0%	0%	0%	0%
HOUBA! On the Trail of the Marsupilami	<b>0%</b>		1%	0%	1%	
Love Actually	<b>0%</b>	0%	1%	1%		
Schlussmacher	<b>0%</b>	0%	1%	1%		0%
The Moromete Family	<b>0%</b>	0%	0%		0%	1%
Listy do M.	<b>0%</b>	0%	0%	0%	1%	0%

Flickering Lights	<b>0%</b>	1%	0%	0%	1%	
Ice Age saga	<b>0%</b>	1%	0%	1%		0%
Train in the Snow	<b>0%</b>	2%	0%	0%	0%	
Les Misérables	<b>0%</b>	0%	0%	0%	0%	0%
Of snails and men	<b>0%</b>	1%		0%		1%
Brave	<b>0%</b>		0%	0%	0%	1%
The Croods	<b>0%</b>		1%			1%
Operation Monster	<b>0%</b>	1%	0%	0%	0%	0%
Siberian Education	<b>0%</b>	0%		0%	0%	1%
Veronica	<b>0%</b>	1%	0%		1%	0%
Welcome to the Sticks	<b>0%</b>	1%	1%			0%
Pamiršk mane (TV)	<b>0%</b>	1%	1%			0%
I soliti idioti	<b>0%</b>			0%	1%	0%
Ostwind - Zusammen sind wir frei	<b>0%</b>		0%	0%	0%	1%
Naisiu vasara (TV)	<b>0%</b>	0%	0%	0%		0%
Un plan parfait	<b>0%</b>	1%		0%	1%	
Wreck-it Ralph	<b>0%</b>		0%	0%		1%
Aftermath	<b>0%</b>		0%	0%	0%	1%
Cannibal vegetarian	<b>0%</b>	1%	0%	0%	0%	
Ruby Red	<b>0%</b>		0%			1%
A Funny Man	<b>0%</b>	1%		1%		
A Hijacking	<b>0%</b>		1%	0%		0%
Astérix and Obélix	<b>0%</b>		1%	0%	0%	
The Birch Tree	<b>0%</b>	0%	0%	0%	1%	
Cashier Wants to Go to the Seaside	<b>0%</b>	1%	0%		0%	0%
There Will Come a Day	<b>0%</b>	0%			0%	1%
Kiler	<b>0%</b>		0%	0%	1%	0%
Forest of the Gods	<b>0%</b>	1%	0%		0%	

Cloco	<b>0%</b>		0%		0%	1%
Lightning Strike	<b>0%</b>		0%			1%
Toate pînzele sus	<b>0%</b>		0%		0%	0%
Pirates! A Band of Misfits	<b>0%</b>		0%		0%	0%
Madagascar saga	<b>0%</b>		0%	0%		0%
The Fortress of Sleeping Butterflies	<b>0%</b>	1%	0%		0%	0%
Vanishing Waves	<b>0%</b>	0%	0%		1%	
Four Weddings and a Funeral	<b>0%</b>		0%	0%	0%	0%
The Others	<b>0%</b>				1%	1%
Proud Heritage	<b>0%</b>	1%	0%			1%
Sep	<b>0%</b>				1%	1%
In China They Eat Dogs	<b>0%</b>			0%	1%	0%
The Woman in Black	<b>0%</b>	0%	0%	0%	0%	
Les Mis: From the Ground Up	<b>0%</b>	0%	0%			0%
Whisper of Sin	<b>0%</b>	1%	0%			0%
Titanic	<b>0%</b>	0%	0%	0%		0%
James Bond saga	<b>0%</b>			1%		0%
The Parade	<b>0%</b>	0%	0%	0%	0%	0%
Mama	<b>0%</b>		0%		0%	1%
Minte-ma frumos	<b>0%</b>	0%		0%		0%
The worst Christmas of my life	<b>0%</b>		0%			0%
The King's Speech	<b>0%</b>	0%	0%		0%	0%
Ho Ho Ho saga	<b>0%</b>	0%	0%		0%	0%
Türkisch für Anfänger	<b>0%</b>	0%	0%			0%
Just Love Me	<b>0%</b>				1%	0%
How I Unleashed World War II	<b>0%</b>					1%
Nemuritorii	<b>0%</b>	0%		0%		0%
Camille Rewinds	<b>0%</b>		0%	0%		0%

Amiche da morire	<b>0%</b>			0%	0%	0%
Adam's Apples	<b>0%</b>	1%			0%	0%
Clown: The Movie	<b>0%</b>		0%		1%	0%
The Reunion	<b>0%</b>		0%	0%		0%
REC saga	<b>0%</b>				0%	1%
Life Is Beautiful	<b>0%</b>		0%			0%
20 ans d'écart	<b>0%</b>			0%	1%	
Mists of Time	<b>0%</b>				1%	0%
Hanni &Nanni 2	<b>0%</b>		0%	1%		
Sokol Did Not Love Him	<b>0%</b>	0%	0%	0%	0%	
Tesis	<b>0%</b>				0%	1%
All for One... saga	<b>0%</b>			0%	1%	
Rust and Bone	<b>0%</b>	1%	0%	0%		
Lejdis	<b>0%</b>		0%			1%
Three Steps Above Heaven	<b>0%</b>		0%	0%	0%	
4 Months, 3 Weeks, 2 Days	<b>0%</b>		0%	0%	0%	
Pacala	<b>0%</b>		0%		0%	0%
Philanthropy	<b>0%</b>	1%	0%	0%		0%
Pusher saga	<b>0%</b>			0%	0%	0%
The Angels' Share	<b>0%</b>		1%		0%	
Take the Trash	<b>0%</b>	0%	0%		0%	
The Body	<b>0%</b>	0%	0%		1%	
Mr Bean's Holiday	<b>0%</b>		0%	0%		
The Best Exotic Marigold Hotel	<b>0%</b>		0%		0%	0%
Love	<b>0%</b>			1%		0%
S-a Furat Mireasa	<b>0%</b>	0%			0%	0%
Nativity 2: Danger in the Manger!	<b>0%</b>		0%	0%		0%
Ice Age: Continental Drift	<b>0%</b>		0%	0%		

Oz the Great and Powerful	<b>0%</b>			0%		0%
Paul	<b>0%</b>		0%	0%		
Wallace & Gromit	<b>0%</b>	1%				0%
A Police Inspector Calls	<b>0%</b>		0%		0%	0%
The Inbetweeners Movie	<b>0%</b>	1%	0%	0%		
A Flat for Three	<b>0%</b>			0%	0%	0%
Nothing to Declare	<b>0%</b>		0%			0%
No Rest for the Wicked	<b>0%</b>		0%	1%		
Men in the City	<b>0%</b>	0%		1%		
Attack the Block	<b>0%</b>	0%			0%	0%
Velnio nuotaka	<b>0%</b>	0%	0%		0%	
Sorry, If I Love You	<b>0%</b>		0%		0%	
Balkonas	<b>0%</b>		0%			0%
The Wood Cutters	<b>0%</b>	0%				0%
Wrath of the Titans saga	<b>0%</b>		0%			0%
Astérix and Obélix: God Save Britannia	<b>0%</b>		0%			0%
Los últimos días	<b>0%</b>	0%				0%
Whatsoeverly	<b>0%</b>				1%	0%
Bucharest Identity Card	<b>0%</b>		0%		1%	
The Sea Inside	<b>0%</b>		0%		0%	0%
The Famous 5	<b>0%</b>		0%	0%	0%	
Orient Express	<b>0%</b>					1%
Hotel Transylvania	<b>0%</b>	1%	0%			
Sexmission	<b>0%</b>				0%	0%
The Best Offer	<b>0%</b>				0%	0%
The Orphanage	<b>0%</b>				0%	0%
The Sleeping Voice	<b>0%</b>	0%	0%		0%	
Ranczo (TV)	<b>0%</b>	0%	0%		0%	

A Monster in Paris	<b>0%</b>		0%	1%		
The Artist	<b>0%</b>		0%		1%	
Möbius	<b>0%</b>				1%	
Twice Born	<b>0%</b>				1%	0%
Zróbmy sobie wnuka	<b>0%</b>	0%		0%	0%	
Men Vs Women saga	<b>0%</b>		0%		0%	0%
Viva L'Italia	<b>0%</b>		0%			0%
Job, czyli ostatnia szara komórka	<b>0%</b>			1%		0%
The End	<b>0%</b>				0%	0%
Stars 80	<b>0%</b>			0%	0%	
Volver	<b>0%</b>	0%	0%			0%
The Skin I Live In	<b>0%</b>	0%				0%
Old Men in New Cars	<b>0%</b>			0%	0%	
Love is in the air	<b>0%</b>		0%			0%
Nigdy w zyciu!	<b>0%</b>	0%		0%	0%	
Woman in Love	<b>0%</b>		0%			0%
Nobody Wanted to Die	<b>0%</b>	1%				0%
Shrek saga	<b>0%</b>		0%		1%	
The Christmas Party	<b>0%</b>	1%			0%	
The Hangover saga	<b>0%</b>		0%		1%	
Marshal Tito's Spirit	<b>0%</b>	0%				0%
No Man's Land	<b>0%</b>	0%		1%		
Du vent dans mes mollets	<b>0%</b>			0%	0%	
Fine Dead Girls	<b>0%</b>	0%	0%	0%		
Ronal the Barbarian	<b>0%</b>				0%	0%
The One and Only	<b>0%</b>	1%		0%		
The Dinner Game	<b>0%</b>		0%	0%		
Johnny English saga	<b>0%</b>					1%

LOL (Laughing Out Loud)	<b>0%</b>			1%		
When the Dead Start Singing	<b>0%</b>	1%			0%	
Life of Pi	<b>0%</b>		0%	0%		
Hollywood	<b>0%</b>		0%			0%
Zorro	<b>0%</b>				0%	0%
Festen	<b>0%</b>	1%				0%
Chasing rainbows	<b>0%</b>	0%				0%
Silent Wedding	<b>0%</b>				0%	0%
Transformers saga	<b>0%</b>			0%	0%	
What's in a name	<b>0%</b>	0%			0%	
Walnut Bread	<b>0%</b>	1%				
Quartet	<b>0%</b>		0%		0%	
U pana Boga saga	<b>0%</b>	1%	0%			
The Green Mile	<b>0%</b>			1%		
Alice in Wonderland	<b>0%</b>	0%				0%
Frankenweenie	<b>0%</b>					0%
Rise of the Guardians	<b>0%</b>	0%			0%	
Weekend (I)	<b>0%</b>				0%	0%
Us in the U.S.	<b>0%</b>			0%		0%
Bridget Jones' Diary	<b>0%</b>		0%			0%
All About My Mother	<b>0%</b>	0%			0%	
Twilight saga	<b>0%</b>			0%		0%
Hot School	<b>0%</b>					0%
The Experiment	<b>0%</b>		0%	0%		
Cloud Atlas	<b>0%</b>		0%			
Pigs	<b>0%</b>		0%		0%	
Silver Linings Playbook	<b>0%</b>				0%	0%
To Hell with the Ugly	<b>0%</b>		0%			0%

Long Dark Night	<b>0%</b>	0%		0%		
We Have a Pope	<b>0%</b>		0%			0%
Schutzengel	<b>0%</b>		0%			0%
Cado dalle nubi	<b>0%</b>		0%	0%		
Christmas. Uncensored	<b>0%</b>		0%	0%		
A.C.A.B.: All Cops Are Bastards	<b>0%</b>		0%	0%		
Pan's Labyrinth	<b>0%</b>					0%
El mundo es nuestro	<b>0%</b>	0%			0%	
The Lives of Others	<b>0%</b>		0%	0%		
Las Fierbinti (TV)	<b>0%</b>	0%				0%
Rose	<b>0%</b>		0%			0%
Tales from the Golden Age	<b>0%</b>	0%			0%	
The Earth's Most Beloved Son	<b>0%</b>			0%		0%
Anna German	<b>0%</b>	0%				0%
The Death of Mister Lazarescu	<b>0%</b>		0%			0%
Stefan cel Mare	<b>0%</b>					0%
Tuesday, After Christmas	<b>0%</b>	0%	0%			
In Darkness	<b>0%</b>			0%		0%
My Father's Bike	<b>0%</b>	0%				0%
The Players	<b>0%</b>				1%	
Le gendarme saga	<b>0%</b>			0%		
A Letter to my Father	<b>0%</b>	1%				
Marie Krøyer	<b>0%</b>				1%	
The Iron Lady	<b>0%</b>		0%			
Paranormal Activity saga	<b>0%</b>		0%			
The Matrix saga	<b>0%</b>		0%			
Finding Nemo	<b>0%</b>					0%
Dirty Dancing	<b>0%</b>		0%			

Under the Rainbow	<b>0%</b>		0%			
In the House	<b>0%</b>	1%				
Amélie	<b>0%</b>	1%				
Niko 2: Little Brother, Big Trouble	<b>0%</b>		0%			
Skytten	<b>0%</b>					0%
The Sweeney	<b>0%</b>					0%
Seven Psychopaths	<b>0%</b>	1%				
Taken	<b>0%</b>		0%			
Sightseers	<b>0%</b>	1%				
Notting Hill	<b>0%</b>					0%
Gambit	<b>0%</b>	1%				
G.I. Joe saga	<b>0%</b>		0%			
The Hypnotist	<b>0%</b>				0%	
Salmon Fishing in the Yemen	<b>0%</b>				0%	
Game of the Nation	<b>0%</b>			0%		
Yuma	<b>0%</b>				0%	
Monster	<b>0%</b>		0%			
Tea-Time of the Dead	<b>0%</b>	1%				
Metastases	<b>0%</b>				0%	
Battle of Neretva	<b>0%</b>		0%			
Hello! How Are You?	<b>0%</b>				0%	
The Pianist	<b>0%</b>	0%				
Taxi saga	<b>0%</b>	0%				
The Last Corrupted Man of Romania	<b>0%</b>		0%			
The Green Butchers	<b>0%</b>			0%		
In a Better World	<b>0%</b>					0%
Caesar Must Die	<b>0%</b>					0%
The Amazing Spider-Man	<b>0%</b>					0%

Dredd	<b>0%</b>		0%			
Lincoln	<b>0%</b>					0%
In Bruges	<b>0%</b>	0%				
Trainspotting	<b>0%</b>					0%
Monty Python and the Holy Grail	<b>0%</b>					0%
ParaNorman	<b>0%</b>					0%
Ghost Graduation	<b>0%</b>					0%
Looper	<b>0%</b>	0%				
Hansel & Gretel: Witch Hunters	<b>0%</b>	0%				
The Wave	<b>0%</b>			0%		
This Is 40	<b>0%</b>	0%				
Nocturna	<b>0%</b>	0%				
Mann tut was Mann kann	<b>0%</b>					0%
Perfume: The Story of a Murderer	<b>0%</b>					0%
Sleep Tight	<b>0%</b>				0%	
Kung Fu Panda saga	<b>0%</b>		0%			
The Simpsons	<b>0%</b>		0%			
I Give It a Year	<b>0%</b>	0%				
Star Wars saga	<b>0%</b>					0%
Oblawa	<b>0%</b>					0%
Saw saga	<b>0%</b>				0%	
Raging Fuzz	<b>0%</b>			0%		
Russian Disco	<b>0%</b>		0%			
The Boat	<b>0%</b>					0%
Schindler's List	<b>0%</b>					0%
Argo	<b>0%</b>				0%	
Halima's Path	<b>0%</b>	0%				
The Godmother	<b>0%</b>				0%	

Boys Don't Cry	<b>0%</b>					0%
Batman saga	<b>0%</b>					0%
Jack the Giant Slayer	<b>0%</b>					0%
Poker (I)	<b>0%</b>					0%
Gomorrah	<b>0%</b>		0%			
Magnificent Presence	<b>0%</b>					0%
Oh boy	<b>0%</b>		0%			
Avatar	<b>0%</b>					0%
Before Flying Back to Earth	<b>0%</b>					0%
The Boy in the Striped Pyjamas	<b>0%</b>		0%			
Suicide Room	<b>0%</b>					0%
Goodbye Lenin!	<b>0%</b>		0%			
Coyote's morning	<b>0%</b>					0%
Loose Cannons	<b>0%</b>					0%
Loverboy	<b>0%</b>					0%
Mamma Mia!	<b>0%</b>		0%			
Other film	<b>38%</b>	42%	35%	<b>30%</b>	41%	42%
Don't know	<b>17%</b>	<b>7%</b>	18%	<b>25%</b>	<b>10%</b>	18%
None	<b>5%</b>	<b>2%</b>	6%	<b>10%</b>	5%	4%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.4.3. National Films for Adults

The list of films for adults is very similar to that compiled for all of the respondents.

Categories 1 and 5 are those most familiar with National films, whereas category 3, Movie indifferenters, don't know many of them.

Type 1, Movie selectives, are those that know more National films (the smallest percentage of "don't know" and "none").

National Films, Adults	Total	Consumer profile				
		Selectives	Grazers	Indifferents	BB lovers	Addicts
Unweighted basis	<b>2822</b>	694	569	426	471	662
Weighted basis	<b>3566</b>	884	690	553	596	842
Tadas Blinda. The Legend is Born	<b>4%</b>	4%	4%	<b>2%</b>	5%	4%
The Priest's Children	<b>4%</b>	<b>5%</b>	5%	4%	5%	<b>1%</b>
Welcome to the North/South	<b>4%</b>	2%	2%	4%	4%	<b>6%</b>
The Impossible	<b>3%</b>	3%	2%	<b>1%</b>	4%	3%
Sonja and the bull	<b>2%</b>	<b>4%</b>	2%	3%	2%	<b>1%</b>
Skyfall	<b>2%</b>	<b>5%</b>	<b>1%</b>	2%	3%	<b>1%</b>
Kokowääh saga	<b>2%</b>	1%	<b>4%</b>	3%	2%	2%
How the War Started on My Island	<b>2%</b>	2%	<b>4%</b>	1%	3%	<b>1%</b>
Pistruiatul (TV)	<b>2%</b>	1%	1%	1%	<b>1%</b>	<b>4%</b>
Intouchables	<b>2%</b>	2%	2%	2%	<b>3%</b>	1%
The Hunt	<b>2%</b>	<b>3%</b>	2%	1%	1%	2%
Zero	<b>2%</b>	1%	1%	2%	2%	2%
Valentinas Vienas saga	<b>2%</b>	1%	<b>2%</b>	1%	1%	1%
Beyond the hills	<b>1%</b>	1%	1%	0%	2%	<b>3%</b>
Uncle Marin, the Billionaire	<b>1%</b>	1%	<b>3%</b>	0%	1%	2%
Traffic Department	<b>1%</b>	<b>2%</b>	1%		1%	1%

Il principe abusivo	<b>1%</b>	1%	<b>0%</b>	1%	1%	<b>2%</b>
Michael the Brave	<b>1%</b>	1%	1%	1%	2%	2%
All You Need Is Love	<b>1%</b>	1%	1%	1%	1%	1%
Brigade Miscellaneous	<b>1%</b>	1%	1%	1%	1%	2%
I'm So Excited	<b>1%</b>	<b>2%</b>	1%		0%	1%
Child's Pose	<b>1%</b>	1%	1%	0%	1%	1%
Blancanieves	<b>1%</b>	<b>2%</b>	0%	0%	1%	1%
Rabbit Without Ears	<b>1%</b>	1%	2%	1%	1%	1%
A Royal Affair	<b>1%</b>	1%	1%	1%	1%	1%
Aftermath	<b>1%</b>	1%	1%	1%	1%	1%
Of snails and men	<b>1%</b>	0%	<b>2%</b>	0%	0%	1%
Les Misérables	<b>1%</b>	<b>2%</b>	1%	0%	1%	0%
Sami swoi	<b>1%</b>	0%	0%	1%	1%	1%
The Immature	<b>1%</b>	0%	1%	1%	0%	1%
If I Want to Whistle, I Whistle	<b>1%</b>	<b>0%</b>	1%		1%	<b>2%</b>
Tad, the Lost Explorer	<b>1%</b>	<b>1%</b>	0%	0%	1%	0%
Schlussmacher	<b>1%</b>	1%	0%	1%	1%	1%
Minte-ma frumos	<b>1%</b>	0%	<b>2%</b>		0%	1%
Cell 211	<b>1%</b>	<b>1%</b>	1%	0%	1%	0%
Tatort	<b>1%</b>	1%	1%	1%	1%	
This Life	<b>1%</b>	1%	0%	1%	0%	1%
Torrente saga	<b>1%</b>	0%	0%	1%	0%	1%
Benvenuto Presidente!	<b>1%</b>	0%	0%	1%	1%	<b>2%</b>
Forest of the Gods	<b>1%</b>	1%	1%		1%	0%
Och, Karol	<b>1%</b>	0%	1%	1%	1%	0%
Rose	<b>1%</b>	1%	0%	0%	0%	<b>1%</b>
Boys Don't Cry	<b>1%</b>	1%	1%		0%	1%
The Best Exotic Marigold Hotel	<b>1%</b>	<b>1%</b>	0%	1%	1%	0%

What Is a Man Without Moustache?	<b>1%</b>	0%	1%	1%	1%	0%
You Are God	<b>1%</b>	1%	1%	0%	1%	1%
The Graduates	<b>1%</b>		<b>1%</b>	0%	0%	1%
The Body	<b>1%</b>	1%	1%		1%	1%
Cannibal vegetarian	<b>1%</b>	<b>1%</b>	1%	1%	0%	
Flickering Lights	<b>1%</b>	1%	<b>1%</b>	1%	0%	0%
Kiler	<b>1%</b>	1%	1%	1%		1%
Sep	<b>1%</b>	1%	0%	0%		1%
The Moromete Family	<b>1%</b>	1%			1%	<b>1%</b>
The Parade	<b>1%</b>	1%	1%	1%	1%	0%
Sorte kugler	<b>1%</b>	1%	0%	0%	1%	1%
Metastases	<b>1%</b>	0%	1%	1%	0%	0%
I Want You	<b>1%</b>	0%	1%	0%	1%	1%
Sexmission	<b>1%</b>	1%		0%	0%	1%
The Skin I Live In	<b>1%</b>	1%	0%		1%	1%
Alle for to	<b>1%</b>	0%	1%	<b>2%</b>	0%	0%
My Father's Bike	<b>1%</b>	<b>1%</b>	0%	0%		1%
Group 7	<b>1%</b>	<b>1%</b>	0%	1%	0%	0%
Fine Dead Girls	<b>0%</b>	1%	1%	1%	1%	
One Song a Day Takes Mischief Away	<b>0%</b>	1%	1%	0%	1%	0%
In Darkness	<b>0%</b>	1%			0%	<b>1%</b>
The Dark House	<b>0%</b>	0%	0%	0%	0%	1%
Harry Potter saga	<b>0%</b>	0%	1%	1%	0%	0%
The Artist	<b>0%</b>	1%	0%	0%	1%	0%
Koko and The Ghosts	<b>0%</b>	0%	1%	0%	1%	0%
Moterys meluoja geriau (TV)	<b>0%</b>	0%	1%	1%	0%	0%
The Godmother	<b>0%</b>	0%	1%	0%	0%	1%

Oblawa	<b>0%</b>	1%	0%		0%	0%
Carmina or Blow Up	<b>0%</b>	0%	0%		0%	1%
What's in a name	<b>0%</b>	1%	0%	0%	1%	
Listy do M.	<b>0%</b>	0%	1%		0%	1%
Philanthropy	<b>0%</b>	0%	0%	0%	0%	1%
Suicide Room	<b>0%</b>	1%	0%	0%	0%	0%
The Day of the Freak	<b>0%</b>	0%	1%	0%	0%	0%
Coyote's morning	<b>0%</b>	0%	0%		0%	1%
20 ans d'écart	<b>0%</b>	1%	0%	0%	0%	0%
Little White Lies	<b>0%</b>	1%	0%	1%	0%	
Balkonas	<b>0%</b>	<b>1%</b>	0%	0%		
Marshal Tito's Spirit	<b>0%</b>	0%	0%		<b>2%</b>	0%
Generation War	<b>0%</b>	1%	0%	1%	0%	
Ho Ho Ho saga	<b>0%</b>	0%	1%		1%	1%
Out of the Blue	<b>0%</b>		0%	<b>1%</b>	0%	0%
Battle of Neretva	<b>0%</b>	<b>1%</b>	0%	0%	0%	
The Fortress of Sleeping Butterflies	<b>0%</b>		<b>1%</b>		0%	0%
Adam's Apples	<b>0%</b>	1%	1%	1%		
The Others	<b>0%</b>	0%	1%	0%	0%	0%
Siberian Education	<b>0%</b>	<b>1%</b>	0%		0%	0%
Police, Adjective	<b>0%</b>	0%	0%	0%	0%	0%
All for One... saga	<b>0%</b>		1%	0%	0%	0%
Jappeloup	<b>0%</b>	0%	0%	0%	1%	0%
Mists of Time	<b>0%</b>		0%	1%	1%	0%
Tesis	<b>0%</b>	0%	0%	1%	0%	0%
Us in the U.S.	<b>0%</b>		0%	0%	<b>1%</b>	0%
Loverboy	<b>0%</b>	0%	0%		0%	1%
Türkisch für Anfänger	<b>0%</b>	1%	0%	0%	0%	0%

Three Steps Above Heaven	<b>0%</b>	0%	0%	0%	0%	1%
A Hijacking	<b>0%</b>	1%	<b>1%</b>	0%		
Welcome to the Sticks	<b>0%</b>	0%	1%	1%	0%	0%
Train in the Snow	<b>0%</b>	0%	1%	0%	0%	0%
Diaz: Don't Clean Up This Blood	<b>0%</b>	1%	0%		0%	0%
Olsen Gang Gets Polished	<b>0%</b>	0%	0%	0%	0%	0%
Pigs	<b>0%</b>	0%	0%			<b>1%</b>
La Grande Vadrouille	<b>0%</b>	0%	0%	0%	1%	0%
The King's Speech	<b>0%</b>	0%	0%		1%	0%
When the Dead Start Singing	<b>0%</b>	0%	1%	0%	0%	0%
The Hobbit: An Unexpected Journey	<b>0%</b>	1%	0%	0%		0%
Snatch	<b>0%</b>	0%	0%	<b>1%</b>	0%	
The Death of Mister Lazarescu	<b>0%</b>		0%	0%	1%	1%
Sokol Did Not Love Him	<b>0%</b>	1%		0%	0%	0%
Silent Wedding	<b>0%</b>	0%	0%		0%	0%
Anna Karenina	<b>0%</b>	0%	0%	0%		0%
4 Months, 3 Weeks, 2 Days	<b>0%</b>	0%	0%	0%	0%	0%
James Bond saga	<b>0%</b>	0%		0%	0%	0%
Tea-Time of the Dead	<b>0%</b>	0%	0%		0%	0%
Men Vs Women saga	<b>0%</b>	0%	0%			1%
Father of Four: at Sea	<b>0%</b>		<b>1%</b>	0%	0%	0%
Christmas. Uncensored	<b>0%</b>	0%	0%	0%	1%	0%
The worst Christmas of my life	<b>0%</b>	0%	0%		1%	0%
M?rgelatu (TV)	<b>0%</b>		0%	0%	0%	1%
Poker (I)	<b>0%</b>		0%		1%	0%
Woman in Love	<b>0%</b>	0%	0%	1%		0%
Festen	<b>0%</b>	0%	0%	0%	0%	
The One and Only	<b>0%</b>	0%	0%	0%	0%	0%

Vanishing Waves	<b>0%</b>	0%	1%		0%	0%
In China They Eat Dogs	<b>0%</b>	0%		1%	0%	0%
In the House	<b>0%</b>	0%	0%	0%	0%	0%
Four Weddings and a Funeral	<b>0%</b>	0%	0%	0%	0%	
Dacii	<b>0%</b>			0%	0%	<b>1%</b>
Los últimos días	<b>0%</b>	0%			0%	0%
Pjevajte nesto ljubavno	<b>0%</b>	0%	<b>1%</b>		0%	0%
Camille Rewinds	<b>0%</b>	<b>1%</b>	0%		0%	
Velnio nuotaka	<b>0%</b>	1%	0%		0%	0%
Raging Fuzz	<b>0%</b>	0%	0%	0%		0%
The Birch Tree	<b>0%</b>	0%	0%	0%	0%	
Las Fierbinti (TV)	<b>0%</b>		0%			<b>1%</b>
A Funny Man	<b>0%</b>	0%	0%	0%	0%	0%
Take the Trash	<b>0%</b>	0%		0%	0%	1%
Hot School	<b>0%</b>	0%	0%	0%	0%	0%
Old Men in New Cars	<b>0%</b>	0%	0%	0%	0%	0%
The End	<b>0%</b>	0%		0%	0%	0%
Love	<b>0%</b>	1%	0%			0%
A.C.A.B.: All Cops Are Bastards	<b>0%</b>	0%	0%			1%
Quartet	<b>0%</b>	<b>1%</b>				0%
Love is in the air	<b>0%</b>		0%	0%	0%	0%
Rust and Bone	<b>0%</b>	0%	0%	0%	1%	
Forest Creatures	<b>0%</b>	0%	1%	0%		
Teddy Bear Mi?	<b>0%</b>	0%				1%
Sightseers	<b>0%</b>	<b>1%</b>			0%	
HOUBA! On the Trail of the Marsupilami	<b>0%</b>	0%		0%	0%	0%
Amélie	<b>0%</b>	0%	0%	0%	1%	0%
Kogel-mogel	<b>0%</b>	0%	0%			1%

The Orphanage	<b>0%</b>	0%	0%		0%	0%
Love Actually	<b>0%</b>	0%	0%	0%	0%	
Polisse	<b>0%</b>	0%	0%	0%	0%	
The Lives of Others	<b>0%</b>	0%	0%		0%	0%
Attack the Block	<b>0%</b>	0%			1%	
The Sweeney	<b>0%</b>	1%		0%	0%	
Amiche da morire	<b>0%</b>		0%	0%		1%
Life Is Beautiful	<b>0%</b>	0%			1%	0%
Stars 80	<b>0%</b>	0%	0%	0%	0%	0%
The Pianist	<b>0%</b>	0%			0%	0%
The Green Butchers	<b>0%</b>	0%	1%	0%		0%
Marie Krøyer	<b>0%</b>	0%		0%	0%	0%
To Hell with the Ugly	<b>0%</b>	0%		0%	1%	0%
In a Better World	<b>0%</b>	0%	0%	0%		0%
Clown: The Movie	<b>0%</b>	0%	0%		0%	0%
Tales from the Golden Age	<b>0%</b>	0%	1%			0%
The Iron Lady	<b>0%</b>	0%		0%	0%	0%
Mama	<b>0%</b>	0%	0%	0%	0%	0%
Welcome to the Punch	<b>0%</b>	<b>1%</b>		0%		
Proud Heritage	<b>0%</b>	0%	0%			0%
The Dinner Game	<b>0%</b>	0%	0%	1%		
Hollywood	<b>0%</b>	0%	0%		1%	
Lara's Choice: The Lost Prince	<b>0%</b>	0%	0%	0%	1%	
Sleep Tight	<b>0%</b>	0%		0%		0%
Hello! How Are You?	<b>0%</b>		0%		0%	0%
Titanic	<b>0%</b>		0%	0%		0%
Stefan cel Mare	<b>0%</b>	0%	0%		0%	0%
How I Unleashed World War II	<b>0%</b>				0%	1%

Elles	<b>0%</b>	0%	0%			0%
The Son of the Mountains	<b>0%</b>		0%			0%
The Best Offer	<b>0%</b>	0%		0%	0%	0%
S-a Furat Mireasa	<b>0%</b>		0%			0%
Cashier Wants to Go to the Seaside	<b>0%</b>		1%		0%	0%
Under the Rainbow	<b>0%</b>	0%	0%			0%
Notting Hill	<b>0%</b>			0%	1%	
Sherlock Holmes saga	<b>0%</b>	0%	0%			0%
I soliti idiotic	<b>0%</b>		0%	0%	0%	0%
Skytten	<b>0%</b>	0%	0%			0%
Russian Disco	<b>0%</b>	0%			0%	0%
Pusher saga	<b>0%</b>		0%		0%	0%
I Give It a Year	<b>0%</b>	0%	0%			0%
Long Dark Night	<b>0%</b>	0%	0%	0%		
Weekend (I)	<b>0%</b>	0%		0%		0%
Schutzengel	<b>0%</b>			0%	0%	0%
Tutto tutto niente niente	<b>0%</b>	0%				1%
Ruby Red	<b>0%</b>		0%		0%	0%
Tuesday, After Christmas	<b>0%</b>		0%		0%	0%
Loose Cannons	<b>0%</b>	0%		0%	0%	0%
Orient Express	<b>0%</b>		0%		0%	0%
The Masters	<b>0%</b>		0%	0%	0%	0%
Magnificent Presence	<b>0%</b>	0%	0%	0%	0%	0%
The Earth's Most Beloved Son	<b>0%</b>			1%	0%	
Nemuritorii	<b>0%</b>		0%	1%		0%
Before Flying Back to Earth	<b>0%</b>	0%	1%			
The Angels' Share	<b>0%</b>	0%		0%	0%	
The Sleeping Voice	<b>0%</b>	0%		0%	0%	

Johnny English saga	<b>0%</b>	0%	0%		0%	0%
Cloud Atlas	<b>0%</b>	0%	0%		0%	
Viva L'Italia	<b>0%</b>		0%		1%	0%
Walnut Bread	<b>0%</b>	0%			0%	0%
The Wood Cutters	<b>0%</b>		0%			0%
Polish Roulette	<b>0%</b>		0%		0%	0%
The Christmas Party	<b>0%</b>		0%	0%	0%	0%
Yuma	<b>0%</b>	0%		1%	0%	
Men in the City	<b>0%</b>	0%	0%	0%		
REC saga	<b>0%</b>	0%	0%		0%	
Pacala	<b>0%</b>		0%			0%
U pana Boga saga	<b>0%</b>	0%			0%	0%
Zróbmy sobie wnuka	<b>0%</b>	0%			0%	0%
The Players	<b>0%</b>		0%	0%	0%	
The Last Corrupted Man of Romania	<b>0%</b>	0%	0%			0%
Ranczo (TV)	<b>0%</b>	0%	0%			0%
Nobody Wanted to Die	<b>0%</b>			0%	0%	0%
A Bet with Life (TV)	<b>0%</b>		0%		0%	0%
Nigdy w zyciu!	<b>0%</b>		0%		0%	0%
Lejdis	<b>0%</b>	0%			0%	0%
Boule et Bill	<b>0%</b>	0%			0%	0%
El mundo es nuestro	<b>0%</b>	0%	0%			0%
Ostwind - Zusammen sind wir frei	<b>0%</b>		0%		0%	0%
Job, czyli ostatnia szara komórka	<b>0%</b>	0%	0%	0%		0%
Paul	<b>0%</b>	0%			0%	0%
LOL (Laughing Out Loud)	<b>0%</b>	0%		0%	0%	0%
Would I Lie to You 3	<b>0%</b>			0%	1%	
Sorry, If I Love You	<b>0%</b>			0%	0%	0%

The Boat	<b>0%</b>		0%			0%
Twice Born	<b>0%</b>	0%				0%
Whatsoeverly	<b>0%</b>	0%				0%
The Woman in Black	<b>0%</b>	0%	0%		0%	0%
Veronica	<b>0%</b>	0%	0%			0%
Dredd	<b>0%</b>	0%	0%		0%	
No Rest for the Wicked	<b>0%</b>	0%			0%	0%
The Sea Inside	<b>0%</b>	0%	0%	0%	0%	
Wallace & Gromit	<b>0%</b>	0%			0%	
Caesar Must Die	<b>0%</b>	0%				0%
Measuring the world	<b>0%</b>	0%	0%			
Du vent dans mes mollets	<b>0%</b>	0%		0%		
Möbius	<b>0%</b>	0%				0%
Astérix and Obélix: God Save Britannia	<b>0%</b>	0%	0%	0%	0%	
Lightning Strike	<b>0%</b>				1%	0%
Mann tut was Mann kann	<b>0%</b>	0%				0%
Fortress of Sleeping Butterflies	<b>0%</b>			0%	0%	0%
My Sisters Kids	<b>0%</b>					0%
Toate pînzele sus	<b>0%</b>		0%	0%		
The Inbetweeners Movie	<b>0%</b>	0%	0%		0%	
Bucharest Identity Card	<b>0%</b>	0%		0%		
The Snails' Senator	<b>0%</b>	0%	0%			0%
Millenium saga	<b>0%</b>	0%			0%	
Naisiu vasara (TV)	<b>0%</b>		0%	0%		0%
Katyn	<b>0%</b>	0%		0%		0%
Operation Monster	<b>0%</b>	0%			0%	
Anna German	<b>0%</b>		0%		0%	0%
The Reunion	<b>0%</b>			0%		0%

Gomorra	<b>0%</b>			0%	0%	0%
Pirates! A Band of Misfits	<b>0%</b>		0%		0%	0%
Trainspotting	<b>0%</b>			0%	0%	
Cado dalle nubi	<b>0%</b>	0%			0%	0%
Django Unchained	<b>0%</b>	0%	0%			0%
Shame	<b>0%</b>	0%				0%
Taken 2	<b>0%</b>	0%			0%	0%
Life of Pi	<b>0%</b>					0%
On the Other Side of the Tracks	<b>0%</b>	0%			0%	0%
Taken	<b>0%</b>	0%	0%		0%	
Brave	<b>0%</b>	0%		0%		
Un plan parfait	<b>0%</b>	0%	0%		0%	
Slumdog Millionaire	<b>0%</b>	0%			0%	
The Wave	<b>0%</b>	0%	0%			
The Experiment	<b>0%</b>	0%				0%
A Police Inspector Calls	<b>0%</b>	0%		0%		
Halima's Path	<b>0%</b>				0%	0%
Whisper of Sin	<b>0%</b>	0%			0%	
Gambit	<b>0%</b>	0%			0%	
Game of the Nation	<b>0%</b>	0%		0%		
Oh boy	<b>0%</b>	0%				
Cloclo	<b>0%</b>	0%	0%			
Nativity 2: Danger in the Manger!	<b>0%</b>	0%			0%	
Somewhere in Palilula	<b>0%</b>					0%
Jack the Giant Slayer	<b>0%</b>			0%		
Pamiršk mane (TV)	<b>0%</b>	0%				0%
Salmon Fishing in the Yemen	<b>0%</b>	0%			0%	
Volver	<b>0%</b>		0%			

Shadow Dancer	<b>0%</b>	0%				
Just Love Me	<b>0%</b>				0%	
The Dark Knight Rises	<b>0%</b>		0%			0%
Monty Python and the Holy Grail	<b>0%</b>	0%	0%			
Pan's Labyrinth	<b>0%</b>					0%
28 Days Later saga	<b>0%</b>	0%				
Red Lights	<b>0%</b>			0%		0%
A Flat for Three	<b>0%</b>			0%		0%
The Hangover saga	<b>0%</b>			0%		0%
Astérix and Obélix	<b>0%</b>			0%		
The Lord of the Rings saga	<b>0%</b>	0%	0%			
A Letter to my Father	<b>0%</b>			0%		
Taxi saga	<b>0%</b>					0%
All About My Mother	<b>0%</b>					0%
Chasing rainbows	<b>0%</b>		0%			0%
Malena	<b>0%</b>	0%				
The Last Stand	<b>0%</b>	0%				
Run Lola Run	<b>0%</b>		0%			
The Chorus	<b>0%</b>				0%	
Gladiator	<b>0%</b>			0%		
We Have a Pope	<b>0%</b>		0%			
There Will Come a Day	<b>0%</b>					0%
One Day	<b>0%</b>			0%		
Antichrist	<b>0%</b>	0%				
The Dictator	<b>0%</b>	0%				
The Queen	<b>0%</b>				0%	
Zero Dark Thirty	<b>0%</b>	0%				
Argo	<b>0%</b>	0%				

Die Hard saga	<b>0%</b>					0%
The Boy in the Striped Pyjamas	<b>0%</b>		0%			
Ice Age saga	<b>0%</b>					0%
Hotel Transylvania	<b>0%</b>					0%
The Amazing Spider-Man	<b>0%</b>	0%				
September Eleven 1683	<b>0%</b>				0%	
War Horse	<b>0%</b>			0%		
Cars saga	<b>0%</b>					0%
Twilight saga	<b>0%</b>				0%	
G.I. Joe saga	<b>0%</b>					0%
In Bruges	<b>0%</b>			0%		
Nikita	<b>0%</b>	0%				
Prometheus	<b>0%</b>				0%	
Hulk	<b>0%</b>					0%
Superman	<b>0%</b>	0%				
Hitchcock	<b>0%</b>					0%
Billy Elliot	<b>0%</b>				0%	
Delicacy	<b>0%</b>	0%				
Avatar	<b>0%</b>					0%
Toy Story saga	<b>0%</b>					0%
Les Mis: From the Ground Up	<b>0%</b>					0%
Cobra (TV)	<b>0%</b>				0%	
Nad zycie	<b>0%</b>					0%
Tinker Tailor Soldier Spy	<b>0%</b>	0%				
The Ghost Writer	<b>0%</b>	0%				
Paradise: Love	<b>0%</b>		0%			
Lincoln	<b>0%</b>					0%
District B13	<b>0%</b>		0%			

Bridget Jones' Diary	<b>0%</b>	0%				
Parker	<b>0%</b>			0%		
A Monster in Paris	<b>0%</b>				0%	
Léon: The Professional	<b>0%</b>		0%			
Alice in Wonderland	<b>0%</b>		0%			
Inception	<b>0%</b>	0%				
Pulp Fiction	<b>0%</b>	0%				
The Chef	<b>0%</b>			0%		
Nothing to Declare	<b>0%</b>					0%
Ronal the Barbarian	<b>0%</b>			0%		
Transporter saga	<b>0%</b>					0%
Druzba Pere Kvrzice	<b>0%</b>					0%
Mission: Impossible saga	<b>0%</b>					0%
Terminator saga	<b>0%</b>					0%
Iron Sky	<b>0%</b>	0%				
Head-On	<b>0%</b>					0%
No Man's Land	<b>0%</b>			0%		
Le gendarme saga	<b>0%</b>				0%	
Ghost Graduation	<b>0%</b>				0%	
Home Alone saga	<b>0%</b>		0%			
Mrtav 'ladan	<b>0%</b>		0%			
Other film	<b>37%</b>	<b>46%</b>	<b>32%</b>	<b>29%</b>	36%	40%
Don't know	<b>14%</b>	<b>9%</b>	15%	<b>24%</b>	12%	15%
None	<b>7%</b>	<b>5%</b>	7%	<b>10%</b>	7%	6%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

## 11.5. European Films by Consumer Profile

### 11.5.1. European Films for All Respondents

Again, the Movie selectives (type 1) enjoyed more European films, and know more of a variety of them (7% answered “don’t know” vs an average of 17% and 2% said “none” vs. an average of 5%).

Logically, the Movie indifferenters are least interested in European movies.

European Films	Total	Consumer profile				
		Selec tives	Grazers	Indiffer ents	BB lovers	Addicts
Unweighted basis	4473	904	1007	723	725	1114
Weighted basis	4483	1003	935	722	737	1085
Intouchables	8%	12%	7%	6%	7%	5%
Amour	3%	6%	3%	1%	3%	4%
Skyfall	3%	4%	3%	3%	3%	2%
Amélie	3%	3%	3%	1%	2%	3%
The King's Speech	2%	4%	1%	1%	2%	2%
Life Is Beautiful	2%	2%	2%	1%	1%	2%
Taxi saga	2%	2%	2%	2%	1%	2%
Millenium saga	2%	3%	2%	1%	3%	0%
Harry Potter saga	1%	1%	1%	1%	1%	2%
The Artist	1%	1%	1%	0%	2%	1%
The Parade	1%	2%	1%	1%	2%	0%
Astérix and Obélix	1%	1%	1%	1%	2%	1%
James Bond saga	1%	1%	1%	1%	1%	1%
Les Misérables	1%	1%	1%	1%	1%	1%
Anna Karenina	1%	1%	1%		1%	1%
The Hunt	1%	1%	1%	0%	1%	1%
Welcome to the Sticks	1%	2%	0%	0%	1%	1%

Pan's Labyrinth	<b>1%</b>	<b>1%</b>	1%		<b>2%</b>	<b>0%</b>
The Pianist	<b>1%</b>	1%	1%		1%	1%
In the House	<b>1%</b>	0%	1%		0%	<b>2%</b>
Shame	<b>1%</b>	<b>1%</b>	<b>0%</b>		1%	1%
The Iron Lady	<b>1%</b>	1%	0%	1%	1%	0%
Mama	<b>1%</b>	0%	0%	0%	1%	<b>1%</b>
Tinker Tailor Soldier Spy	<b>1%</b>	1%	1%	0%	<b>1%</b>	0%
Melancholia	<b>1%</b>	<b>1%</b>	0%	0%	0%	1%
Goodbye Lenin!	<b>1%</b>	1%	1%	0%	0%	0%
Mr Bean's Holiday	<b>1%</b>	0%	<b>1%</b>	0%	1%	0%
The Angels' Share	<b>1%</b>	<b>1%</b>	0%		1%	0%
Head-On	<b>1%</b>	0%	1%	1%	0%	1%
The Impossible	<b>0%</b>	0%	0%	0%	1%	1%
The Skin I Live In	<b>0%</b>	<b>1%</b>	0%		1%	
I'm So Excited	<b>0%</b>	1%	0%	0%	<b>1%</b>	0%
A Royal Affair	<b>0%</b>	1%	1%	0%	0%	0%
Shadow Dancer	<b>0%</b>	0%	0%		1%	<b>1%</b>
Once Upon a Time in Anatolia	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
The Lives of Others	<b>0%</b>	<b>1%</b>	0%		0%	0%
Downfall	<b>0%</b>	0%	<b>1%</b>	0%	1%	0%
Sherlock Holmes saga	<b>0%</b>	0%	0%	0%	1%	0%
Caesar Must Die	<b>0%</b>	1%	0%	0%	0%	0%
Astérix and Obélix: God Save Britannia	<b>0%</b>	0%	0%		1%	1%
The Wave	<b>0%</b>	<b>1%</b>	0%		0%	0%
Le gendarme saga	<b>0%</b>	1%	0%	0%	0%	1%
Léon: The Professional	<b>0%</b>	1%	0%	1%	0%	0%
District B13	<b>0%</b>	0%	0%	0%	0%	0%
Barbara	<b>0%</b>	0%		0%	0%	1%

Suleyman Magnificul (TV)	<b>0%</b>	0%	0%		0%	<b>1%</b>
Iron Sky	<b>0%</b>	1%	1%	0%		0%
The Experiment	<b>0%</b>	0%	0%		0%	<b>1%</b>
Avatar	<b>0%</b>	0%	0%		0%	<b>1%</b>
Chocolat	<b>0%</b>	1%	0%	0%	0%	0%
Rust and Bone	<b>0%</b>	<b>1%</b>	0%			0%
Titanic	<b>0%</b>	0%		<b>1%</b>	0%	<b>1%</b>
Cobra (TV)	<b>0%</b>	0%	1%	0%	0%	0%
Taken	<b>0%</b>	0%	0%		0%	0%
The Queen	<b>0%</b>	1%	1%		0%	0%
REC saga	<b>0%</b>	1%	1%	0%		0%
Kolya	<b>0%</b>	1%	0%	0%	0%	
Twilight saga	<b>0%</b>	0%	0%	0%	0%	0%
Our Children	<b>0%</b>	0%	0%		0%	<b>1%</b>
The Fifth Element	<b>0%</b>	0%	1%	0%	0%	0%
Let The Right One In	<b>0%</b>	<b>1%</b>			0%	0%
Three Steps Above Heaven	<b>0%</b>	0%	0%	0%	0%	0%
Haute Cuisine	<b>0%</b>	0%		0%	0%	0%
The Chorus	<b>0%</b>	<b>1%</b>	0%		0%	0%
Carnage	<b>0%</b>	0%			1%	0%
Slumdog Millionaire	<b>0%</b>	0%			0%	<b>1%</b>
Volver	<b>0%</b>	<b>1%</b>	0%		0%	0%
The Ghost Writer	<b>0%</b>	1%			0%	0%
On the Other Side of the Tracks	<b>0%</b>		0%		<b>1%</b>	0%
All About My Mother	<b>0%</b>	<b>1%</b>		0%	0%	
The Woman in Black	<b>0%</b>	0%	0%	0%	0%	0%
Shoah	<b>0%</b>		1%		0%	0%
Life of Pi	<b>0%</b>		0%		1%	0%

Adam's Apples	<b>0%</b>	0%	0%		0%	0%
Transporter saga	<b>0%</b>	0%	0%	0%	0%	0%
Little White Lies	<b>0%</b>	<b>0%</b>	0%	0%	0%	0%
Run Lola Run	<b>0%</b>	<b>1%</b>	0%	0%	0%	
The Orphanage	<b>0%</b>	0%	0%		0%	0%
Green Street Hooligans	<b>0%</b>		0%	0%	0%	0%
Nothing to Declare	<b>0%</b>	1%	0%		0%	
The Chef	<b>0%</b>	0%		0%	0%	0%
To Rome with Love	<b>0%</b>	0%		0%	0%	0%
Trainspotting	<b>0%</b>	<b>1%</b>	0%			
The Hobbit: An Unexpected Journey	<b>0%</b>	0%	<b>1%</b>		0%	0%
Cinema Paradiso	<b>0%</b>	0%	0%			0%
Kon-Tiki	<b>0%</b>	<b>1%</b>	0%			
Vicky Cristina Barcelona	<b>0%</b>	1%	0%			0%
Inception	<b>0%</b>	0%	0%	0%		0%
Mrtav 'ladan	<b>0%</b>	0%	0%		0%	0%
Unknown	<b>0%</b>	0%	0%	0%	0%	0%
Nikita	<b>0%</b>	0%		0%		0%
The Best Exotic Marigold Hotel	<b>0%</b>	<b>1%</b>	0%			0%
The Hypnotist	<b>0%</b>	0%		0%	0%	0%
Headhunters	<b>0%</b>	0%	<b>1%</b>	0%	0%	
In Bruges	<b>0%</b>	0%	0%			
The Boat	<b>0%</b>	0%	0%		0%	0%
Argo	<b>0%</b>	0%	0%			0%
Let Me In	<b>0%</b>	0%	0%		0%	0%
The Visitors saga	<b>0%</b>		0%		0%	0%
The Three Musketeers (TV)	<b>0%</b>	0%		0%	0%	0%
Perfume: The Story of a Murderer	<b>0%</b>	0%	0%	0%	0%	0%

Django Unchained	<b>0%</b>	0%			0%	0%
La Dolce Vita	<b>0%</b>	0%			0%	0%
Johnny English saga	<b>0%</b>	0%	0%	0%	0%	0%
Love Actually	<b>0%</b>	0%	0%		0%	
Coco Before Chanel	<b>0%</b>	0%	0%		0%	
Raging Fuzz	<b>0%</b>	0%	0%	0%	0%	
Midnight in Paris	<b>0%</b>		0%	0%	0%	0%
Ce qui n'est pas dit n'existe pas	<b>0%</b>	0%			0%	0%
Hamilton saga	<b>0%</b>	0%		0%	0%	0%
The Dark Knight Rises	<b>0%</b>	0%	0%	0%	0%	
We Have a Pope	<b>0%</b>	0%	0%	0%	0%	
Beyond the hills	<b>0%</b>	0%	0%		0%	0%
The Piano Teacher	<b>0%</b>	0%		0%		0%
Dr House (TV)	<b>0%</b>		0%			0%
Paradise: Love	<b>0%</b>	0%				<b>0%</b>
Malena	<b>0%</b>	0%	0%			0%
Ice Age saga	<b>0%</b>	0%		0%	0%	<b>0%</b>
The Boy in the Striped Pyjamas	<b>0%</b>	0%	0%			0%
Snatch	<b>0%</b>	<b>1%</b>				0%
Cloud Atlas	<b>0%</b>					<b>1%</b>
Mamma Mia!	<b>0%</b>		0%		0%	0%
Anna German	<b>0%</b>	0%	0%			0%
Siberian Education	<b>0%</b>	0%	0%			0%
Die Hard saga	<b>0%</b>	0%	0%	0%		0%
Vanishing Waves	<b>0%</b>		0%		0%	0%
Bridget Jones' Diary	<b>0%</b>		0%		0%	0%
Brave	<b>0%</b>	0%	0%		0%	0%
Tabu	<b>0%</b>	0%	0%		0%	0%

Gomorra	<b>0%</b>	0%	0%			0%
Never Let Me Go	<b>0%</b>		0%		0%	0%
Taken 2	<b>0%</b>	0%	0%		0%	0%
Benvenuti al Sud	<b>0%</b>		0%	0%	0%	0%
The Other Son	<b>0%</b>	0%		0%		0%
28 Days Later saga	<b>0%</b>	0%	0%		0%	
Hansel & Gretel: Witch Hunters	<b>0%</b>	0%	0%	0%		0%
The Expendables saga	<b>0%</b>	0%	0%	0%	0%	0%
The Lord of the Rings saga	<b>0%</b>	0%			0%	0%
Monty Python and the Holy Grail	<b>0%</b>		0%	0%		0%
Sammy 2: Escape from Paradise	<b>0%</b>	0%	0%	0%		
The Dinner Game	<b>0%</b>	0%		0%	0%	0%
American Reunion saga	<b>0%</b>		0%		0%	0%
Antichrist	<b>0%</b>	0%			0%	
Billy Elliot	<b>0%</b>	0%	0%			0%
Welcome to the North	<b>0%</b>				0%	0%
Gladiator	<b>0%</b>		0%		0%	0%
Batman saga	<b>0%</b>					0%
Delicacy	<b>0%</b>		0%			0%
In Darkness	<b>0%</b>		0%		0%	
I Want You	<b>0%</b>	0%	0%		0%	
Blancanieves	<b>0%</b>	0%	0%	0%		
StreetDance 2	<b>0%</b>	0%	0%		0%	0%
Madagascar saga	<b>0%</b>		0%		0%	0%
Saw saga	<b>0%</b>		0%	0%		0%
Four Weddings and a Funeral	<b>0%</b>	0%	0%	0%		
Quartet	<b>0%</b>	0%			0%	0%
Twice Born	<b>0%</b>	0%	0%			0%

Salmon Fishing in the Yemen	<b>0%</b>	0%			0%	
Torrente saga	<b>0%</b>	0%		0%		0%
Fast & Furious saga	<b>0%</b>					0%
Hotel Transylvania	<b>0%</b>	0%	0%		0%	0%
A Hijacking	<b>0%</b>		0%			0%
The Croods	<b>0%</b>		0%			0%
In a Better World	<b>0%</b>	0%				0%
The Adventures of Tintin	<b>0%</b>	0%	0%		0%	
Seven Psychopaths	<b>0%</b>	0%	0%			0%
No Man's Land	<b>0%</b>	0%	0%		0%	
Oz the Great and Powerful	<b>0%</b>		0%		0%	0%
Un plan parfait	<b>0%</b>	0%	0%	0%		
Tea-Time of the Dead	<b>0%</b>		0%		0%	
Rose	<b>0%</b>	0%			0%	
Remember Me	<b>0%</b>		0%			0%
The Green Mile	<b>0%</b>					0%
A Monster in Paris	<b>0%</b>	0%	0%			
Los últimos días	<b>0%</b>	0%	0%			0%
Silver Linings Playbook	<b>0%</b>					0%
The Patience Stone	<b>0%</b>	0%		0%	0%	0%
Sightseers	<b>0%</b>	0%				
HOUBA! On the Trail of the Marsupilami	<b>0%</b>		0%		0%	0%
Prometheus	<b>0%</b>			0%		
Holy Motors	<b>0%</b>	0%	0%			0%
G.I. Joe saga	<b>0%</b>			0%		0%
Pirates! A Band of Misfits	<b>0%</b>	0%				0%
Welcome to the Punch	<b>0%</b>			0%	0%	
P.S. I Love You	<b>0%</b>		0%			0%

Tatort	<b>0%</b>		0%			0%
In Time	<b>0%</b>		0%			0%
The Godfather saga	<b>0%</b>			0%	0%	
'300	<b>0%</b>					0%
Child's Pose	<b>0%</b>	0%			0%	
Madagascar 3: Europe's Most Wanted	<b>0%</b>	0%	0%	0%		0%
Ronal the Barbarian	<b>0%</b>	0%	0%			
Dredd	<b>0%</b>	0%			0%	
Ted	<b>0%</b>		0%			0%
Elles	<b>0%</b>	0%			0%	
Cell 211	<b>0%</b>		0%	0%		
Identity Thief	<b>0%</b>					0%
The Hangover saga	<b>0%</b>				0%	0%
Spartacus (TV)	<b>0%</b>	0%				0%
Inglorious Basterds	<b>0%</b>	0%				0%
And if we all lived together?	<b>0%</b>			0%	0%	
Ice Age: Continental Drift	<b>0%</b>		0%	0%		0%
Transformers saga	<b>0%</b>		0%	0%		0%
Festen	<b>0%</b>	0%				
Camille Rewinds	<b>0%</b>	0%		0%		
Monster	<b>0%</b>					0%
The Immature	<b>0%</b>			0%		0%
The Matrix saga	<b>0%</b>			0%		0%
Upside Down	<b>0%</b>	0%				0%
Terminator saga	<b>0%</b>			0%		0%
The Amazing Spider-Man	<b>0%</b>			0%		0%
Zero Dark Thirty	<b>0%</b>	0%				0%
Arbitrage	<b>0%</b>				0%	0%

All You Need Is Love	<b>0%</b>					0%
One Day	<b>0%</b>					0%
Into The Wild	<b>0%</b>		0%			
Hulk	<b>0%</b>	0%	0%			0%
This Is 40	<b>0%</b>			0%	0%	
Tesis	<b>0%</b>	0%				
The Da Vinci Code	<b>0%</b>	0%				0%
Benvenuto Presidente!	<b>0%</b>	0%				
Rise of the Guardians	<b>0%</b>		0%			0%
Pirates of the Caribbean saga	<b>0%</b>		0%			0%
Dirty Dancing	<b>0%</b>		0%			0%
Home Alone saga	<b>0%</b>					0%
Arthur and the Minimoys	<b>0%</b>		0%		0%	0%
Magic Mike	<b>0%</b>		0%			0%
Paranormal Activity saga	<b>0%</b>		0%		0%	0%
Halima's Path	<b>0%</b>			0%		
Black Swan	<b>0%</b>					0%
Step Up saga	<b>0%</b>			0%		0%
Rabbit Without Ears	<b>0%</b>	0%				
Kokowääh saga	<b>0%</b>	0%				
Sleep Tight	<b>0%</b>	0%				
Weekend (I)	<b>0%</b>	0%				
Would I Lie to You 3	<b>0%</b>		0%			
Spring Breakers	<b>0%</b>					0%
Rambo saga	<b>0%</b>					0%
Wreck-it Ralph	<b>0%</b>		0%			0%
Men in Black saga	<b>0%</b>		0%			0%
Schindler's List	<b>0%</b>		0%			

I Give It a Year	<b>0%</b>		0%	0%		0%
Alle for to	<b>0%</b>			0%		
All for One... saga	<b>0%</b>			0%		
Flight	<b>0%</b>		0%		0%	0%
Silent Hill saga	<b>0%</b>				0%	
Alice in Wonderland	<b>0%</b>		0%			0%
Snow White and the Huntsman	<b>0%</b>		0%	0%		0%
Il principe abusivo	<b>0%</b>		0%			
Group 7	<b>0%</b>				0%	
Alvin and the Chipmunks saga	<b>0%</b>	0%	0%			
New Kids Nitro	<b>0%</b>	0%				
Resident Evil saga	<b>0%</b>	0%				
The Hunger Games	<b>0%</b>	0%				
You Are God	<b>0%</b>	0%				
The Notebook	<b>0%</b>					0%
Tadas Blinda. The Legend is Born	<b>0%</b>					0%
The Avengers	<b>0%</b>		0%	0%		
A.C.A.B.: All Cops Are Bastards	<b>0%</b>	0%				
The Best Offer	<b>0%</b>				0%	
Under the Rainbow	<b>0%</b>	0%				
What's in a name	<b>0%</b>	0%				
The Death of Mister Lazarescu	<b>0%</b>					0%
Drive	<b>0%</b>	0%				
War Horse	<b>0%</b>	0%				0%
Shrek saga	<b>0%</b>					0%
4 Months, 3 Weeks, 2 Days	<b>0%</b>			0%		
Michael the Brave	<b>0%</b>			0%		
Hitchcock	<b>0%</b>					0%

Superman	<b>0%</b>					0%
The End	<b>0%</b>	0%				
Forrest Gump	<b>0%</b>					0%
Zorro	<b>0%</b>				0%	0%
The Sea Inside	<b>0%</b>				0%	
Ghost Rider saga	<b>0%</b>					0%
Nigdy w zyciu!	<b>0%</b>					0%
Boys Don't Cry	<b>0%</b>			0%		
Job, czyli ostatnia szara komórka	<b>0%</b>			0%		
Notting Hill	<b>0%</b>		0%			0%
LOL (Laughing Out Loud)	<b>0%</b>			0%		
Toy Story saga	<b>0%</b>		0%			0%
Pina	<b>0%</b>					0%
Tutto tutto niente niente	<b>0%</b>		0%			
The Dictator	<b>0%</b>					0%
Attack the Block	<b>0%</b>			0%		
The Inbetweeners Movie	<b>0%</b>			0%		
Star Trek	<b>0%</b>					0%
Finding Nemo	<b>0%</b>					0%
Parker	<b>0%</b>		0%			
Gone with the Wind	<b>0%</b>				0%	
Casablanca	<b>0%</b>				0%	
Möbius	<b>0%</b>				0%	
Wrath of the Titans saga	<b>0%</b>			0%		
The Green Butchers	<b>0%</b>	0%				
Gambit	<b>0%</b>					0%
There Will Come a Day	<b>0%</b>		0%			0%
Cars saga	<b>0%</b>			0%		0%

The Perks of Being a Wallflower	<b>0%</b>	0%				
Sonja and the bull	<b>0%</b>			0%		
One Song a Day Takes Mischief Away	<b>0%</b>		0%			
Cloclo	<b>0%</b>	0%				
The Twilight Saga: Breaking Dawn Pt 2	<b>0%</b>			0%		
Shutter Island	<b>0%</b>					0%
Pusher saga	<b>0%</b>	0%				
Star Wars saga	<b>0%</b>					0%
Valentinas Vienas saga	<b>0%</b>		0%			
Red	<b>0%</b>			0%		
Diaz: Don't Clean Up This Blood	<b>0%</b>					0%
Pretty Woman	<b>0%</b>		0%			
A Walk to Remember	<b>0%</b>		0%			
The Sleeping Voice	<b>0%</b>				0%	
The Masters	<b>0%</b>					0%
Armageddon	<b>0%</b>					0%
ParaNorman	<b>0%</b>		0%			
Snowflake, the White Gorilla	<b>0%</b>				0%	
Olympus Has Fallen	<b>0%</b>				0%	
Hollywood	<b>0%</b>		0%			
Beasts of the Southern Wild	<b>0%</b>		0%			
Garfield saga	<b>0%</b>				0%	
Saving Private Ryan	<b>0%</b>				0%	
X-Men saga	<b>0%</b>					0%
The Sound of Music	<b>0%</b>					0%
Azur & Asmar	<b>0%</b>		0%			
Magnificent Presence	<b>0%</b>	0%				

Zero	<b>0%</b>				0%	
The Simpsons	<b>0%</b>					0%
Persepolis	<b>0%</b>				0%	
The Famous 5	<b>0%</b>					0%
Battle of Neretva	<b>0%</b>	0%				
Bourne saga	<b>0%</b>	0%				
Paul	<b>0%</b>				0%	
Lincoln	<b>0%</b>					0%
Frankenweenie	<b>0%</b>		0%			
NCIS (TV)	<b>0%</b>			0%		
Suicide Room	<b>0%</b>					0%
Looper	<b>0%</b>				0%	
Sep	<b>0%</b>					0%
Scooby-Doo saga	<b>0%</b>	0%				
Troy	<b>0%</b>					0%
Train in the Snow	<b>0%</b>		0%			
Mission: Impossible saga	<b>0%</b>				0%	
Other film	<b>35%</b>	<b>46%</b>	35%	<b>20%</b>	33%	35%
Don't know	<b>27%</b>	<b>15%</b>	28%	<b>43%</b>	24%	29%
None	<b>10%</b>	<b>5%</b>	10%	<b>18%</b>	11%	<b>8%</b>
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.5.2. European Films for Children

The children that belong in the Movie selectives group (1) are the ones that know more European films: they are able to cite many more different titles (45% "other" versus a 31% on average, 19% "don't know" versus 35% on average and 5% "none" versus 11% on average).

Surprisingly, Movie addicts (5) don't differ too much from the other categories. As expected, Movie indifferenters (3) are the less keen on European movies.

European Films, Children	Total	Consumer profile				
		Selectives	Grazers	Indifferents	BB lovers	Addicts
Unweighted basis	1651	210	438	297	254	452
Weighted basis	916	118	245	169	141	243
Intouchables	4%	8%	4%	2%	5%	4%
Amour	2%	4%	2%	1%	3%	2%
Life Is Beautiful	2%	2%	3%	1%	2%	2%
Skyfall	2%	2%	2%	1%	2%	2%
Amélie	2%	4%	1%	1%	1%	3%
Harry Potter saga	2%	2%	3%	1%	1%	2%
Taxi saga	1%	1%	1%	2%	1%	2%
Millenium saga	1%	3%	1%	0%	2%	1%
Les Misérables	1%	1%	1%	2%	0%	2%
James Bond saga	1%	0%	1%	2%	1%	2%
Astérix and Obélix	1%	1%	1%	1%	2%	1%
The King's Speech	1%	1%	1%	1%	1%	2%
Mr Bean's Holiday	1%	0%	1%		2%	0%
The Hunt	1%	2%	1%			1%
The Parade	1%	3%	1%	1%		0%
In the House	1%	0%	0%		1%	1%

Life of Pi	<b>1%</b>		1%		1%	1%
Once Upon a Time in Anatolia	<b>1%</b>	1%	0%	0%	0%	1%
The Pianist	<b>1%</b>	<b>2%</b>			1%	1%
Head-On	<b>1%</b>	1%	1%	0%	1%	1%
The Queen	<b>0%</b>	1%	1%		1%	0%
Ice Age saga	<b>0%</b>	0%		0%	0%	<b>1%</b>
Mama	<b>0%</b>	0%		0%	<b>2%</b>	0%
The Wave	<b>0%</b>	1%	1%		1%	0%
Anna Karenina	<b>0%</b>	1%	1%		0%	0%
Twilight saga	<b>0%</b>		0%	1%	1%	1%
Madagascar saga	<b>0%</b>		1%		1%	0%
The Impossible	<b>0%</b>	1%	0%	1%	0%	0%
Suleyman Magnificul (TV)	<b>0%</b>	1%	0%			1%
The Artist	<b>0%</b>	1%	0%	0%		0%
Cobra (TV)	<b>0%</b>	0%	0%	1%	0%	0%
Astérix and Obélix: God Save Britannia	<b>0%</b>	1%	0%		0%	0%
Welcome to the Sticks	<b>0%</b>	1%	0%	0%	0%	0%
The Chorus	<b>0%</b>	1%	0%		0%	1%
Sherlock Holmes saga	<b>0%</b>	0%		0%	1%	1%
Downfall	<b>0%</b>		0%	1%	0%	0%
The Iron Lady	<b>0%</b>		0%	0%	1%	0%
Let The Right One In	<b>0%</b>	0%			0%	1%
On the Other Side of the Tracks	<b>0%</b>		0%		1%	1%
Barbara	<b>0%</b>				1%	0%
The Hobbit: An Unexpected Journey	<b>0%</b>		0%			1%
Shadow Dancer	<b>0%</b>				1%	1%
A Monster in Paris	<b>0%</b>	0%	1%			
Cinema Paradiso	<b>0%</b>	2%	0%			0%

Avatar	<b>0%</b>	1%	0%		1%	0%
Shame	<b>0%</b>	0%	0%		1%	0%
The Patience Stone	<b>0%</b>	0%		0%	1%	0%
Léon: The Professional	<b>0%</b>	1%	0%	0%		
HOUBA! On the Trail of the Marsupilami	<b>0%</b>		0%		1%	0%
Titanic	<b>0%</b>	0%		1%		0%
Holy Motors	<b>0%</b>	1%	0%			1%
Brave	<b>0%</b>	1%	0%		0%	0%
A Royal Affair	<b>0%</b>	1%	0%		0%	
Tinker Tailor Soldier Spy	<b>0%</b>	1%	0%		0%	0%
The Three Musketeers (TV)	<b>0%</b>			1%	0%	0%
Ice Age: Continental Drift	<b>0%</b>		0%	0%		0%
We Have a Pope	<b>0%</b>		0%	0%	0%	
Paradise: Love	<b>0%</b>					1%
Hotel Transylvania	<b>0%</b>	0%	0%		1%	0%
Melancholia	<b>0%</b>	1%	0%		0%	0%
Headhunters	<b>0%</b>	0%	0%	0%	0%	
Little White Lies	<b>0%</b>		0%	0%		0%
The Chef	<b>0%</b>	1%		0%		0%
Haute Cuisine	<b>0%</b>			0%		1%
Kolya	<b>0%</b>	1%	0%		0%	
The Experiment	<b>0%</b>	1%	0%		0%	
Adam's Apples	<b>0%</b>	1%				0%
Gladiator	<b>0%</b>		0%		1%	
Hamilton saga	<b>0%</b>				1%	0%
Rise of the Guardians	<b>0%</b>		1%			0%
Goodbye Lenin!	<b>0%</b>	0%	0%			0%
Malena	<b>0%</b>	1%	0%			

Arthur and the Minimoy's	<b>0%</b>		0%		0%	0%
Paranormal Activity saga	<b>0%</b>		0%		0%	0%
La Dolce Vita	<b>0%</b>	1%			0%	0%
Raging Fuzz	<b>0%</b>	0%	0%		0%	
Shoah	<b>0%</b>		0%		1%	
Sammy 2: Escape from Paradise	<b>0%</b>	0%	0%			
Chocolat	<b>0%</b>			0%		0%
Wreck-it Ralph	<b>0%</b>		0%			0%
Madagascar 3: Europe's Most Wanted	<b>0%</b>		0%	0%		0%
I Give It a Year	<b>0%</b>		0%	0%		0%
Billy Elliot	<b>0%</b>	0%	0%			
The Lives of Others	<b>0%</b>	1%	0%			
The Croods	<b>0%</b>		0%			0%
Flight	<b>0%</b>		0%		0%	0%
Volver	<b>0%</b>	1%				0%
The Other Son	<b>0%</b>	0%		0%		0%
The Visitors saga	<b>0%</b>		0%		0%	0%
Snow White and the Huntsman	<b>0%</b>		0%	0%		0%
Elles	<b>0%</b>				1%	
Hansel & Gretel: Witch Hunters	<b>0%</b>			0%		0%
I'm So Excited	<b>0%</b>	1%		0%		
Alvin and the Chipmunks saga	<b>0%</b>	1%	0%			
The Skin I Live In	<b>0%</b>	1%				
Our Children	<b>0%</b>	1%				0%
Mamma Mia!	<b>0%</b>		0%			0%
Gomorrah	<b>0%</b>	1%	0%			
Die Hard saga	<b>0%</b>		0%	0%		0%
The Boy in the Striped Pyjamas	<b>0%</b>	0%				0%

Snatch	<b>0%</b>	1%				0%
War Horse	<b>0%</b>	0%				0%
Taken 2	<b>0%</b>				0%	0%
Zorro	<b>0%</b>				0%	0%
Vicky Cristina Barcelona	<b>0%</b>	1%	0%			
American Reunion saga	<b>0%</b>				1%	0%
Nothing to Declare	<b>0%</b>				1%	
Notting Hill	<b>0%</b>		0%			0%
LOL (Laughing Out Loud)	<b>0%</b>			1%		
Caesar Must Die	<b>0%</b>	0%	0%		0%	
Le gendarme saga	<b>0%</b>	0%				0%
The Amazing Spider-Man	<b>0%</b>			0%		0%
Toy Story saga	<b>0%</b>		0%			0%
Three Steps Above Heaven	<b>0%</b>	1%				0%
Tabu	<b>0%</b>				0%	0%
Iron Sky	<b>0%</b>	1%				0%
The Angels' Share	<b>0%</b>				0%	0%
The Boat	<b>0%</b>		0%			0%
The Hypnotist	<b>0%</b>			0%	0%	
Four Weddings and a Funeral	<b>0%</b>	1%	0%			
Blancanieves	<b>0%</b>		0%	0%		
Rust and Bone	<b>0%</b>		0%			0%
Carnage	<b>0%</b>					0%
In Bruges	<b>0%</b>	0%	0%			
The Expendables saga	<b>0%</b>	1%				0%
Coco Before Chanel	<b>0%</b>				1%	
Pan's Labyrinth	<b>0%</b>		0%		0%	
Run Lola Run	<b>0%</b>	0%		0%		

Ted	<b>0%</b>		0%			
Hulk	<b>0%</b>	0%	0%			
Let Me In	<b>0%</b>					0%
Saw saga	<b>0%</b>		0%			0%
Transformers saga	<b>0%</b>		0%	0%		
Spartacus (TV)	<b>0%</b>					0%
Perfume: The Story of a Murderer	<b>0%</b>				0%	0%
Johnny English saga	<b>0%</b>	0%		0%		
There Will Come a Day	<b>0%</b>		0%			0%
Cars saga	<b>0%</b>			0%		0%
The Adventures of Tintin	<b>0%</b>	0%	0%			
Inception	<b>0%</b>	1%	0%			
The Fifth Element	<b>0%</b>		0%		0%	
The Hangover saga	<b>0%</b>					0%
The Lord of the Rings saga	<b>0%</b>				1%	
Transporter saga	<b>0%</b>		0%		0%	
In Darkness	<b>0%</b>		0%			
Oz the Great and Powerful	<b>0%</b>		0%			0%
Prometheus	<b>0%</b>			1%		
Twice Born	<b>0%</b>		0%			0%
No Man's Land	<b>0%</b>	0%	0%			
Benvenuti al Sud	<b>0%</b>			0%	0%	
The Da Vinci Code	<b>0%</b>					0%
Dirty Dancing	<b>0%</b>		0%			
The Dark Knight Rises	<b>0%</b>		0%			
Beyond the hills	<b>0%</b>					0%
ParaNorman	<b>0%</b>		0%			
Snowflake, the White Gorilla	<b>0%</b>				0%	

All You Need Is Love	<b>0%</b>					0%
Welcome to the Punch	<b>0%</b>				0%	
Trainspotting	<b>0%</b>		0%			
Après le silence - Ce qui n'est pas dit n'existe pas	<b>0%</b>					0%
The Matrix saga	<b>0%</b>					0%
Home Alone saga	<b>0%</b>					0%
Olympus Has Fallen	<b>0%</b>				0%	
Hollywood	<b>0%</b>		0%			
Pirates of the Caribbean saga	<b>0%</b>		0%			
Dredd	<b>0%</b>	0%				
In a Better World	<b>0%</b>	0%				
Beasts of the Southern Wild	<b>0%</b>		0%			
Love Actually	<b>0%</b>		0%			
Garfield saga	<b>0%</b>				0%	
Saving Private Ryan	<b>0%</b>				0%	
X-Men saga	<b>0%</b>					0%
Tadas Blinda. The Legend is Born	<b>0%</b>					0%
The Sound of Music	<b>0%</b>					0%
Schindler's List	<b>0%</b>		0%			
REC saga	<b>0%</b>		0%			
Pirates! A Band of Misfits	<b>0%</b>	0%				
Zero Dark Thirty	<b>0%</b>	0%				
Argo	<b>0%</b>	0%				
Ronal the Barbarian	<b>0%</b>		0%			
Alice in Wonderland	<b>0%</b>		0%			
Azur & Asmar	<b>0%</b>		0%			
The Dinner Game	<b>0%</b>				0%	
Welcome to the North	<b>0%</b>					0%

Magnificent Presence	<b>0%</b>	0%				
A Hijacking	<b>0%</b>					0%
Arbitrage	<b>0%</b>				0%	
Taken	<b>0%</b>	0%				
The Immature	<b>0%</b>					0%
Rambo saga	<b>0%</b>					0%
The Best Exotic Marigold Hotel	<b>0%</b>					0%
Zero	<b>0%</b>				0%	
The Simpsons	<b>0%</b>					0%
Persepolis	<b>0%</b>				0%	
District B13	<b>0%</b>		0%			
Men in Black saga	<b>0%</b>		0%			
Midnight in Paris	<b>0%</b>			0%		
Torrente saga	<b>0%</b>	0%				
The Piano Teacher	<b>0%</b>			0%		
The Famous 5	<b>0%</b>					0%
Tatort	<b>0%</b>					0%
Identity Thief	<b>0%</b>					0%
Camille Rewinds	<b>0%</b>	0%				
Battle of Neretva	<b>0%</b>	0%				
Mrtav 'ladan	<b>0%</b>					0%
Bourne saga	<b>0%</b>	0%				
Unknown	<b>0%</b>	0%				
Paul	<b>0%</b>				0%	
Tea-Time of the Dead	<b>0%</b>				0%	
Nikita	<b>0%</b>					0%
This Is 40	<b>0%</b>			0%		
The Woman in Black	<b>0%</b>			0%		

Django Unchained	0%					0%
G.I. Joe saga	0%					0%
Lincoln	0%					0%
Silver Linings Playbook	0%					0%
Frankenweenie	0%		0%			
Los últimos días	0%					0%
The Avengers	0%		0%			
Monster	0%					0%
Delicacy	0%					0%
Vanishing Waves	0%				0%	
P.S. I Love You	0%		0%			
NCIS (TV)	0%			0%		
Bridget Jones' Diary	0%		0%			
Suicide Room	0%					0%
Looper	0%				0%	
Step Up saga	0%			0%		
Sep	0%					0%
Scooby-Doo saga	0%	0%				
Troy	0%					0%
StreetDance 2	0%				0%	
Batman saga	0%					0%
Train in the Snow	0%		0%			
Un plan parfait	0%		0%			
Mission: Impossible saga	0%				0%	
Other film	31%	45%	31%	18%	32%	33%
Don't know	35%	19%	41%	48%	30%	32%
None	11%	5%	8%	19%	11%	9%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.5.3. European Films for Adults

European adults follow the same trend. Movie selectives (1) are the group that know more European films and Movie indifferentes (3) are the group at the bottom of the table.

It is worth commenting that Blockbuster lovers (4) enjoy a smaller list of European films, such as: the *Millenium* saga, the *Asterix and Obelix* saga, or *Pan's Labyrinth* which could be described as European blockbusters specifically targeted at them.

European Films, Adults	Total	Consumer profile				
		Selec tives	Grazers	Indiffer ents	BB lovers	Addicts
Unweighted basis	2822	694	569	426	471	662
Weighted basis	3566	884	690	553	596	842
Intouchables	8%	13%	8%	8%	8%	5%
Amour	4%	6%	3%	1%	3%	4%
Skyfall	3%	5%	3%	3%	3%	2%
Amélie	3%	3%	4%	1%	2%	3%
The King's Speech	2%	4%	1%	1%	2%	2%
Life Is Beautiful	2%	2%	2%	1%	1%	3%
Millenium saga	2%	3%	2%	1%	3%	0%
Taxi saga	2%	2%	2%	2%	1%	2%
The Artist	1%	1%	1%	0%	2%	1%
Harry Potter saga	1%	1%	1%	1%	1%	2%
The Parade	1%	1%	1%	1%	2%	0%
Anna Karenina	1%	1%	1%		1%	1%
Astérix and Obélix	1%	1%	0%	1%	2%	1%
Pan's Labyrinth	1%	1%	1%		2%	0%
James Bond saga	1%	1%	1%	1%	1%	1%
Welcome to the Sticks	1%	2%	0%	0%	1%	1%

Les Misérables	<b>1%</b>	1%	1%	1%	1%	1%
The Hunt	<b>1%</b>	1%	1%	0%	1%	1%
The Pianist	<b>1%</b>	1%	1%		1%	1%
In the House	<b>1%</b>	0%	1%		0%	<b>2%</b>
Shame	<b>1%</b>	1%	0%		1%	1%
The Iron Lady	<b>1%</b>	1%	0%	1%	1%	0%
Tinker Tailor Soldier Spy	<b>1%</b>	1%	1%	0%	<b>1%</b>	1%
Goodbye Lenin!	<b>1%</b>	1%	1%	1%	0%	0%
Mama	<b>1%</b>	0%	0%	0%	1%	<b>1%</b>
Melancholia	<b>1%</b>	1%	0%	0%	0%	1%
The Angels' Share	<b>1%</b>	<b>1%</b>	0%		1%	0%
The Skin I Live In	<b>1%</b>	<b>1%</b>	0%		1%	
I'm So Excited	<b>1%</b>	1%	0%		<b>1%</b>	0%
The Impossible	<b>1%</b>	0%	0%	0%	1%	1%
Head-On	<b>0%</b>	0%	1%	1%		1%
The Lives of Others	<b>0%</b>	<b>1%</b>	0%		0%	0%
A Royal Affair	<b>0%</b>	1%	1%	0%	1%	0%
Shadow Dancer	<b>0%</b>	0%	1%		0%	<b>1%</b>
Caesar Must Die	<b>0%</b>	1%	0%	0%	0%	1%
Mr Bean's Holiday	<b>0%</b>	0%	1%	0%	0%	0%
Le gendarme saga	<b>0%</b>	1%	0%	0%	0%	1%
District B13	<b>0%</b>	1%	0%	0%	1%	0%
Downfall	<b>0%</b>	0%	<b>1%</b>		1%	0%
Sherlock Holmes saga	<b>0%</b>	0%	1%	0%	0%	0%
Astérix and Obélix: God Save Britannia	<b>0%</b>	0%	0%		1%	1%
Léon: The Professional	<b>0%</b>	1%	0%	1%	0%	0%
Iron Sky	<b>0%</b>	1%	1%	0%		0%
Once Upon a Time in Anatolia	<b>0%</b>	0%	1%	0%	0%	1%

Rust and Bone	0%	1%	0%			0%
The Experiment	0%	0%	0%			1%
The Wave	0%	1%			0%	0%
Taken	0%	0%	1%		0%	0%
Barbara	0%	0%		0%	0%	1%
Chocolat	0%	1%	0%	0%	0%	0%
REC saga	0%	1%	1%	0%		0%
Slumdog Millionaire	0%	0%			0%	1%
The Fifth Element	0%	0%	1%	0%	0%	0%
The Ghost Writer	0%	1%			0%	1%
Suleyman Magnificul (TV)	0%	0%	0%		0%	1%
All About My Mother	0%	1%		0%	0%	
Avatar	0%		0%		0%	1%
Our Children	0%		1%		0%	1%
Titanic	0%			1%	0%	1%
Three Steps Above Heaven	0%		0%	0%	0%	0%
Kolya	0%	1%	0%	0%	0%	
The Woman in Black	0%	0%	0%		0%	0%
Carnage	0%	0%			1%	0%
Cobra (TV)	0%	0%	1%		0%	
Volver	0%	1%	0%		0%	0%
Haute Cuisine	0%	1%			0%	0%
Shoah	0%		1%			1%
The Orphanage	0%	1%	0%		0%	0%
Green Street Hooligans	0%		0%	0%	0%	0%
Let The Right One In	0%	1%			0%	0%
To Rome with Love	0%	0%		0%	0%	1%
Adam's Apples	0%	0%	0%		0%	0%

Transporter saga	<b>0%</b>	0%	0%	0%	0%	0%
Twilight saga	<b>0%</b>	0%	0%	0%	0%	0%
The Queen	<b>0%</b>	0%	0%		0%	
Run Lola Run	<b>0%</b>	1%	0%		0%	
The Chorus	<b>0%</b>	<b>1%</b>	0%		0%	0%
Trainspotting	<b>0%</b>	<b>1%</b>	0%			
Kon-Tiki	<b>0%</b>	<b>1%</b>	0%			
On the Other Side of the Tracks	<b>0%</b>		0%		1%	0%
Nothing to Declare	<b>0%</b>	1%	0%		0%	
Mrtav 'ladan	<b>0%</b>	0%	0%		0%	
Unknown	<b>0%</b>		0%	0%	0%	0%
Nikita	<b>0%</b>	0%		0%		0%
The Best Exotic Marigold Hotel	<b>0%</b>	<b>1%</b>	0%			
Little White Lies	<b>0%</b>	1%		0%	0%	
Inception	<b>0%</b>	0%	0%	0%		0%
Vicky Cristina Barcelona	<b>0%</b>	1%	0%			0%
The Chef	<b>0%</b>	0%		0%	0%	0%
Argo	<b>0%</b>	0%	0%			0%
The Hypnotist	<b>0%</b>	0%			0%	0%
Django Unchained	<b>0%</b>	0%			0%	0%
In Bruges	<b>0%</b>	0%	0%			
The Boat	<b>0%</b>	0%	0%		0%	
Love Actually	<b>0%</b>	0%	0%		0%	
Midnight in Paris	<b>0%</b>		0%	0%	0%	0%
Let Me In	<b>0%</b>	0%	0%		0%	0%
Dr House (TV)	<b>0%</b>		0%			1%
Perfume: The Story of a Murderer	<b>0%</b>	0%	0%	0%	0%	0%
Ce qui n'est pas dit n'existe pas	<b>0%</b>	0%			0%	0%

Johnny English saga	<b>0%</b>	0%	0%		0%	0%
Coco Before Chanel	<b>0%</b>	0%	0%			
The Hobbit: An Unexpected Journey	<b>0%</b>	0%	1%		0%	
Cloud Atlas	<b>0%</b>					<b>1%</b>
The Dark Knight Rises	<b>0%</b>	0%	0%	0%	0%	
The Piano Teacher	<b>0%</b>	0%				0%
The Visitors saga	<b>0%</b>		0%		0%	0%
Beyond the hills	<b>0%</b>	0%	0%		0%	0%
Headhunters	<b>0%</b>		1%			
Anna German	<b>0%</b>	0%	0%			0%
Siberian Education	<b>0%</b>	0%	0%			0%
Cinema Paradiso	<b>0%</b>	0%	0%			0%
La Dolce Vita	<b>0%</b>				0%	0%
Life of Pi	<b>0%</b>		0%		0%	0%
Raging Fuzz	<b>0%</b>	0%	0%	0%		
Never Let Me Go	<b>0%</b>		0%		0%	0%
Vanishing Waves	<b>0%</b>		0%			0%
28 Days Later saga	<b>0%</b>	0%	0%		0%	
Bridget Jones' Diary	<b>0%</b>		0%		0%	0%
The Three Musketeers (TV)	<b>0%</b>	0%				0%
Monty Python and the Holy Grail	<b>0%</b>		0%	0%		0%
Hamilton saga	<b>0%</b>	0%		0%	0%	0%
The Boy in the Striped Pyjamas	<b>0%</b>	0%	0%			0%
Snatch	<b>0%</b>	1%				
Antichrist	<b>0%</b>	0%			0%	
Mamma Mia!	<b>0%</b>				0%	0%
Malena	<b>0%</b>		0%			0%
Die Hard saga	<b>0%</b>	0%		0%		0%

Benvenuti al Sud	<b>0%</b>		0%		0%	0%
Tabu	<b>0%</b>	0%	0%			0%
We Have a Pope	<b>0%</b>	0%			0%	
I Want You	<b>0%</b>	0%	0%		0%	
The Dinner Game	<b>0%</b>	0%		0%		0%
Paradise: Love	<b>0%</b>	0%				0%
Gomorra	<b>0%</b>	0%	0%			0%
The Lord of the Rings saga	<b>0%</b>	0%			0%	0%
Taken 2	<b>0%</b>	0%	0%		0%	
Quartet	<b>0%</b>	0%			0%	0%
Welcome to the North	<b>0%</b>				0%	0%
The Expendables saga	<b>0%</b>		0%	0%	0%	
Batman saga	<b>0%</b>					0%
Salmon Fishing in the Yemen	<b>0%</b>	0%			0%	
Delicacy	<b>0%</b>		0%			0%
Fast & Furious saga	<b>0%</b>					0%
StreetDance 2	<b>0%</b>	0%	0%			0%
Seven Psychopaths	<b>0%</b>	0%	0%			0%
Hansel & Gretel: Witch Hunters	<b>0%</b>	0%	0%			0%
The Other Son	<b>0%</b>					0%
Rose	<b>0%</b>	0%			0%	
Remember Me	<b>0%</b>		0%			0%
The Green Mile	<b>0%</b>					0%
American Reunion saga	<b>0%</b>		0%			0%
Torrente saga	<b>0%</b>			0%		0%
In Darkness	<b>0%</b>		0%		0%	
Sightseers	<b>0%</b>	0%				
A Hijacking	<b>0%</b>		0%			0%

Sammy 2: Escape from Paradise	<b>0%</b>		0%	0%		
In a Better World	<b>0%</b>	0%				0%
Un plan parfait	<b>0%</b>	0%		0%		
In Time	<b>0%</b>		0%			0%
Blancanieves	<b>0%</b>	0%	0%			
The Godfather saga	<b>0%</b>			0%	0%	
Twice Born	<b>0%</b>	0%				0%
'300	<b>0%</b>					0%
Child's Pose	<b>0%</b>	0%			0%	
Sammy 2: Escape from Paradise	<b>0%</b>		0%	0%		
In a Better World	<b>0%</b>	0%				0%
Un plan parfait	<b>0%</b>	0%		0%		
In Time	<b>0%</b>		0%			0%
Blancanieves	<b>0%</b>	0%	0%			
The Godfather saga	<b>0%</b>			0%	0%	
Twice Born	<b>0%</b>	0%				0%
'300	<b>0%</b>					0%
Child's Pose	<b>0%</b>	0%			0%	
Saw saga	<b>0%</b>			0%		0%
Tea-Time of the Dead	<b>0%</b>		0%		0%	
Billy Elliot	<b>0%</b>	0%				0%
Los últimos días	<b>0%</b>	0%	0%			
Silver Linings Playbook	<b>0%</b>					0%
Four Weddings and a Funeral	<b>0%</b>			0%		
Cell 211	<b>0%</b>		0%	0%		
Inglorious Basterds	<b>0%</b>	0%				0%
No Man's Land	<b>0%</b>	0%			0%	
And if we all lived together?	<b>0%</b>			0%	0%	

The Adventures of Tintin	<b>0%</b>		0%		0%	
G.I. Joe saga	<b>0%</b>			0%		0%
Brave	<b>0%</b>					0%
Festen	<b>0%</b>	0%				
Oz the Great and Powerful	<b>0%</b>		0%		0%	0%
P.S. I Love You	<b>0%</b>		0%			0%
Pirates! A Band of Misfits	<b>0%</b>	0%				0%
Tatort	<b>0%</b>		0%			0%
Upside Down	<b>0%</b>	0%				0%
Welcome to the Punch	<b>0%</b>			0%		
Terminator saga	<b>0%</b>			0%		0%
Gladiator	<b>0%</b>		0%			0%
One Day	<b>0%</b>					0%
Into The Wild	<b>0%</b>		0%			
Ronal the Barbarian	<b>0%</b>	0%				
Prometheus	<b>0%</b>			0%		
Tesis	<b>0%</b>	0%				
Dredd	<b>0%</b>	0%			0%	
Identity Thief	<b>0%</b>					0%
Benvenuto Presidente!	<b>0%</b>	0%				
The Croods	<b>0%</b>					0%
Monster	<b>0%</b>					0%
Camille Rewinds	<b>0%</b>			0%		
Magic Mike	<b>0%</b>		0%			0%
The Immature	<b>0%</b>			0%		
Halima's Path	<b>0%</b>			0%		
Black Swan	<b>0%</b>					0%
Rabbit Without Ears	<b>0%</b>	0%				

Kokowääh saga	<b>0%</b>	0%				
Sleep Tight	<b>0%</b>	0%				
Weekend (I)	<b>0%</b>	0%				
The Matrix saga	<b>0%</b>			0%		
Would I Lie to You 3	<b>0%</b>		0%			
Zero Dark Thirty	<b>0%</b>					0%
Arbitrage	<b>0%</b>					0%
Spring Breakers	<b>0%</b>					0%
Alle for to	<b>0%</b>			0%		
All for One... saga	<b>0%</b>			0%		
Silent Hill saga	<b>0%</b>				0%	
All You Need Is Love	<b>0%</b>					0%
Il principe abusivo	<b>0%</b>		0%			
Group 7	<b>0%</b>				0%	
New Kids Nitro	<b>0%</b>	0%				
Resident Evil saga	<b>0%</b>	0%				
The Hunger Games	<b>0%</b>	0%				
This Is 40	<b>0%</b>				0%	
You Are God	<b>0%</b>	0%				
The Hangover saga	<b>0%</b>				0%	
Ice Age saga	<b>0%</b>					0%
Ted	<b>0%</b>					0%
The Notebook	<b>0%</b>					0%
Spartacus (TV)	<b>0%</b>	0%				
A.C.A.B.: All Cops Are Bastards	<b>0%</b>	0%				
The Best Offer	<b>0%</b>				0%	
Under the Rainbow	<b>0%</b>	0%				
What's in a name	<b>0%</b>	0%				

The Death of Mister Lazarescu	<b>0%</b>					0%
Drive	<b>0%</b>	0%				
Shrek saga	<b>0%</b>					0%
Transformers saga	<b>0%</b>					0%
4 Months, 3 Weeks, 2 Days	<b>0%</b>			0%		
Michael the Brave	<b>0%</b>			0%		
Hitchcock	<b>0%</b>					0%
Superman	<b>0%</b>					0%
The End	<b>0%</b>	0%				
Forrest Gump	<b>0%</b>					0%
Step Up saga	<b>0%</b>					0%
The Sea Inside	<b>0%</b>				0%	
Ghost Rider saga	<b>0%</b>					0%
Nigdy w zyciu!	<b>0%</b>					0%
Pirates of the Caribbean saga	<b>0%</b>					0%
Boys Don't Cry	<b>0%</b>			0%		
Job, czyli ostatnia szara komórka	<b>0%</b>			0%		
Home Alone saga	<b>0%</b>					0%
Pina	<b>0%</b>					0%
Tutto tutto niente niente	<b>0%</b>		0%			
The Dictator	<b>0%</b>					0%
Attack the Block	<b>0%</b>			0%		
Hotel Transylvania	<b>0%</b>					0%
The Inbetweeners Movie	<b>0%</b>			0%		
Star Trek	<b>0%</b>					0%
Finding Nemo	<b>0%</b>					0%
Parker	<b>0%</b>		0%			
Gone with the Wind	<b>0%</b>				0%	

Casablanca	<b>0%</b>				0%	
Möbius	<b>0%</b>				0%	
Wrath of the Titans saga	<b>0%</b>			0%		
Men in Black saga	<b>0%</b>					0%
Rambo saga	<b>0%</b>					0%
The Green Butchers	<b>0%</b>	0%				
Dirty Dancing	<b>0%</b>					0%
Schindler's List	<b>0%</b>		0%			
Gambit	<b>0%</b>					0%
Madagascar 3: Europe's Most Wanted	<b>0%</b>	0%				
The Perks of Being a Wallflower	<b>0%</b>	0%				
Sonja and the bull	<b>0%</b>			0%		
The Da Vinci Code	<b>0%</b>	0%				
Alice in Wonderland	<b>0%</b>					0%
The Amazing Spider-Man	<b>0%</b>					0%
One Song a Day Takes Mischief Away	<b>0%</b>		0%			
Elles	<b>0%</b>	0%				
Cloclo	<b>0%</b>	0%				
Hulk	<b>0%</b>					0%
The Twilight Saga: Breaking Dawn Pt 2	<b>0%</b>			0%		
Shutter Island	<b>0%</b>					0%
Pusher saga	<b>0%</b>	0%				
The Avengers	<b>0%</b>			0%		
Star Wars saga	<b>0%</b>					0%
Valentinas Vienas saga	<b>0%</b>		0%			
Red	<b>0%</b>			0%		
Tadas Blinda. The Legend is Born	<b>0%</b>					0%

Diaz: Don't Clean Up This Blood	<b>0%</b>					0%
Pretty Woman	<b>0%</b>		0%			
A Walk to Remember	<b>0%</b>		0%			
The Sleeping Voice	<b>0%</b>				0%	
The Masters	<b>0%</b>					0%
Armageddon	<b>0%</b>					0%
Other film	<b>36%</b>	<b>46%</b>	36%	<b>20%</b>	34%	36%
Don't know	<b>25%</b>	<b>14%</b>	24%	<b>41%</b>	23%	28%
None	<b>10%</b>	<b>5%</b>	10%	<b>18%</b>	11%	8%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

## 11.6. American Films by Consumer Profile

### 11.6.1. American Films for All Respondents

The Movie selectives (1) are the group that know more American films: they are able to cite many more different titles (45% "other" versus a 39% on average, 8% "don't know" versus 17% on average and 3% "none" versus 5% on average).

Type 4, Blockbuster lovers, are the group that know more American blockbusters, such as *The Hobbit*, *Twilight*, and *The Dark Knight Rises*...

As expected, Movie indifferent (3) are the group that know and enjoy fewer American movies.

American Films	Total	Consumer profile				
		Selectives	Grazers	Indifferents	BB lovers	Addicts
Unweighted basis	4473	904	1007	723	725	1114
Weighted basis	4483	1003	935	722	737	1085
Django Unchained	7%	11%	5%	5%	8%	6%
The Hobbit: An Unexpected Journey	6%	8%	5%	5%	10%	4%
Argo	4%	8%	2%	3%	4%	3%
Die Hard saga	3%	3%	2%	4%	3%	3%
Skyfall	3%	3%	2%	4%	3%	3%
The Avengers	3%	4%	3%	3%	3%	1%
Avatar	3%	2%	3%	3%	3%	2%
Twilight saga	2%	2%	2%	2%	4%	2%
Lincoln	2%	4%	2%	1%	2%	2%
Life of Pi	2%	3%	2%	2%	2%	2%
The Dark Knight Rises	2%	3%	1%	2%	4%	1%
The Lord of the Rings saga	2%	3%	2%	2%	2%	1%
Silver Linings Playbook	2%	3%	1%	1%	2%	2%
Oz the Great and Powerful	2%	2%	2%	1%	2%	2%

Titanic	<b>2%</b>	<b>1%</b>	<b>1%</b>	1%	2%	<b>3%</b>
The Expendables saga	<b>2%</b>	1%	1%	2%	<b>3%</b>	2%
American Reunion saga	<b>1%</b>	1%	2%	1%	1%	<b>3%</b>
Inception	<b>1%</b>	<b>2%</b>	2%	<b>0%</b>	2%	1%
Les Misérables	<b>1%</b>	<b>3%</b>	1%	1%	1%	1%
Brave	<b>1%</b>	2%	1%	1%	2%	1%
The Amazing Spider-Man	<b>1%</b>	1%	1%	1%	2%	1%
Harry Potter saga	<b>1%</b>	1%	<b>2%</b>	1%	2%	1%
The Hangover saga	<b>1%</b>	1%	1%	1%	2%	2%
The Croods	<b>1%</b>	<b>1%</b>	1%	1%	2%	2%
Cloud Atlas	<b>1%</b>	<b>2%</b>	1%	1%	2%	<b>1%</b>
Star Wars saga	<b>1%</b>	1%	1%	1%	2%	1%
The Hunger Games	<b>1%</b>	1%	1%	0%	2%	1%
G.I. Joe saga	<b>1%</b>	<b>0%</b>	1%	1%	1%	2%
Iron Man saga	<b>1%</b>	1%	1%	1%	1%	1%
Fast & Furious saga	<b>1%</b>	<b>0%</b>	1%	1%	1%	1%
The Godfather saga	<b>1%</b>	1%	<b>2%</b>	1%	1%	1%
The Twilight Saga: Breaking Dawn Pt 2	<b>1%</b>	1%	<b>2%</b>	1%	1%	1%
Prometheus	<b>1%</b>	<b>2%</b>	0%	<b>0%</b>	1%	1%
Looper	<b>1%</b>	1%	1%	1%	<b>2%</b>	1%
Wreck-it Ralph	<b>1%</b>	1%	<b>2%</b>	1%	1%	1%
Transformers saga	<b>1%</b>	1%	1%	0%	1%	1%
Ted	<b>1%</b>	1%	1%	1%	1%	1%
Taken 2	<b>1%</b>	1%	1%	<b>2%</b>	1%	1%
Flight	<b>1%</b>	1%	<b>0%</b>	1%	<b>2%</b>	1%
Men in Black saga	<b>1%</b>	1%	1%	1%	1%	1%
Zero Dark Thirty	<b>1%</b>	<b>1%</b>	1%	0%	0%	1%
Ice Age saga	<b>1%</b>	0%	1%	1%	1%	1%

Sherlock Holmes saga	<b>1%</b>	1%	<b>0%</b>	1%	1%	0%
James Bond saga	<b>1%</b>	0%	1%	1%	1%	1%
Forrest Gump	<b>1%</b>	1%	1%	0%	1%	1%
X-Men saga	<b>1%</b>	0%	1%	1%	<b>1%</b>	0%
The Impossible	<b>1%</b>	0%	0%	1%	1%	1%
Pirates of the Caribbean saga	<b>1%</b>	0%	0%	1%	1%	1%
'2012	<b>1%</b>	1%	<b>1%</b>	0%	1%	0%
Batman saga	<b>1%</b>	1%	0%	1%	1%	0%
Hansel & Gretel: Witch Hunters	<b>1%</b>	1%	1%	0%	1%	1%
Gladiator	<b>1%</b>	0%	0%	1%	1%	1%
Mama	<b>1%</b>	0%	1%	<b>0%</b>	<b>2%</b>	0%
Shutter Island	<b>1%</b>	1%	1%	0%	1%	1%
Terminator saga	<b>1%</b>	0%	<b>0%</b>	1%	1%	<b>1%</b>
Taken	<b>1%</b>	0%	1%	<b>2%</b>	1%	<b>0%</b>
Star Trek	<b>1%</b>	1%	<b>1%</b>	0%	1%	0%
Ice Age: Continental Drift	<b>1%</b>	1%	1%	1%	1%	0%
Hotel Transylvania	<b>1%</b>	1%	1%	1%	1%	<b>0%</b>
Paranormal Activity saga	<b>1%</b>	1%	1%	1%	0%	0%
Transporter saga	<b>1%</b>	0%	0%	0%	0%	<b>1%</b>
Saw saga	<b>1%</b>	<b>0%</b>	1%	1%	0%	1%
The Green Mile	<b>0%</b>	1%	0%	1%	1%	0%
Black Swan	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Aliens saga	<b>0%</b>	1%	0%	0%	0%	1%
Jack the Giant Slayer	<b>0%</b>	0%	1%		1%	1%
Madagascar 3: Europe's Most Wanted	<b>0%</b>	0%	1%	0%	0%	0%
The Matrix saga	<b>0%</b>	1%	0%	0%	0%	1%
Inglorious Basterds	<b>0%</b>	1%	0%		<b>1%</b>	0%
Rambo saga	<b>0%</b>	1%	0%	1%	0%	1%

Bourne saga	<b>0%</b>	0%	0%	0%	1%	0%
Hitchcock	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Gone with the Wind	<b>0%</b>	1%		0%	0%	0%
Olympus Has Fallen	<b>0%</b>	0%	0%	1%	0%	0%
Step Up saga	<b>0%</b>	1%	0%	0%	1%	0%
Schindler's List	<b>0%</b>	1%		0%	0%	<b>1%</b>
The Notebook	<b>0%</b>	0%	1%	0%	1%	0%
The King's Speech	<b>0%</b>	<b>1%</b>	0%	1%	0%	0%
Monster	<b>0%</b>	0%	0%	0%	1%	<b>1%</b>
Resident Evil saga	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
Shrek saga	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Anna Karenina	<b>0%</b>	0%		0%	0%	<b>1%</b>
The Simpsons	<b>0%</b>	0%	1%	1%	0%	0%
To Rome with Love	<b>0%</b>	<b>1%</b>		0%	0%	0%
Pretty Woman	<b>0%</b>	0%	0%	0%	0%	0%
Rise of the Guardians	<b>0%</b>	1%	0%	0%	1%	<b>0%</b>
Gran Torino	<b>0%</b>	<b>1%</b>	1%		0%	0%
Tangled saga	<b>0%</b>	0%	1%	1%		0%
Friends with Benefits	<b>0%</b>	0%	1%	0%	0%	0%
Moonrise Kingdom	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
Cars saga	<b>0%</b>	0%	<b>1%</b>	0%	0%	0%
Thor	<b>0%</b>	0%	0%		0%	0%
Madagascar saga	<b>0%</b>	0%	0%	0%	0%	0%
Pitch Perfect	<b>0%</b>	0%	0%	0%	0%	0%
Troy	<b>0%</b>	1%	0%	0%	0%	0%
The Shawshank Redemption	<b>0%</b>	0%	0%	0%	0%	0%
'300	<b>0%</b>	0%	0%	0%	1%	0%
Armageddon	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>

Blancanieves	<b>0%</b>	0%	0%	0%	0%	0%
Identity Thief	<b>0%</b>	0%	0%	0%	0%	<b>1%</b>
Pulp Fiction	<b>0%</b>	<b>1%</b>		0%		0%
Total Recall	<b>0%</b>	0%	0%		0%	0%
Dredd	<b>0%</b>	0%	0%	0%	0%	0%
Gangster Squad	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
Braveheart	<b>0%</b>	0%		0%	0%	0%
Snow White and the Huntsman	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
Home Alone saga	<b>0%</b>	0%	0%	0%	0%	0%
Fight Club	<b>0%</b>	<b>1%</b>	0%		0%	0%
Battleship	<b>0%</b>	0%	1%	0%	0%	
The Vow	<b>0%</b>	0%	0%	0%	0%	0%
The Perks of Being a Wallflower	<b>0%</b>	0%	0%	0%	0%	0%
Drive	<b>0%</b>	<b>1%</b>	0%		0%	0%
In Time	<b>0%</b>	0%	0%	0%	0%	0%
The Bourne Legacy	<b>0%</b>	<b>1%</b>	0%	0%		0%
Rocky saga	<b>0%</b>	0%	0%			<b>1%</b>
Intouchables	<b>0%</b>	0%	0%	0%	0%	0%
Spartacus (TV)	<b>0%</b>	0%	0%	0%	0%	0%
Wrath of the Titans saga	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%
The Dictator	<b>0%</b>	0%	0%	0%	0%	0%
Toy Story saga	<b>0%</b>	0%	0%	0%		0%
Mission: Impossible saga	<b>0%</b>	0%	0%	0%	0%	0%
War Horse	<b>0%</b>	0%	0%	0%	0%	0%
Finding Nemo	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
Ocean's saga	<b>0%</b>	0%	0%	0%	0%	0%
The Butterfly effect saga	<b>0%</b>	0%	0%		0%	0%
Jack Reacher	<b>0%</b>	<b>1%</b>	0%	0%	0%	0%

Dark Shadows	<b>0%</b>	<b>1%</b>			0%	0%
Parker	<b>0%</b>	0%	0%	0%	0%	0%
Dirty Dancing	<b>0%</b>		<b>1%</b>	0%	0%	
Upside Down	<b>0%</b>		<b>1%</b>	0%		0%
Police Academy saga	<b>0%</b>	0%	0%	0%		0%
Beasts of the Southern Wild	<b>0%</b>	<b>1%</b>	0%			
Red	<b>0%</b>		0%	<b>1%</b>	0%	0%
The Da Vinci Code	<b>0%</b>	0%	0%	0%	0%	0%
The Last Stand	<b>0%</b>	0%		0%	<b>1%</b>	0%
Saving Private Ryan	<b>0%</b>	0%	0%	0%		0%
Slumdog Millionaire	<b>0%</b>	0%	0%		0%	0%
Spring Breakers	<b>0%</b>		0%	0%	0%	<b>1%</b>
Midnight in Paris	<b>0%</b>	1%	0%			0%
A Walk to Remember	<b>0%</b>		1%	0%	0%	0%
Warm Bodies	<b>0%</b>	0%	0%	0%	<b>1%</b>	
Seven Psychopaths	<b>0%</b>	0%	0%		0%	0%
Remember Me	<b>0%</b>	0%	0%			0%
Snitch (2013)	<b>0%</b>	0%	0%	0%	0%	0%
Up	<b>0%</b>	0%	0%	0%	0%	0%
Gambit	<b>0%</b>		0%	0%	0%	0%
Frankenweenie	<b>0%</b>	0%	0%		0%	0%
Millenium saga	<b>0%</b>	0%	0%		0%	0%
Sinister	<b>0%</b>	0%	0%	0%	0%	0%
Hannibal	<b>0%</b>	0%	0%		0%	0%
Crank saga	<b>0%</b>	0%	0%	0%	0%	0%
Side Effects	<b>0%</b>	0%		0%	0%	0%
Jurassic Park saga	<b>0%</b>	0%	0%	0%		0%
Mamma Mia!	<b>0%</b>	0%	0%	<b>0%</b>	0%	0%

Abraham Lincoln: Vampire Hunter	<b>0%</b>	0%				0%
Top Gun	<b>0%</b>		0%	0%	0%	0%
This Is 40	<b>0%</b>	0%	0%			0%
Pearl Harbour	<b>0%</b>	0%	0%		1%	0%
Kill Bill	<b>0%</b>	0%	0%	0%	0%	0%
The Dark Fields	<b>0%</b>	0%	0%	0%	0%	0%
Salt	<b>0%</b>	0%	0%		0%	0%
Casablanca	<b>0%</b>		0%	0%	0%	0%
Alice in Wonderland	<b>0%</b>	0%	0%		0%	0%
Hope Springs	<b>0%</b>		0%	0%	0%	0%
True Grit	<b>0%</b>	0%	0%	0%	0%	0%
Savages	<b>0%</b>	0%	0%	0%	0%	0%
Magic Mike	<b>0%</b>	0%		0%	0%	
Arbitrage	<b>0%</b>	0%	0%	0%	0%	0%
Silent Hill saga	<b>0%</b>		0%		0%	0%
Ghost Rider saga	<b>0%</b>		0%	0%		0%
Into The Wild	<b>0%</b>	0%	0%		0%	
Safe House	<b>0%</b>	0%		0%	0%	
The Iron Lady	<b>0%</b>	0%	0%	0%	0%	
Undisputed saga	<b>0%</b>		0%			0%
Scream saga	<b>0%</b>	0%	0%	0%	0%	0%
ParaNorman	<b>0%</b>		0%		0%	0%
John Carter	<b>0%</b>	0%	0%	0%	0%	0%
Iron Sky	<b>0%</b>	0%		0%	0%	0%
Scary Movie saga	<b>0%</b>		0%	0%	0%	0%
Hulk	<b>0%</b>	0%	0%	0%	0%	0%
The Sound of Music	<b>0%</b>	0%	0%		0%	0%
NCIS (TV)	<b>0%</b>	0%	0%	0%	0%	0%

Unknown	<b>0%</b>	0%	0%		0%	
P.S. I Love You	<b>0%</b>	0%		0%	0%	
The Ghost Writer	<b>0%</b>			0%	0%	0%
Kung Fu Panda saga	<b>0%</b>	0%	0%	0%		0%
Dear John	<b>0%</b>		0%	0%	0%	
Dr House (TV)	<b>0%</b>	0%	0%		0%	
High School Musical saga	<b>0%</b>		0%	0%	0%	0%
One Day	<b>0%</b>	0%	0%	0%		0%
The Pianist	<b>0%</b>	0%				0%
Snatch	<b>0%</b>	0%				
Paul	<b>0%</b>	0%	0%			
Melancholia	<b>0%</b>	0%				
Scooby-Doo saga	<b>0%</b>	0%	0%		0%	
Love	<b>0%</b>	0%	0%			0%
LOL (Laughing Out Loud)	<b>0%</b>		0%		0%	0%
The Woman in Black	<b>0%</b>		0%		0%	
Garfield saga	<b>0%</b>		0%	0%		
Superman	<b>0%</b>	0%			0%	0%
Hannah Montana: The Movie	<b>0%</b>		0%	0%	0%	0%
The Adventures of Tintin	<b>0%</b>	0%	0%			
The Artist	<b>0%</b>	0%				0%
Mr Bean's Holiday	<b>0%</b>	0%	0%	0%	0%	
Les Mis: From the Ground Up	<b>0%</b>	0%	0%	0%		
You Are God	<b>0%</b>	0%				0%
Alvin and the Chipmunks saga	<b>0%</b>		0%		0%	0%
StreetDance 2	<b>0%</b>		0%			0%
Coco Before Chanel	<b>0%</b>		0%			0%
The Fifth Element	<b>0%</b>					0%

Carnage	<b>0%</b>	0%				0%
The Others	<b>0%</b>	0%	0%			0%
Puss in boots	<b>0%</b>	0%	0%	0%		
Life Is Beautiful	<b>0%</b>				0%	0%
Sammy 2: Escape from Paradise	<b>0%</b>		0%	0%	0%	
Downfall	<b>0%</b>			0%		0%
Pusher saga	<b>0%</b>	0%	0%			
The Experiment	<b>0%</b>			0%		
REC saga	<b>0%</b>				0%	
Sightseers	<b>0%</b>					0%
Brigade Miscellaneous	<b>0%</b>				0%	
The Best Offer	<b>0%</b>					0%
All for One... saga	<b>0%</b>			0%		
Il principe abusivo	<b>0%</b>		0%			
Zorro	<b>0%</b>		0%	0%		
Notting Hill	<b>0%</b>	0%		0%		
Hollywood	<b>0%</b>					0%
Tabu	<b>0%</b>	0%				
Vanishing Waves	<b>0%</b>		0%			
Perfume: The Story of a Murderer	<b>0%</b>		0%			
I Give It a Year	<b>0%</b>					0%
A Hijacking	<b>0%</b>		0%			
Green Street Hooligans	<b>0%</b>	0%				
In Bruges	<b>0%</b>			0%		
Four Weddings and a Funeral	<b>0%</b>				0%	
The Sweeney	<b>0%</b>					0%
In Darkness	<b>0%</b>		0%			
Shame	<b>0%</b>	0%				

The Angels' Share	<b>0%</b>	0%				
Shadow Dancer	<b>0%</b>		0%			
The Queen	<b>0%</b>				0%	0%
Red Lights	<b>0%</b>	0%				
Camille Rewinds	<b>0%</b>		0%			
Trainspotting	<b>0%</b>	0%				
Raging Fuzz	<b>0%</b>					0%
Léon: The Professional	<b>0%</b>					0%
Kon-Tiki	<b>0%</b>					0%
Ronal the Barbarian	<b>0%</b>				0%	
The Other Son	<b>0%</b>					0%
Cell 211	<b>0%</b>	0%				
Hanni &Nanni 2	<b>0%</b>					0%
Tad, the Lost Explorer	<b>0%</b>				0%	
The Three Musketeers (TV)	<b>0%</b>		0%			
The Orphanage	<b>0%</b>			0%		
Antichrist	<b>0%</b>					0%
On the Other Side of the Tracks	<b>0%</b>				0%	
Kokowääh saga	<b>0%</b>		0%			
Never Let Me Go	<b>0%</b>	0%				
Niko 2: Little Brother, Big Trouble	<b>0%</b>	0%				
Astérix and Obélix	<b>0%</b>				0%	
Other film	<b>39%</b>	<b>45%</b>	38%	<b>32%</b>	39%	40%
Don't know	<b>17%</b>	<b>8%</b>	<b>19%</b>	<b>24%</b>	<b>12%</b>	<b>22%</b>
None	<b>5%</b>	<b>3%</b>	5%	<b>8%</b>	<b>3%</b>	5%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.6.2. American Films for Children

Children that know more American films are divided between category 1 ( Movie selectives) and 4 ( Blockbuster lovers). While the first group is more interested in dramas (*Django Unchained, Lincoln, Argo, Life of Pi*), the second group is more interested in action films, animation and romance stories (*The Croods, Twilight, Die Hard, G.I. Joe*).

American Films, Children	Total	Consumer profile				
		Selec tives	Grazers	Indiffer ents	BB lovers	Addicts
Unweighted basis	1651	210	438	297	254	452
Weighted basis	916	118	245	169	141	243
The Hobbit: An Unexpected Journey	5%	7%	4%	4%	7%	4%
Twilight saga	3%	3%	2%	2%	6%	4%
Skyfall	3%	2%	3%	3%	5%	3%
The Croods	3%	1%	3%	2%	6%	4%
Django Unchained	3%	7%	2%	1%	3%	3%
Wreck-it Ralph	3%	3%	4%	3%	2%	2%
Avatar	3%	3%	2%	2%	4%	2%
The Avengers	2%	2%	3%	3%	3%	2%
Die Hard saga	2%	3%	1%	2%	5%	2%
The Amazing Spider-Man	2%	2%	2%	2%	3%	2%
Oz the Great and Powerful	2%	1%	2%	1%	3%	3%
Ice Age saga	2%	2%	3%	2%	3%	1%
Harry Potter saga	2%	2%	3%	1%	1%	2%
Argo	2%	5%		2%	4%	2%
Life of Pi	2%	4%	2%	1%	1%	1%
Brave	2%	3%	2%	2%	2%	1%
The Lord of the Rings saga	2%	2%	1%	2%	2%	2%
Titanic	2%	1%	1%	1%	2%	2%

American Reunion saga	<b>1%</b>	2%	<b>3%</b>	1%	1%	1%
Star Wars saga	<b>1%</b>	2%	2%	2%	1%	1%
Lincoln	<b>1%</b>	<b>4%</b>	1%	0%	1%	2%
Men in Black saga	<b>1%</b>	2%	1%	2%	2%	1%
Hotel Transylvania	<b>1%</b>	2%	2%	1%	1%	1%
The Dark Knight Rises	<b>1%</b>	1%	1%	2%	2%	1%
James Bond saga	<b>1%</b>	0%	2%	1%	1%	1%
Cars saga	<b>1%</b>		<b>3%</b>	1%	0%	1%
Silver Linings Playbook	<b>1%</b>	<b>3%</b>	1%	1%	2%	1%
The Expendables saga	<b>1%</b>	1%	1%	2%	1%	1%
G.I. Joe saga	<b>1%</b>	0%	1%	1%	<b>3%</b>	1%
Madagascar saga	<b>1%</b>	1%	2%	1%	0%	1%
Rise of the Guardians	<b>1%</b>	1%	1%	1%	<b>3%</b>	<b>0%</b>
Transformers saga	<b>1%</b>	1%	1%	1%	1%	2%
Ice Age: Continental Drift	<b>1%</b>		1%	1%	1%	1%
The Twilight Saga: Breaking Dawn Pt 2	<b>1%</b>	0%	2%	1%	1%	1%
The Hunger Games	<b>1%</b>	2%	1%	1%	1%	1%
Iron Man saga	<b>1%</b>	0%	1%	1%	1%	1%
Shrek saga	<b>1%</b>	1%	<b>2%</b>	1%	0%	0%
Ted	<b>1%</b>	1%	1%	1%	0%	1%
The Hangover saga	<b>1%</b>	1%	1%	1%	1%	0%
Home Alone saga	<b>1%</b>	<b>2%</b>	1%	2%	0%	0%
Gladiator	<b>1%</b>	1%	0%	1%	2%	0%
The Simpsons	<b>1%</b>	1%	1%	0%	1%	0%
Madagascar 3: Europe's Most Wanted	<b>1%</b>	0%	<b>2%</b>	1%	0%	
'2012	<b>1%</b>	0%	1%	0%	1%	1%
Pirates of the Caribbean saga	<b>1%</b>		0%	1%	1%	1%

Les Misérables	<b>1%</b>	<b>2%</b>	0%		1%	1%
Fast & Furious saga	<b>1%</b>	1%	1%	1%	0%	0%
Flight	<b>1%</b>	1%		1%	2%	0%
Prometheus	<b>1%</b>	<b>2%</b>	0%		0%	1%
Taken 2	<b>1%</b>	0%	1%	1%	1%	0%
Cloud Atlas	<b>1%</b>	<b>2%</b>	1%		1%	0%
Tangled saga	<b>1%</b>	0%	1%	1%		0%
Sherlock Holmes saga	<b>1%</b>	1%	1%	1%	1%	0%
Jack the Giant Slayer	<b>1%</b>	0%	0%		1%	<b>1%</b>
Pitch Perfect	<b>1%</b>	1%	0%	0%	0%	1%
Step Up saga	<b>1%</b>	1%	1%		1%	0%
Transporter saga	<b>1%</b>	0%	1%	0%	1%	1%
Black Swan	<b>1%</b>	<b>2%</b>	0%	0%	0%	0%
Toy Story saga	<b>1%</b>	1%	1%	0%		0%
Mama	<b>1%</b>	1%	0%	0%	1%	1%
Up	<b>1%</b>	<b>2%</b>		0%	1%	0%
Monster	<b>1%</b>			0%	1%	<b>1%</b>
High School Musical saga	<b>1%</b>		0%	1%	1%	1%
Hansel & Gretel: Witch Hunters	<b>0%</b>	1%	0%	1%	1%	0%
Aliens saga	<b>0%</b>	1%	0%	0%	1%	0%
Finding Nemo	<b>0%</b>	1%	0%	0%	1%	0%
Zero Dark Thirty	<b>0%</b>	1%		0%	1%	0%
The Godfather saga	<b>0%</b>	1%	0%		0%	1%
Batman saga	<b>0%</b>	0%	0%	1%	<b>1%</b>	
Rocky saga	<b>0%</b>		1%			1%
Scooby-Doo saga	<b>0%</b>	0%	1%		1%	
X-Men saga	<b>0%</b>	1%	0%	1%		0%
Kung Fu Panda saga	<b>0%</b>	0%	1%	0%		0%

Rambo saga	<b>0%</b>	1%		1%	1%	0%
Total Recall	<b>0%</b>		1%		1%	0%
Looper	<b>0%</b>		0%		1%	0%
Spring Breakers	<b>0%</b>		0%		1%	1%
Inception	<b>0%</b>	0%	0%	0%	1%	0%
Blancanieves	<b>0%</b>		0%	1%		1%
Forrest Gump	<b>0%</b>	1%	0%	1%	0%	0%
The Matrix saga	<b>0%</b>	1%		1%	1%	0%
Bourne saga	<b>0%</b>		0%	1%		1%
Paranormal Activity saga	<b>0%</b>			1%	0%	0%
Terminator saga	<b>0%</b>	1%		1%		0%
Identity Thief	<b>0%</b>			0%		<b>1%</b>
Hannah Montana: The Movie	<b>0%</b>		0%	1%	0%	0%
Star Trek	<b>0%</b>	0%	0%	0%	0%	0%
Schindler's List	<b>0%</b>				1%	1%
Thor	<b>0%</b>		1%		0%	0%
War Horse	<b>0%</b>		0%	0%	1%	0%
Top Gun	<b>0%</b>		1%	0%		0%
Casablanca	<b>0%</b>		1%	0%		0%
Ocean's saga	<b>0%</b>	1%		1%		
The Impossible	<b>0%</b>	0%	0%	0%	0%	0%
Olympus Has Fallen	<b>0%</b>	0%	0%	0%	0%	0%
Police Academy saga	<b>0%</b>		1%	0%		0%
Hulk	<b>0%</b>	0%	0%	1%		
Pretty Woman	<b>0%</b>	0%	0%	0%		0%
Alvin and the Chipmunks saga	<b>0%</b>		0%		0%	0%
Gone with the Wind	<b>0%</b>			0%	0%	1%
Hitchcock	<b>0%</b>	0%		0%	0%	0%

Ghost Rider saga	<b>0%</b>			0%		1%
Pulp Fiction	<b>0%</b>	1%				0%
Resident Evil saga	<b>0%</b>	0%	0%		1%	
ParaNorman	<b>0%</b>		0%		0%	0%
Abraham Lincoln: Vampire Hunter	<b>0%</b>	1%				1%
Snow White and the Huntsman	<b>0%</b>				1%	0%
Garfield saga	<b>0%</b>		0%	1%		
LOL (Laughing Out Loud)	<b>0%</b>		0%		0%	0%
Scream saga	<b>0%</b>		0%	0%	1%	
Dear John	<b>0%</b>			0%	1%	
Shutter Island	<b>0%</b>					1%
The Dictator	<b>0%</b>	0%	0%	0%		0%
Sinister	<b>0%</b>	0%	0%		0%	0%
Mamma Mia!	<b>0%</b>		0%	1%		0%
Savages	<b>0%</b>		0%	0%	0%	0%
Scary Movie saga	<b>0%</b>		0%	0%	1%	
Mission: Impossible saga	<b>0%</b>	0%	0%		0%	
The Sound of Music	<b>0%</b>	0%	0%			0%
Mr Bean's Holiday	<b>0%</b>		0%	0%	0%	
Jurassic Park saga	<b>0%</b>		0%	0%		0%
The Da Vinci Code	<b>0%</b>	1%	0%	0%		
Parker	<b>0%</b>	0%			0%	0%
The Iron Lady	<b>0%</b>	0%	0%		0%	
Fight Club	<b>0%</b>	0%	0%			0%
Dr House (TV)	<b>0%</b>		0%		0%	
Dirty Dancing	<b>0%</b>		0%		1%	
Inglorious Basterds	<b>0%</b>	1%				
Jack Reacher	<b>0%</b>	0%		0%		0%

The Green Mile	<b>0%</b>			0%	0%	0%
Red	<b>0%</b>		0%		0%	0%
Alice in Wonderland	<b>0%</b>		0%		0%	0%
The Fifth Element	<b>0%</b>					1%
Arbitrage	<b>0%</b>			0%	0%	0%
The Ghost Writer	<b>0%</b>			0%		0%
John Carter	<b>0%</b>		0%	0%		0%
NCIS (TV)	<b>0%</b>	0%	0%	0%		
StreetDance 2	<b>0%</b>		0%			0%
In Time	<b>0%</b>		0%			0%
'300	<b>0%</b>		0%			0%
Saving Private Ryan	<b>0%</b>			0%		0%
Gangster Squad	<b>0%</b>	1%	0%			
Frankenweenie	<b>0%</b>		0%		0%	
Battleship	<b>0%</b>	0%	0%			
Remember Me	<b>0%</b>		0%			
P.S. I Love You	<b>0%</b>	1%			0%	
Saw saga	<b>0%</b>		0%	0%		
True Grit	<b>0%</b>	0%	0%			
Unknown	<b>0%</b>	1%				
Anna Karenina	<b>0%</b>			0%		0%
The Perks of Being a Wallflower	<b>0%</b>		0%			0%
Safe House	<b>0%</b>			1%		
Troy	<b>0%</b>		0%	0%		
Sammy 2: Escape from Paradise	<b>0%</b>			0%	0%	
Intouchables	<b>0%</b>		0%			0%
The Notebook	<b>0%</b>	1%				0%
Shadow Dancer	<b>0%</b>		0%			

Puss in boots	<b>0%</b>	0%	0%			
The Queen	<b>0%</b>				0%	0%
The Last Stand	<b>0%</b>			0%	0%	
Braveheart	<b>0%</b>	0%				0%
Pearl Harbour	<b>0%</b>		0%			0%
Superman	<b>0%</b>	0%			0%	
The Vow	<b>0%</b>		0%			0%
The King's Speech	<b>0%</b>				0%	0%
The Others	<b>0%</b>		0%			0%
Millenium saga	<b>0%</b>		0%		0%	
Armageddon	<b>0%</b>	0%			0%	
Taken	<b>0%</b>		0%			
Dark Shadows	<b>0%</b>					0%
The Dark Fields	<b>0%</b>		0%			
Warm Bodies	<b>0%</b>				1%	
Salt	<b>0%</b>	1%				
Wrath of the Titans saga	<b>0%</b>	1%				
The Pianist	<b>0%</b>					0%
Paul	<b>0%</b>		0%			
Midnight in Paris	<b>0%</b>		0%			
Ronal the Barbarian	<b>0%</b>				0%	
Hannibal	<b>0%</b>					0%
Slumdog Millionaire	<b>0%</b>	0%				
The Other Son	<b>0%</b>					0%
Cell 211	<b>0%</b>	0%				
Crank saga	<b>0%</b>			0%		
Zorro	<b>0%</b>		0%			
Side Effects	<b>0%</b>					0%

Hanni &Nanni 2	<b>0%</b>					0%
Tad, the Lost Explorer	<b>0%</b>				0%	
The Three Musketeers (TV)	<b>0%</b>		0%			
Hope Springs	<b>0%</b>					0%
Les Mis: From the Ground Up	<b>0%</b>		0%			
The Adventures of Tintin	<b>0%</b>		0%			
The Orphanage	<b>0%</b>			0%		
Gambit	<b>0%</b>					0%
Silent Hill saga	<b>0%</b>					0%
Gran Torino	<b>0%</b>		0%			
To Rome with Love	<b>0%</b>	0%				
Kill Bill	<b>0%</b>	0%				
Dredd	<b>0%</b>				0%	
Antichrist	<b>0%</b>					0%
Notting Hill	<b>0%</b>			0%		
On the Other Side of the Tracks	<b>0%</b>				0%	
Kokowääh saga	<b>0%</b>		0%			
Love	<b>0%</b>	0%				
Never Let Me Go	<b>0%</b>	0%				
Snitch (2013)	<b>0%</b>	0%				
Niko 2: Little Brother, Big Trouble	<b>0%</b>	0%				
Astérix and Obélix	<b>0%</b>				0%	
The Bourne Legacy	<b>0%</b>		0%			
The Shawshank Redemption	<b>0%</b>					0%
Upside Down	<b>0%</b>					0%
Spartacus (TV)	<b>0%</b>			0%		
Other film	<b>38%</b>	<b>48%</b>	35%	<b>32%</b>	<b>45%</b>	37%
Don't know	<b>21%</b>	<b>11%</b>	22%	<b>27%</b>	<b>12%</b>	<b>25%</b>

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None	4%	2%	4%	7%	1%	6%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

### 11.6.3. American Films for Adults

Adults follow the same pattern as that of children for American movies: the experts fall either into category 1 (Movie selectives) or 4 (Blockbuster lovers). While the first group is more interested in dramas (*Django Unchained*, *Lincoln*, *Argo*, *Life of Pi*, *Les Misérables*), the second group is more interested in action and adventure films (*The Hobbit*, *The Dark Knight Rises*, *The Expendables*).

American Films, Adults	Total	Consumer profile				
		Selec tives	Grazers	Indiffer ents	BB lovers	Addicts
Unweighted basis	2822	694	569	426	471	662
Weighted basis	3566	884	690	553	596	842
Django Unchained	8%	12%	6%	6%	9%	7%
The Hobbit: An Unexpected Journey	7%	8%	5%	6%	10%	4%
Argo	5%	8%	3%	3%	4%	3%
Die Hard saga	3%	3%	2%	4%	3%	3%
The Avengers	3%	4%	3%	3%	3%	1%
Skyfall	3%	3%	2%	4%	3%	2%
Avatar	3%	2%	3%	4%	3%	2%
Lincoln	3%	4%	3%	1%	3%	2%
Life of Pi	2%	3%	2%	2%	2%	2%
The Dark Knight Rises	2%	3%	2%	2%	4%	1%
Twilight saga	2%	2%	3%	2%	3%	1%
Silver Linings Playbook	2%	3%	2%	1%	2%	2%
The Lord of the Rings saga	2%	3%	2%	2%	2%	1%
The Expendables saga	2%	1%	1%	2%	3%	2%
Inception	2%	3%	2%	0%	2%	1%
Titanic	2%	1%	1%	1%	2%	4%
Oz the Great and Powerful	2%	2%	2%	1%	2%	2%
Les Misérables	2%	3%	1%	1%	2%	1%

American Reunion saga	<b>1%</b>	1%	1%	1%	1%	<b>3%</b>
The Hangover saga	<b>1%</b>	1%	1%	1%	2%	2%
Cloud Atlas	<b>1%</b>	<b>2%</b>	1%	1%	2%	1%
Brave	<b>1%</b>	2%	1%	1%	2%	1%
The Hunger Games	<b>1%</b>	1%	1%	0%	2%	1%
The Godfather saga	<b>1%</b>	1%	<b>2%</b>	1%	1%	1%
Star Wars saga	<b>1%</b>	1%	1%	1%	2%	1%
G.I. Joe saga	<b>1%</b>	<b>0%</b>	1%	1%	1%	2%
Harry Potter saga	<b>1%</b>	1%	2%	1%	2%	1%
The Amazing Spider-Man	<b>1%</b>	1%	0%	1%	1%	1%
Fast & Furious saga	<b>1%</b>	<b>0%</b>	1%	1%	1%	1%
Looper	<b>1%</b>	1%	1%	1%	2%	1%
Iron Man saga	<b>1%</b>	1%	1%	0%	1%	2%
Prometheus	<b>1%</b>	<b>2%</b>	1%	0%	1%	0%
Taken 2	<b>1%</b>	1%	1%	<b>2%</b>	1%	1%
Twilight Saga: Breaking Dawn Pt 2	<b>1%</b>	1%	2%	0%	1%	1%
Flight	<b>1%</b>	1%	<b>0%</b>	1%	2%	1%
Ted	<b>1%</b>	1%	1%	1%	1%	1%
Transformers saga	<b>1%</b>	1%	1%	0%	1%	1%
Zero Dark Thirty	<b>1%</b>	1%	1%	1%	0%	1%
Forrest Gump	<b>1%</b>	1%	1%	0%	1%	1%
Sherlock Holmes saga	<b>1%</b>	1%		1%	1%	0%
The Impossible	<b>1%</b>	0%	0%	1%	1%	1%
The Croods	<b>1%</b>	0%	1%	1%	1%	1%
Men in Black saga	<b>1%</b>	1%	1%	1%	1%	1%
X-Men saga	<b>1%</b>	0%	1%	1%	<b>2%</b>	0%
Taken	<b>1%</b>	1%	1%	<b>2%</b>	1%	<b>0%</b>
Shutter Island	<b>1%</b>	1%	1%	0%	1%	1%

Batman saga	<b>1%</b>	1%	0%	1%	1%	0%
Hansel & Gretel: Witch Hunters	<b>1%</b>	1%	1%	0%	1%	1%
Terminator saga	<b>1%</b>	0%	0%	1%	1%	<b>1%</b>
Star Trek	<b>1%</b>	1%	<b>1%</b>	0%	1%	0%
Mama	<b>1%</b>	0%	1%		<b>2%</b>	0%
Pirates of the Caribbean saga	<b>1%</b>	0%	1%	0%	1%	1%
'2012	<b>1%</b>	1%	<b>1%</b>	0%	1%	0%
Paranormal Activity saga	<b>1%</b>	1%	1%	1%	0%	0%
Saw saga	<b>1%</b>	0%	1%	1%	0%	1%
James Bond saga	<b>1%</b>	0%	0%	1%	1%	1%
Gladiator	<b>1%</b>	0%	0%	1%	1%	1%
The Green Mile	<b>1%</b>	1%	0%	1%	1%	0%
Transporter saga	<b>1%</b>	0%	0%	0%	0%	<b>1%</b>
Ice Age: Continental Drift	<b>1%</b>	1%	0%	1%	1%	0%
Inglorious Basterds	<b>0%</b>	0%	0%		<b>1%</b>	0%
Hitchcock	<b>0%</b>	<b>1%</b>	0%		0%	0%
Wreck-it Ralph	<b>0%</b>	0%	1%	0%	1%	0%
The King's Speech	<b>0%</b>	<b>1%</b>	0%	1%		0%
The Matrix saga	<b>0%</b>	1%	1%	0%	0%	1%
Aliens saga	<b>0%</b>	0%	1%	0%	0%	1%
The Notebook	<b>0%</b>	0%	1%	0%	1%	0%
Bourne saga	<b>0%</b>	1%	0%	0%	1%	0%
Gone with the Wind	<b>0%</b>	1%		0%	0%	0%
Rambo saga	<b>0%</b>	1%	0%	0%		1%
Black Swan	<b>0%</b>	<b>1%</b>	0%	0%		0%
To Rome with Love	<b>0%</b>	<b>1%</b>		0%	1%	0%
Olympus Has Fallen	<b>0%</b>	0%	0%	1%	0%	1%
Hotel Transylvania	<b>0%</b>	1%	0%	0%	1%	

Friends with Benefits	<b>0%</b>	0%	1%	1%	0%	0%
Anna Karenina	<b>0%</b>	0%			0%	<b>1%</b>
Moonrise Kingdom	<b>0%</b>	<b>1%</b>	0%	0%	1%	0%
Gran Torino	<b>0%</b>	<b>1%</b>	1%		0%	0%
Jack the Giant Slayer	<b>0%</b>	0%	1%		0%	0%
Ice Age saga	<b>0%</b>	0%	0%	1%	0%	1%
Schindler's List	<b>0%</b>	1%		0%		<b>1%</b>
Resident Evil saga	<b>0%</b>	0%	0%	0%	<b>1%</b>	0%
The Shawshank Redemption	<b>0%</b>	1%	0%	0%	0%	0%
Troy	<b>0%</b>	1%	0%	0%	0%	0%
Armageddon	<b>0%</b>		0%	0%		<b>1%</b>
Pretty Woman	<b>0%</b>	0%	0%	0%	1%	0%
Dredd	<b>0%</b>	0%	0%	1%	0%	0%
Madagascar 3	<b>0%</b>	0%	0%	0%	0%	0%
'300	<b>0%</b>	0%	0%	0%	1%	
Drive	<b>0%</b>	<b>1%</b>	0%		0%	0%
Step Up saga	<b>0%</b>	0%	0%	0%	0%	0%
Gangster Squad	<b>0%</b>		0%	0%	<b>1%</b>	0%
Braveheart	<b>0%</b>	0%		0%	0%	0%
The Bourne Legacy	<b>0%</b>	1%	0%	1%		0%
Monster	<b>0%</b>	0%	0%	0%	0%	1%
The Vow	<b>0%</b>	0%	1%	0%	0%	0%
Spartacus (TV)	<b>0%</b>	0%	0%	0%	0%	1%
The Perks of Being a Wallflower	<b>0%</b>	0%	0%	0%	0%	0%
Thor	<b>0%</b>	1%	0%		0%	0%
The Butterfly effect saga	<b>0%</b>	0%	1%		0%	0%
Battleship	<b>0%</b>	0%	1%	0%	0%	
Wrath of the Titans saga	<b>0%</b>	1%	0%	0%	0%	0%

Pulp Fiction	0%	1%		1%		0%
In Time	0%	0%	0%	0%	1%	0%
Intouchables	0%	1%	0%	0%	0%	0%
Fight Club	0%	1%			0%	0%
Identity Thief	0%	0%	0%		0%	1%
Beasts of the Southern Wild	0%	1%	1%			
Snow White and the Huntsman	0%	0%	0%	0%	1%	
Blancanieves	0%	0%	0%	0%	0%	0%
Upside Down	0%		1%	0%		0%
Dark Shadows	0%	1%			0%	
Total Recall	0%	0%	0%		0%	0%
Mission: Impossible saga	0%		0%	0%	0%	1%
The Dictator	0%		0%	0%	0%	0%
Jack Reacher	0%	1%	0%	0%	0%	
Tangled saga	0%	0%	0%	0%		0%
A Walk to Remember	0%		1%	0%	0%	0%
Dirty Dancing	0%		1%	0%	0%	
Parker	0%		0%	0%	0%	0%
Slumdog Millionaire	0%	0%	0%		0%	0%
Seven Psychopaths	0%	0%	0%		0%	0%
The Last Stand	0%	0%		0%	1%	0%
Pitch Perfect	0%	0%	0%		0%	0%
Midnight in Paris	0%	1%	0%			0%
Red	0%		0%	1%		0%
The Simpsons	0%		0%	1%		0%
Saving Private Ryan	0%	0%	0%	1%		0%
Ocean's saga	0%	0%	0%		0%	0%
War Horse	0%	1%			0%	0%

Warm Bodies	<b>0%</b>	0%	0%	0%	1%	
Snitch (2013)	<b>0%</b>		0%	0%	0%	0%
Rocky saga	<b>0%</b>	0%				0%
The Da Vinci Code	<b>0%</b>	0%			0%	0%
Police Academy saga	<b>0%</b>	0%	0%			0%
Gambit	<b>0%</b>		0%	0%	0%	0%
Shrek saga	<b>0%</b>	1%				0%
Hannibal	<b>0%</b>	0%	0%		1%	0%
Remember Me	<b>0%</b>	0%	0%			0%
Crank saga	<b>0%</b>	0%	0%		0%	0%
This Is 40	<b>0%</b>	0%	1%			0%
Side Effects	<b>0%</b>	0%		0%	0%	0%
Millenium saga	<b>0%</b>	0%	0%		0%	0%
Frankenweenie	<b>0%</b>	0%	0%		0%	0%
Finding Nemo	<b>0%</b>		0%		1%	0%
Kill Bill	<b>0%</b>	0%	0%	0%	0%	0%
The Dark Fields	<b>0%</b>	0%		0%	0%	0%
Magic Mike	<b>0%</b>	0%		1%	0%	
Salt	<b>0%</b>	0%	0%		0%	0%
Pearl Harbour	<b>0%</b>	0%	0%		1%	
Hope Springs	<b>0%</b>		0%	0%	0%	0%
Into The Wild	<b>0%</b>	0%	0%		0%	
Sinister	<b>0%</b>	0%		0%	0%	0%
Toy Story saga	<b>0%</b>	0%		0%		0%
Jurassic Park saga	<b>0%</b>	0%	0%	0%		0%
Silent Hill saga	<b>0%</b>		0%		0%	0%
Undisputed saga	<b>0%</b>		0%			0%
Mamma Mia!	<b>0%</b>	0%	0%	0%	0%	

Spring Breakers	<b>0%</b>		0%	0%		0%
Rise of the Guardians	<b>0%</b>	0%	0%			
Iron Sky	<b>0%</b>	0%		0%	0%	0%
True Grit	<b>0%</b>	0%		0%	0%	0%
Abraham Lincoln: Vampire Hunter	<b>0%</b>	0%				0%
Alice in Wonderland	<b>0%</b>	0%	0%			0%
Arbitrage	<b>0%</b>	0%	0%			0%
Home Alone saga	<b>0%</b>				0%	0%
Safe House	<b>0%</b>	0%			0%	
Top Gun	<b>0%</b>			0%	0%	0%
Savages	<b>0%</b>	0%		0%		0%
One Day	<b>0%</b>	0%	0%	0%		0%
Madagascar saga	<b>0%</b>	0%			0%	0%
Snatch	<b>0%</b>	0%				
The Iron Lady	<b>0%</b>	0%		0%		
John Carter	<b>0%</b>	0%			0%	
Melancholia	<b>0%</b>	0%				
Casablanca	<b>0%</b>		0%		0%	0%
The Pianist	<b>0%</b>	0%				
Unknown	<b>0%</b>	0%	0%		0%	
P.S. I Love You	<b>0%</b>	0%		0%		
NCIS (TV)	<b>0%</b>			0%	0%	0%
Paul	<b>0%</b>	0%	0%			
Ghost Rider saga	<b>0%</b>		0%	0%		0%
Scream saga	<b>0%</b>	0%				0%
The Sound of Music	<b>0%</b>	0%	0%		0%	
Up	<b>0%</b>	0%	0%			
Scary Movie saga	<b>0%</b>		0%	0%		0%

The Ghost Writer	<b>0%</b>			0%	0%	
The Woman in Black	<b>0%</b>		0%		0%	
ParaNorman	<b>0%</b>				0%	0%
Cars saga	<b>0%</b>	0%		0%		
Love	<b>0%</b>		0%			0%
Dr House (TV)	<b>0%</b>	0%				
The Artist	<b>0%</b>	0%				0%
You Are God	<b>0%</b>	0%				0%
Dear John	<b>0%</b>		0%	0%		
Coco Before Chanel	<b>0%</b>		0%			0%
Hulk	<b>0%</b>				0%	0%
Carnage	<b>0%</b>	0%				0%
The Adventures of Tintin	<b>0%</b>	0%	0%			
Life Is Beautiful	<b>0%</b>				0%	0%
Les Mis: From the Ground Up	<b>0%</b>	0%		0%		
Superman	<b>0%</b>					0%
Downfall	<b>0%</b>			0%		0%
Pusher saga	<b>0%</b>	0%	0%			
The Experiment	<b>0%</b>			0%		
REC saga	<b>0%</b>				0%	
Sightseers	<b>0%</b>					0%
Brigade Miscellaneous	<b>0%</b>				0%	
The Best Offer	<b>0%</b>					0%
All for One... saga	<b>0%</b>			0%		
Il principe abusivo	<b>0%</b>		0%			
The Others	<b>0%</b>	0%				
Hollywood	<b>0%</b>					0%
Tabu	<b>0%</b>	0%				

Vanishing Waves	0%		0%			
Perfume: The Story of a Murderer	0%		0%			
Puss in boots	0%			0%		
I Give It a Year	0%					0%
A Hijacking	0%		0%			
Green Street Hooligans	0%	0%				
LOL (Laughing Out Loud)	0%				0%	
In Bruges	0%			0%		
Four Weddings and a Funeral	0%				0%	
The Sweeney	0%					0%
In Darkness	0%		0%			
StreetDance 2	0%					0%
Shame	0%	0%				
Kung Fu Panda saga	0%	0%				
The Angels' Share	0%	0%				
The Fifth Element	0%					0%
Red Lights	0%	0%				
Camille Rewinds	0%		0%			
Sammy 2: Escape from Paradise	0%		0%			
Mr Bean's Holiday	0%	0%				
Trainspotting	0%	0%				
Notting Hill	0%	0%				
Raging Fuzz	0%					0%
Léon: The Professional	0%					0%
Kon-Tiki	0%					0%
Garfield saga	0%		0%			
Zorro	0%			0%		
Other film	40%	44%	39%	32%	38%	41%

Don't know	<b>16%</b>	<b>7%</b>	19%	<b>24%</b>	<b>12%</b>	<b>21%</b>
None	<b>5%</b>	<b>3%</b>	5%	<b>8%</b>	3%	5%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

## 12. Annex 6: *Intouchables*, a case study

As one expert in the entertainment sector once said, every film is a single research and development project.<sup>126</sup> You do not know whether it will succeed or fail until you have completed it. There are many failures, relatively few successes.

*Intouchables*, with a 10M-production budget and only 1.2M€ invested in advertising, has become the pan-European hit of all time. Critics have praised the movie for its combination of broad humour and its humanist message, its ability to poke mild fun at a physical disability and Omar Sy's remarkable, energetic performance, calling the film an antidote to the doldrums of economic recession, a feel-good movie "à la française".

Similar European successes in the recent past have combined humanity and humour (*Life is Beautiful*, *Amélie*).

Will European films be helped by new modes of communication that, as the consumer study will show, are commonly used and prevalent in millions of European households? They may help to explain why, across all socio-demographic groups, 85% of people have heard about *Intouchables*, and 68% were interested in watching or re-watching the film two weeks after its release<sup>127</sup>. Box-office success combined with a buzz on social networks before the film was released may have helped: the film's official Facebook page<sup>128</sup> currently has 1.5M fans.

Every genre has its successes and failures. *Intouchables* is an exception, reminding us that generalisation based on genre categories does not tell the whole story about the success and failure of films.

So what is it that makes a film special? Why did one particular film top the spontaneous list?

Here we examine the strengths of one very successful European film: the analysis uses a methodology based on research into what drives attention to mainstream narrative. It draws on evolutionary psychology and neuroscience.<sup>129</sup>

**Synopsis:** Philippe is a rich, lonely paraplegic in need of a new carer; enter Driss, a criminal living on his wits in the Paris projects who goes for the job interview only to chase his next welfare check. Philippe surprisingly decides Driss is the perfect person for the job because Driss will have no pity for him. These two men, from opposite ends of the French social spectrum, end up forming an unlikely friendship, and

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<sup>126</sup> "Films are by nature research-and-development projects: they are perishable and cannot be test marketed in the usual sense". Entertainment Industry Economics, 5<sup>th</sup> edition. Harold L. Vogel, Cambridge University Press, 2001.

<sup>127</sup> Ifop study, 1002 online respondents, 15-17 Nov. 2011

<sup>128</sup> <http://www.facebook.com/Intouchables.lefilm>

<sup>129</sup> A very readable account of part of the theoretical framework may be found in *The Storytelling Animal*, Jonathan Gottschall. Houghton Mifflin Harcourt, 2010. Other references available on request.

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together are able to help each other confront their respective struggles – and have some fun in the process.

### **Characters need clear objectives:**

In this film the leading character has an objective that most audience groups are likely to be concerned by.

This objective needs to have clarity in the way it is executed along with intensity, to meet effective challenges in its way, and to be resolved satisfactorily.

Philippe's objective is to cope with his disability, while Driss' objective is to stay out of jail. Since Philippe and Driss are co-leads, there is also a further overall objective that the narrative is pursuing: can two people from the opposite ends of society help each other? It's a very upbeat objective and thus has a satisfying resolution when Driss sets up Philippe on a date with the woman he is too shy to meet, effectively saving Philippe from the physical prison he has been trapped in. (When Driss winks at him in the final moment, the audience feels good, and is a moment they will talk about afterwards.)

The objective has clear obstacles, like Philippe's disability and shyness; he also thinks he's going to die very soon. Driss himself is a black man from the projects – he thus has economic and class barriers.

### **Leading characters need to win empathy, but often start from a position of disadvantage**

We can admire or empathise with both characters. They have real problems; one protagonist is disabled while another is poor, uneducated and unable to get a job. However, both of them have hidden strengths that complement each other, and combined they represent good "fitness" models. In other words we can admire the way they address their problems.

### **We are always interested in how people behave or relate to one another particularly where elements of cooperation and competition are intermingled**

*Intouchables* is a buddy comedy, starring two men from opposite ends of Parisian life. This contrast creates a strong level of conflict through the film, which is a great asset for maintaining audience engagement. Since Philippe and Driss are co-leads, there is also a further overall objective that the narrative is pursuing: can two people from the opposite ends of society help each other?

The two of them display strong chemistry even if they often antagonize each other.

### **An audience requires a certain level of familiarity**

European audiences are going to be familiar with Paris and French culture. Outside France only the more educated viewers are going to be familiar with French class and

economic divisions. Therefore for many people it will be a surprise to see a poor black man living in Paris, which remains a fairy tale city.

However, the film has familiar elements which are strong, like the disability of Philippe which most audiences can understand as a major life barrier. Most Europeans are also familiar with the welfare dodger in Driss, which often raises debate among many people throughout Europe.

Within France, where the film is set, the situation is rather different. This driver performs more strongly for local viewers. Omar Sy (Driss) is a local TV celebrity in France.

This is why experience suggests that a film needs to have high familiarity in its local market, helping it to succeed at home before being exported to countries where it will, of course, have lower familiarity. Thus local success is a platform that alerts distributors and sales agents to its inherent strengths and prompts a rapid roll-out in other markets.

**While familiarity is important, a film needs novelty to arouse our curiosity. The brain switches away from something it has seen before**

The film has high Novelty because it takes two people who would never meet or have anything to do with each other and puts them together *and shows us that there's been an incredibly positive result which reaffirms our believe in life and how society works successfully when we all co-operate.*

Initially when we see this pair meet for the first time, we cannot help but be curious about how they are going to work together. The novelty in their relationship is the engine of the story.

Overall, it's a unique story that has the ability to spark the interest of many different audience groups without being too difficult for the brain to process.

**Every successful mainstream film needs enough action and surprise to stimulate us**

This film is peppered with both types of basic arousal, starting off in a fast -paced way but moving quickly into a more complex arousal as a result of the rising drama.

The story begins with a tense car chase when our leads are stopped by the police, but manage to prove a medical emergency to justify their high-speed antics. This has suspense, a twist and a feeling of relief as they get through it, finishing on the question of the film: how did these two become friends and get to the point where they enjoy toying with the authorities?

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## 13. Annex 7: Questionnaire

**Welcome to our new questionnaire!**

**Some questions to start:**

**COUNTRY:** Which country do you live in?

Germany
Mainland France
Italy
Spain
United Kingdom
Denmark
Poland
Croatia
Lithuania
Romania
Other country

### 13.1. General Information & Film Habits

**S0: How old are you:**

16 – 25 years old  
26 – 34 years old  
35 – 50 years old  
51 or more

**SECTOR: Do you or any member of your household work in on of the following sectors?**

Several answers possible

Market research  
Communication / Advertising  
Marketing  
Press  
Banking / Financial Services  
Construction / Building  
Transport  
Education  
Audio-visual production  
Television / Cinema  
None of these sectors

***Study carried out by Harris Interactive. The collected information is used solely by Harris Interactive and is not passed on or sold to any third party. The data is processed and all information supplied will be treated anonymously and collectively (it will never be given out on an individual level) and will only be used as statistics for market research. In line with the "Information and Liberties" law, 6 January 1978 anyone who has given personal details to Harris Interactive has the right to change, correct any information held by Harris Interactive about them. If you would like to exercise this right and obtain the information concerning you please contact us at the following address: Harris Interactive 39 rue Crozatier 75012 Paris, France / [about@harrisinteractive.net](mailto:about@harrisinteractive.net). If you wish to see a full list of the code***

**of ethics that Harris Interactive applies to all questionnaires and surveys,click here.**

**We will start with a few questions about you.**

**S1: Are you:**

A man

A woman

**S4: In which region do you currently live?**

United Kingdom	
Wales	
Scotland	Wales, Scotland and Northern Ireland
Northern Ireland	
Tees Valley and Durham	
Northumberland and Tyne and Wear	
Cumbria	
Cheshire	
Greater Manchester	
Lancashire	North, Yorkshire and the Humber
Merseyside	
East Yorkshire and Northern Lincolnshire	
North Yorkshire	
South Yorkshire	
West Yorkshire	
Derbyshire and Nottinghamshire	
Leicestershire, Rutland and Northamptonshire	
Lincolnshire	Midlands
Herefordshire, Worcestershire and Warwickshire	
Shropshire and Staffordshire	

West Midlands		
Inner London	London	
Outer London		
East Anglia		
Bedfordshire and Hertfordshire		
Essex		
Berkshire, Buckinghamshire and Oxfordshire		
Surrey, East and West Sussex		
Hampshire and Isle of Wight	East & South	
Kent		
Gloucestershire, Wiltshire and Bristol/Bath area		
Dorset and Somerset		
Cornwall and Isles of Scilly		
Devon		

France		
Alsace		
Bourgogne		
Champagne-Ardenne		
Franche-Comté	Nord-Est	
Lorraine		
Nord-Pas-de-Calais		
Picardie		
Basse-Normandie		
Bretagne		
Centre	Nord-Ouest	
Haute-Normandie		
Pays de la Loire		

Poitou-Charentes	
Ile-de-France	Ile-de-France
Auvergne	
Corse	
Languedoc-Rousillon	Sud-Est
Provence-Alpes-Côte d'Azur	
Rhône-Alpes	
Aquitaine	
Limousin	Sud-Ouest
Midi-Pyrénées	

Germany	
Baden-Württemberg	Suden
Bayern	
Berlin	
Brandenburg	Ost
Mecklenburg-Vorpommern	
Sachsen-Anhalt	
Bremen	
Hamburg	
Niedersachsen	Norden
Nordrhein-Westfalen	
Schleswig-Holstein	
Hessen	
Rheinland-Pfalz	
Saarland	Zentrum
Sachsen	
Thüringen	

Denmark	
Bornholm	
København	Hovedstaden
Frederiksberg	
Frederiksborg	
Fyn	
Ribe	Syddanmark
Syddjylland	
Vejle - syd	
Vestsjælland & Storstrøm & Roskilde	Sjælland
Århus	
Nordjylland	
Ringkøbing	Midtjylland & Nordjylland
Vejle - nord	
Viborg-nord	
Viborg-syd	

Spain	
Galicia	
Asturias (Principado de)	
Cantabria	
País Vasco	Norte
Navarra (Comunidad Foral de)	
Rioja (La)	
Aragón	
Madrid (Comunidad de)	Comunidad de Madrid
Castilla y León	Centro

Castilla-La Mancha	
Extremadura	
Cataluña	
Comunidad Valenciana	Este
Balears (Illes)	
Andalucía	
Murcia (Región de)	
Ceuta (Ciudad Autónoma de)	Sur y Canarias
Melilla (Ciudad Autónoma de)	
Canarias	

ITALY	
Piemonte	
Valle d'Aosta	
Liguria	Nord-Ovest
Lombardia	
Provincia Autonoma Bolzano	
Provincia Autonoma Trento	
Veneto	Nord-Est
Friuli-Venezia Giulia	
Emilia-Romagna	
Toscana	
Umbria	
Marche	Centro
Lazio	
Abruzzo	
Molise	Sud
Campania	

Puglia	
Basilicata	
Calabria	
Sicilia	Isole
Sardegna	

POLAND	
Łódzkie	Region Centralny
Mazowieckie	
Małopolskie	Region Południowy
Śląskie	
Lubelskie	Region Wschodni
Podkarpackie	
Świętokrzyskie	
Podlaskie	
Wielkopolskie	Region Północno-Zachodni
Zachodniopomorskie	
Lubuskie	
Dolnośląskie	Region Południowo-Zachodni
Opolskie	
Kujawsko-pomorskie	Region Północny
Warmińsko-mazurskie	
Pomorskie	

CROATIA	
Grad Zagreb	Sjeverozapadna Hrvatska
Zagrebačka županija	
Krapinsko-zagorska županija	

<p>Varaždinska županija</p> <p>Koprivničko-križevačka županija</p> <p>Međimurska županija</p>	
<p>Bjelovarsko-bilogorska županija</p> <p>Virovitičko-podravska županija</p> <p>Požeško-slavonska županija</p> <p>Brodsko-posavska županija</p> <p>Osječko-baranjska županija</p> <p>Vukovarsko-srijemska županija</p> <p>Karlovačka županija</p> <p>Sisačko-moslavačka županija</p>	<p>Sredisnja i Istocna Hrvatska</p>
<p>Primorsko-goranska županija</p> <p>Ličko-senjska županija</p> <p>Zadarska županija</p> <p>Šibensko-kninska županija</p> <p>Splitsko-dalmatinska županija</p> <p>Istarska županija</p> <p>Dubrovačko-neretvanska županija</p>	<p>Jadranska Hrvatska</p>

<p>LITHUANIA</p>
<p>Alytaus apskritis</p> <p>Kauno apskritis</p> <p>Klaipėdos apskritis</p> <p>Marijampolės apskritis</p> <p>Panevėžio apskritis</p> <p>Šiaulių apskritis</p> <p>Tauragės apskritis</p> <p>Telšių apskritis</p>

Utenos apskritis

Vilniaus apskritis

ROMANIA

Bihor

Bistrița-Năsăud

Cluj

Maramureș

Satu Mare

Sălaj

Macroregiunea unu

Alba

Brașov

Covasna

Harghita

Mureș

Sibiu

Bacău

Botoșani

Iași

Neamț

Suceava

Vaslui

Macroregiunea doi

Brăila

Buzău

Constanța

Galați

Tulcea

Vrancea

Argeş	
Călăraşi	
Dâmboviţa	
Giurgiu	
Ialomiţa	Macroregiunea trei
Prahova	
Teleorman	
Municipiul Bucureşti	
Ilfov	
Dolj	
Gorj	
Mehedinţi	
Olt	
Vâlcea	Macroregiunea patru
Arad	
Caraş-Severin	
Hunedoara	
Timiş	

**S3: What is your current employment status?**

Working, paid apprentice or trainee
Unemployed seeking work
Student
Retired / Pensioner
Housewife / Husband
Not working for other reasons

**Q104: Which of the following categories best describes your occupation?**

**Members of the government and the parliament, senior civil service management, company directors and senior management**

Members of the government and the parliament, civil service directors and senior managers

Company directors, (directors, senior managers, production and business operations with at least 3 senior managers)

Directors and managers (directors, managers of companies with a single senior manager)

**Intellectual, academic, teaching and scientific professions**

Specialists in physics, mathematics and technology (physicists, chemists, statisticians, architects, engineers, etc.)

Life and health sciences specialists (doctors, senior nurses, midwives)

Education specialists (secondary school teachers, primary school teachers, specialist teachers, etc.)

Other specialists from intellectual and scientific professions (lawyers, researchers/information officers, administrative and commercial specialists, writers, artists, members of the clergy, etc.)

**Middle management**

Middle management in physics and technology (technicians, operators, building inspectors, etc.)

Middle management in life and health sciences (technicians, nursing personnel, healers, etc.)

Middle management in education

Other middle management professionals (finance, sales, commercial agents, administrative management, police inspectors, customs and excise civil servants, artistic creation of shows and sports events, etc.)

**Administrative personnel**

Office personnel (secretarial services, accounting, mail, transport, libraries, etc.)

Reception personnel, cashiers, counter staff and similar occupations

**Personal services personnel, store and market salespeople**

Direct personal services, protection and security service personnel (health care personnel, housekeepers/stewards, waiters/waitresses, security personnel, etc.)

Models, salespeople and demonstrators (store or market salespeople)

### **Farmers, qualified agricultural and fishing workers**

#### **Craftsmen and craft type occupations**

Craftsmen, mining and building workers (miners, quarry workers, building workers, painters, tilers, etc.)

Craftsmen and workers in metallurgy, mechanical engineering and similar occupations (blacksmiths, welders, mechanics, fitters, etc.)

Craftsmen and workers in precision engineering, applied arts, printing and similar occupations

Other craftsmen and workers in craft type occupations (food, clothing, wood-working, leather working, textiles, etc.)

#### **Operators of plant, machines and assembly workers**

Operators of plant (mines, sawmills, energy, etc.) and stationary equipment and similar occupations

Operators of machines and assembly workers

Drivers of vehicles and heavy lifting and handling equipment

#### **Unqualified workers and personnel**

Unqualified service and sales personnel (home helps, caretakers, street vendors, etc.)

Agriculture, fishing and similar labourers

Mining, building and public works, manufacturing and transport labourers

#### **Armed forces**

### **Q110: How much do you contribute to your household income?**

I am the main income provider in my household

Several people contribute and I am one of them

I do not contribute to my household income

### **Q111: In your household, do you live...**

Alone

Alone with one or more children

With your partner or spouse

With your partner or spouse with one or more children

With your parents

Other (with friends, relatives, etc.)

**Q112: How many people live permanently in your household (INCLUDING YOU)?**

1 person

2 people

3 people

4 people

5 people or more

**Q113: Of the "item quoted in Q112" people living in your household, how many are children less than 16 years old?**

**Q114: For each child living in your household, please specify their age and gender (rank them from the eldest to the youngest)**

**Q115: Taking account of all sources (salaries, pensions, benefits, etc.), what is your household's total net monthly income?**

Less than 500 euros net per month

500 – 999 euros net per month

1,000 – 2,000 euros net per month

2,001 – 3,100 euros net per month

3,101 – 4,400 euros net per month

4,401 – 6,000 euros net per month

6,001 – 8,000 euros net per month

8,001 euros net per month or more

I don't know

I would prefer not to answer

**Q116: What is your level of education?**

Primary education (I did not go to school or left school before I was 16)

Basic education (I stopped school in my [reference exam for each country] year)

Graduate (I studied 1 to 3 years after the [reference exam for each country])

Post-graduate (I studied 4 years or more after the [reference exam for each country])

Country	Reference exam
Germany	Zeugnis der Allgemeinen Hochschulreife / Abitur
France	Certificat de fin d'études secondaire (CFES) / Baccalauréat
Italy	Diploma di superamento dell'esame di Stato conclusivo dei corsi di studio di istruzione secondaria superiore / Diploma di maturità
Spain	Pruebas de Acceso a la Universidad (Bachiller)
United Kingdom	General Certificate of Education Advanced level / Advanced Higher
Denmark	Studentereksamensbevis (Studentereksamen)
Poland	Egzamin dojrzałości (Matura) Świadectwo dojrzałości (Świadectwo maturalne)
Croatia	Svjedožba o položenoj državnoj maturi (Svjedožba o položenom završnom ispitu srednje škole)
Lithuania	Brandos egzaminai (Brandos atestatas)
Romania	Examen de bacalaureat (Diplomă de bacalaureat)

**Q117: How would you describe the area you live in?**

Urban

Semi-urban

Rural

**In this questionnaire, you will be part intended as a parent and another part will be dedicated to [your son selected issue REC114].**

**In this questionnaire, you will be part intended as a parent and another part will be dedicated to [your daughter selected issue REC114].**

**Q118: Do you accept that [your son selected issue REC114] answer a part of this questionnaire?**

**Do you accept that [your daughter selected issue REC114] answer a part of this questionnaire?**

**If your child is not currently on your side, you can still start the questionnaire that you can take with him later.**

Yes, I agree, and my child will respond to a part of this questionnaire

No, I do not agree

**We are now going to ask you about your household's equipment, audiovisual services and devices**

**Q119: From the following list, which devices do you own in your household?**

Standard television

Smart television (TV connected to the internet)

Home cinema system (video projector and sound system)

VHS player

DVD player

Blu-Ray player (high-definition digital disc)

DVR (digital video player / recorder)

Desktop computer

Laptop computer

Games console connected to TV set (like X-Box, PS3, Wii)

Smartphone (like iPhone, Samsung Galaxy, etc.)

Tablet (like iPad, Samsung Galaxy Tab, etc.)

**Q120: From the following list, which audiovisual services do you use in your household ?**

Basic free TV (basic TV channels available without any extra payments beyond compulsory rooftop antennas or dishes, DTT decoders or compulsory cable/electricity bills)

Triple play free TV (basic TV channels available as part of telecom services combining internet, telephone and TV)

Pay TV (special TV channels for which you pay extra fees on top of your basic communications bill)

Low Speed Internet (internet access with restricted bandwidth that allows to surf basic websites but is not well suited to online video)

High Speed Internet (internet access with large bandwidth that allows both basic websites and quality online video viewing)

**Q120a: Which types of Pay-TV channels do you subscribe on top of your basic TV channels (that you receive as part of your broadband and television package)?**

Several answers possible

Pay movie and TV series channels

Pay sports channels

Pay children's channels

Video-On-Demand channels

Another type of pay channel

I don't know

**The part of the questionnaire dedicated to you, as a parent, is now complete.**

**Can you help [your son selected issue REC114] to answer the following questionnaire?**

**Can you help [your daughter selected issue REC114] to answer the following questionnaire?**

Can you ask **[your son selected issue REC114]** to answer the following questionnaire?

Can you ask **[your daughter selected issue REC114]** to answer the following questionnaire?

If your child is not currently available, you can close this questionnaire and resume later with him/her (still accessing the same link).

**Q121:** On average, how much time do you spend on the following activities (whatever the place, the platform,...)?

Listening to the radio  
Reading newspapers/magazines  
Reading books/novels  
Watching Films  
Watching TV series  
Watching non-fiction TV (news, game shows, entertainment)  
Listening to music  
Playing video games  
Surfing the internet (excluding social networks)  
Using social networks

More than 2 hours a day  
1-2 hours a day  
Less than one hour a day  
A few hours a week  
A few hours a month  
Less time  
Never

We are now going to ask you about your film consumption habits.

**Q122:** Which types of cinemas are there close to where you live (less than 30 minutes away from your home)?

Theatre (cinema with 1 to 3 screens)

Multiplex (cinema with 4 screens or more)

Several

One

None

I don't know

**Q123:** How do you usually go to the cinema?

Alone

With my partner

With my friends

With my family

Often

Occasionally

Rarely

Never

**Q124:** How do you usually watch films at home?

Alone

With my partner

With my friends

With my family

Often

Occasionally

Rarely

Never

**Q125:** Which platform/channel do you use to watch films?

**Cinema**

Theatre (cinema with 1 to 3 screens)

Multiplex (cinema with 4 screens or more)

**Television**

Free TV (main channels available for free)

Pay TV (channels accessible with a subscription)

**Home video**

VHS (videotapes either rented or purchased )

DVD (physical discs either rented or purchased)

Blu-Ray discs (high-definition physical discs either rented or purchased)

Free downloads (MPEG 4, DivX, etc. stored on PC, local drive, home network or CD-ROMs)

**Video on demand**

Subscription VOD (services based on a monthly fee to access a selection of films)

Free streaming (live film played from a free website, without downloading/storing any file on PC)

Pay per view VOD (services offering access to wide catalogue with separate payments for each film)

**Festival, film clubs and institutes**

Festivals (including festival attendance as part of a school or university educational activity) (e.g. Cannes, Berlin, etc)

Film Club, Film Society, Film Institute

At least once a day  
2-3 times a week  
Once a week  
Once or twice a month  
Less often than once a month  
Never

**Q125bis:** If you use a film Club, a film Society or Institute, please precise which:

**Q126:** On average, how many films do you watch per month on any platform (including cinema, TV, online, DVD or pirated)?

Less than 1  
1 to 5  
6 to 10  
11 to 20  
More than 20

**Q127:** At which frequency do you use the following devices/technologies to watch films?

Standard TV set (screen below 80 cm)  
Large screen TV set (screen above 80 cm)  
Home cinema (projector and sound system)  
Computer (desktop or laptop computer)  
VHS, DVD or Blu-Ray player (videotape and discs)  
Digital video recorder (DVR/PVR)  
Games console (X-Box, PS3, Wii, etc.)  
Smartphone (iPhone, Samsung Galaxy, etc.)  
Tablet (iPad, Samsung Galaxy Tab, etc.)

Often  
Occasionally  
Rarely  
Never

**Q128:** Which cinema services are you currently subscribing to?

Several answers possible

Cinema discount card (I own a card that allows me to pay my cinema tickets cheaper)  
Cinema unlimited card (I own a card that allows me to go to the cinema any time I want)  
Video rental chain membership (I am a member of a video store and I rent films there)  
VOD film subscription (I subscribe to a VOD channel with a film catalogue I can freely choose from)  
None of these cinema services

**Q129:** Do you/did you in the past take part in the following activities?

Being member of a film association or film society (international, national or local)  
Being involved in community film making  
Watching films as part of a course of study (at school, University or in adult education)  
Watching films in an after school film society (local or at your University)

Yes, currently  
Yes, in the past  
No

**Q129b: How much do you agree with the following statements regarding film clubs or training programmes?**

**The film clubs or training programmes help/helped me...**

...raise my interest in cinema (I watch films more often)  
...raise my curiosity in other types of cinema (I watch more diverse films)  
...improve my film culture (I have a stronger film knowledge: film history, etc.)  
...understand films better (I can assess film technical/artistic values better)  
I don't think it changes/changed anything about my film culture/habits

**Q129c: Would you like to take part in the following film clubs or training programmes?**

Watch films at school and discuss them with the teachers and students  
Make films at school and acquire technical or artistic skills in filmmaking

Yes

No

**Q129d: Would you like your children to take part in the following activities?**

Watch films at school and discuss them with teachers and other students  
Make films at school and acquire technical or artistic skills in filmmaking  
Learn about European film history and to watch European classics at school

Yes

No

## 13.2. Preferred Film Content

**We are now going to go in detail about the films you watch.**

**Q201:** At which frequency do you watch the following types of films?

Drama
Comedy
Animation
Documentary
Performance
Action
Adventure
Fantasy
Thriller
Romance
Horror
Crime
Sci-Fi
Musical
Western
History
Biography
War
Science and nature
Current Affairs
Teen Comedy
Social Comedy

Black Comedy

Parody

Often

Occasionally

Rarely

Never

**Q202: Of the films you saw last year, how many of them were...**

[National] films

European films (from another European country)

US films (typically Hollywood)

Any other origin (South American, Indian, Chinese...)

Many

Some

Few

None

**Q203: Of the films you saw recently (over the past few months), how many of them were...**

Blockbuster films with star cast, big budget, visual effects

Films with famous cast members but made without big budget or visual effects

Independent or 'indie' films, typically made with smaller budgets

Foreign language films excluding US films

Genre films attractive only for very specific fan audiences (horror,

experimental, etc.)

Animated (cartoon) films

Documentary films

Many

Some

Few

None

**Q204:** Please give us 3 [National], 3 other European and 3 US recent film titles you enjoyed and explain what you liked in each of them.

**TOP 3 [National] Films**

1<sup>st</sup>:

What did you like about it?

2<sup>nd</sup>:

What did you like about it?

3<sup>rd</sup>:

What did you like about it?

**TOP 3 European Films**

1<sup>st</sup>:

What did you like about it?

2<sup>nd</sup>:

What did you like about it?

3<sup>rd</sup>:

What did you like about it?

**TOP 3 US Films**

1<sup>st</sup>:

What did you like about it?

2<sup>nd</sup>:

What did you like about it?

3<sup>rd</sup>:

What did you like about it?

**Q205: Which of the following films have you heard of, seen or liked?**

I never heard of it

I heard of it but did not see it

I saw it and liked it

I saw it but didn't like it

On which platform?

cinema

pay TV

free TV

VHS or DVD

VOD

**Q206: How important are the following criteria in your choice of film?**

Actors Cast

Genre or type of film (comedy, drama, etc.)

Story (theme, plot, character, setting)

Director

Film nationality

Awards won by the film

Based on a book I enjoyed

Film experience (High Definition, 3D, Imax, etc.)

Closeness in time (it's new/the latest release)

Film rating (Certification for suitable audiences)

Prequel / Sequel of a film I enjoyed (same lead characters, story continuity)

Part of a saga I am familiar with (same lead characters, same film universe but not necessarily story continuity)

Very important

Quite important

Not Very important

Not at all important

**Q207:** When choosing the language of foreign language films, how many are...?

...dubbed to my native language

...in their original language with subtitles in my own language

...in their original language with subtitles in another language that I speak

Yes

No

**Q207b:** Do you agree with the following statements regarding the availability of language options for foreign films?

There are not enough foreign language films...

...dubbed to my native language and this prevents me from watching more of them

...in original language with subtitles, especially with subtitles in my own language

...in original language with subtitles, even subtitles in another language that I speak

Yes

No

**Q208:** Please choose the sentence that best describes your relationship to film.

I love cinema and I am a cinema fan

I like some films very much although film is a secondary area of interest for me

I watch films because there are so many of them but I don't feel particularly attracted to film

I don't watch many films and I don't think this will change

None of these statements

**Q209: How often do you watch films to...**

...entertain myself and have fun

...experience strong moments and emotions

...discover and learn about people and cultures

...spend some nice time with friends/family

Often

Occasionally

Rarely

Never

### 13.3. Preferred Film Marketing Techniques

We are now going to ask you about how you inform yourself about films and the platforms you use to watch films.

**Q301: When do you generally find out about potentially interesting films?**

**I look for information...**

...during the production/shooting stage of films  
...when the films are released in theatres  
...right before deciding to watch the films  
I don't actively look for information about films

**Q302: How important for you are these criteria when choosing to watch a film in the cinema?**

Word of mouth from friends and family  
Joint decision while going to the cinema in group  
Film reviews or articles in newspapers and magazines  
Film reviews or articles online (websites, blogs, etc.)  
Film reviews or reports in cinema magazines on TV  
User ratings/reviews and comments online  
Studio interviews of actors/director in TV newscasts  
Film extracts and interviews available online  
Theatre advertising (trailers)  
Television advertising (trailers)  
Outdoor advertising (billboards, bus flanks, etc.)  
Print media advertising (posters)  
Social network advertising (e.g. Facebook pages and banners)  
Recommendation of friends through social networks

Campaigns through social networks to build buzz before release  
(shooting diary, previews, pre-trailers, snippets...)

Selection at film festivals (e.g. Cannes, Berlin, etc.)

Very important

Quite important

Not very important

Not at all important

**Q303: How important for you are these criteria when choosing to watch a film on television?**

Prior knowledge (film I have already heard about)

Film scheduling (broadcast time, duration)

Word of mouth from friends and family about the film

Joint decision while watching TV in group

Film reviews or ratings in TV guides (print/online)

User ratings/reviews and comments online

Television advertising (trailers)

Social network advertising (e.g. Facebook pages and banners)

TV check-in by friends/relatives (e.g. GetGlue, etc.)

Very important

Quite important

Not very important

Not at all important

**Q304: How important for you are these criteria when choosing to watch a film in Video on Demand?**

Prior knowledge (film I have already heard about)

Word of mouth from friends and family

Joint decision while consuming VOD in group

User ratings, votes and comments

Film trailer (available on the interface)

Recommendation of friends through social networks

Prominence on interface (titles promoted on homepages)

Freshness (titles added most recently to catalogues)

Popularity (most watched titles)

Exclusivity (title available nowhere else)

Editor's choice (titles recommended by the service)

Genre search (browsing titles for my favourite genres)

Tailored recommendation (based on other films I have seen)

Very important

Quite important

Not very important

Not at all important

**Q305: How often do you use the following online sources to obtain information about films?**

Visiting specific film websites per each film

Visiting specialized websites (e.g. IMDB, Allociné, etc.)

Visiting film blogs (fan, film critics, etc.)

Following social network accounts (e.g. Facebook, Twitter)

Using a film fan social network (e.g. Film Affinity, Cinemur, etc.)

Watching trailers online (e.g. Youtube)

I use another platform

Often  
Occasionally  
Rarely  
Never

**Q305bis:** If you use another platform, please precise which platform:

**Q306:** When choosing a platform on which to watch films, how much do you agree with the following statements?

**I like...**

... watching films at home because it is cheaper  
... video on demand services because they are easy to access  
... going to the cinema because I like watching the latest films  
... going to the cinema because of the complete film experience  
... the services that offer the largest selection of films  
... watching DVDs because I like the extras in them  
... watching DVDs because I can choose the language that I want to see the film on or add subtitles  
... watching DVDs because I can watch them any time I want

Strongly agree  
Somewhat agree  
Somewhat disagree  
Strongly disagree

**Q307:** Do you agree with the following statements regarding films on television?

**I like films on television because...**

...I can watch films for free

...I can watch films I missed when they were released in cinemas

...I can watch again the films I enjoyed in cinemas

...there is a wider choice of films there than in cinemas

...I can discover old films there (European and Hollywood classics)

...there are fewer US films and more national films

...I can record films and watch them later when I want

Strongly agree

Somewhat agree

Somewhat disagree

Strongly disagree

**Q307b: Do you agree with the following statements regarding films on Pay-TV?**

**I like films on Pay-TV because...**

...they are very recent

...they offer specialist genres which are generally not shown on mainstream television

Strongly agree

Somewhat agree

Somewhat disagree

Strongly disagree

**Q308a: Which social network do you use to discuss/comment films?**

Several answers possible

Facebook

Twitter

Another platform. Please precise;

I don't discuss and comment on films on social media

**Q308b: Which type of social network accounts do you follow?**

Several answers possible

Film account

Actor/actress account

Film character account

Film director account

Film corporation account

Film expert account (critic, etc.)

None

Facebook

Twitter

Other

**Q308c:** Please explain to what extent you feel personally interested in each of the following elements for a film you're looking forward to watch but which is not available yet.

Cast and bios

News and gossip

Photos of the shoot

Production notes

Trailer and teasers

Goodies

Very important

Quite important

Not very important

Not at all important

**Q308d: When you see that some of your friends 'like' a newly released film on Facebook what do you do?**

Go to the film's Facebook Page

Watch the trailer and other promo material

Search for more info about the film online (synopsis, etc.)

Look for other viewers' feedback/comments

Start discussing with your circle about it

Other thing

Very likely

Quite likely

Not very likely

Not at all likely

**Q308dbis: You do another thing, please precise:**

**Q308e: Please explain how often do you take part in each of the following social network activities?**

Discussing a film before watching it

Sharing promotional material with friends (poster, photos, trailers, etc.)

Contributing (creating/sharing your own material related to the film)

Watching a film together with friends online (social VOD)

Organizing film events with friends/fans/colleagues

Rating a film / film elements (roles, costumes, etc.)

Giving feedback after watching the film

Often

Occasionally

Rarely

Never

### 13.4. Opinion And Perspectives

Now, some questions about your general opinion about films depending on their origin.

**Q401a:** What do you like about [national] cinema?

**Q401b:** What do you dislike about [national] cinema?

**Q401c:** What do you like about US cinema?

**Q401d:** What do you dislike about US cinema?

**Q401e:** What do you like about European cinema (films from a European country other than yours)?

**Q401f:** What do you dislike about European cinema (films from a European country other than yours)?

**Q402:** Do you agree with the following statements regarding European films (films from a European country other than yours)?

They feature diverse and complex characters

They are original and thought provoking

They feel close to my world/my reality

They have visual and artistic qualities

They deal with dark characters and issues

They are slow-paced and intimate

They are too focused on social topics

They are less stereotypical than US films

They feature clear plots, easy to follow

They are well promoted in my area

They are sufficiently available on screens in my area

They are, on average, as good as US films

Strongly agree  
Somewhat agree  
Somewhat disagree  
Strongly disagree

**Q403: Have you ever heard of the European Film Awards?**

Yes  
No

**Q404:** To what extent you would personally like to see each of the following initiatives at European level

A 'Week of European Cinema' in theatres  
A transnational 'European Cinema' VOD platform  
A 'European Cinema' channel on YouTube  
A free magazine on European films available in theatres  
A European website offering news and reviews about European films  
An online database with complete and detailed information about all European films  
More promotion of European cinema online  
More promotion of European films on TV  
More visibility for the European Film Awards  
More festivals/events dedicated to European cinema in various countries  
A reward schemes for European film viewers (discounts, etc.)

Very interested  
Rather interested  
Not very interested  
Not at all interested

**Q405: Are you interested in...?**

Being able to watch films on Video on Demand services from the day they are released in cinemas instead of having to wait several months

Being able to watch films on Video on Demand services before they are released in cinemas

Being able to participate in the financing of films by spending a few euros on film project I would like to support, before it starts shooting

Being able to reserve tickets for films I would like to see in a cinema and wait until enough tickets have been reserved to be able to play the film

Having the opportunity to watch films in cinemas associated with a broader experience including special guests, a cocktail or a party

Having the opportunity to go to the cinema without knowing in advance which film will be shown to me

Very interested

Rather interested

Not very interested

Not at all interested

**Q406: Do you stream/download films online for free?**

Yes, mainly US blockbusters

Yes, mainly [national] films

Yes, mainly European films

Yes, all kinds of films

No, I don't stream/download films for free

**Q407: Why don't you stream/download films for free?**

**Q408: Why do you stream/download films online for free?**

## I do it because...

### Several answers possible

...cinema tickets, VOD and DVD are expensive and I can't afford it for all the films I want to see

...many films I want to see are not easily available in my country

...many films I want to see are too slow to come to my country

...many films are available online and I don't see the point in paying

...some films are interesting, but not worth paying for the "cinema experience"

...I didn't go when it was on the cinema and I can't wait for it to be available on DVD or on TV

...I don't have time to go to the cinema

...cinemas are too far away from me

Other reason

**Q501: Can you name one/several films you would have liked to see in the cinema recently but could not?**

**Q501bis: Why did you miss them?**

**Q502: If all films were easily available on a video on demand service on your computer or TV, which kind of films would you continue to prefer watching in cinemas? Please tell us why.**

**Q503: Can you name one/several film marketing or promotion campaigns which made a strong impression on you recently?**

**Q503bis: Why did you like them?**

**Q504: What story (TV show, book, comic, etc.) would you like to see adapted on cinema? Please tell us why**

**Q504bis: Which types of stories do you think are not shown often/enough in films? Please tell us why**

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