

# Europa Cinemas

Network Review #39 Cannes 2022



**Statistical Yearbook 2021**  
**Focus on Ukraine**

## Europa Cinemas Network Review

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**Founded in 1992, Europa Cinemas is the first international film theatre network for the circulation of European films.**

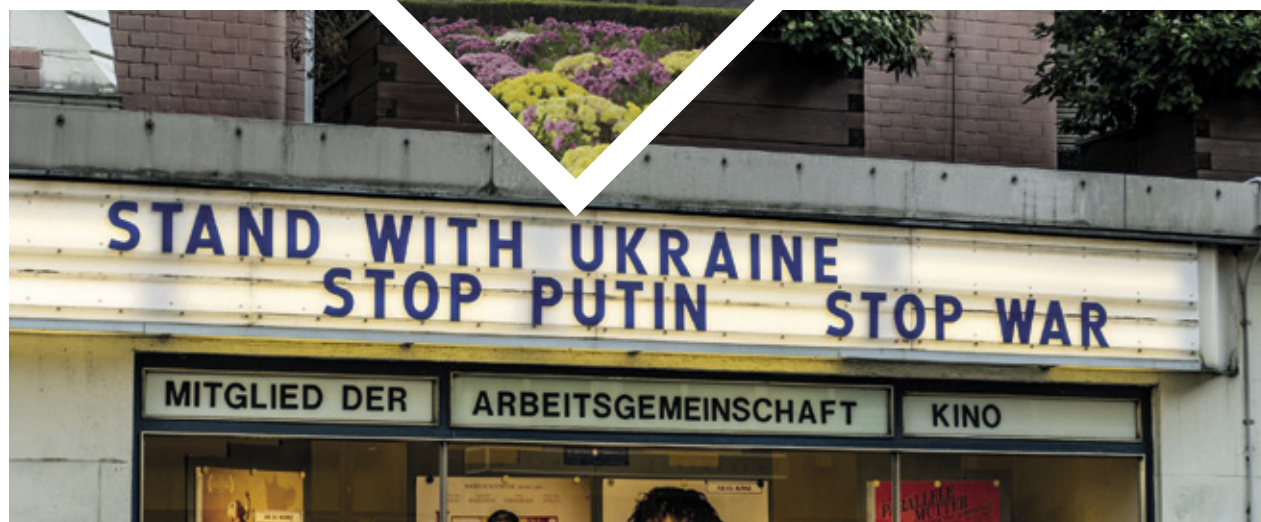
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**4**

**Editorial**

by Claude-Eric Poiroux

**8**

**2021: Films, Facts & Figures**

**10**

**Top 50**

European movies by admissions  
in the Europa Cinemas Network

**12**

**Country Focus 2021**

**30**

**Cinema Actions for Ukraine**

**32**

**Interview with Yuliia Antypova,  
Zhovten Cinema (Kyiv, Ukraine)**

**34**

**Bologna Audience  
Development & Innovation Lab**

**35**

**2022 Directors' Fortnight:  
Welcome to the Label Jury**

**35**

**27 Times Cinema**

# The film theatre of tomorrow is inseparable from the film industry of tomorrow

Interview with Claude-Eric Poiroux published in Le Film Français (1st April 2022)

By Kevin Bertrand

## Europa Cinemas celebrates its 30th anniversary this year. Tell us about its journey.

In the early days, in 1992, we were part of a brand-new European project, the MEDIA programme, which was set up to strengthen the audiovisual industry by supporting the circulation of films in the booming European market, outside of their countries of origin. Help was already available for distribution, video, and development, but not for cinemas. So, we came up with the idea of forming a network of exhibitors across the continent with the shared goal of scheduling as many films as possible produced in the 12 countries that made up the European Union at that time. We started out with 45 cinemas in 24 capital or major cities and the target of dedicating at least 50% of our screenings to European films, half of which had to be non-national. The proposal was backed by the CNC and accepted by MEDIA who awarded a grant of 200,000 ECUs in 1992. Thirty years on, the European Commission (along with the CNC) is still at our side, and we have a budget of more than 15 million euros to support a network that is now active in 700 cities across 33 MEDIA countries. In all, we have 1150 member cinemas, and their results show that we have moved well beyond our original criteria, as six out of ten screenings are European and more than half of these are of non-national films.

## And what have been the main achievements these past 30 years?

The first decade was all about expanding and strengthening the network, as we needed to reach a critical mass to have an impact on the distribution market. Today, with more than 42 million European admissions, we are crucial to the international success of many films produced in our continent. For some, we account for more than 70% of their admissions!

The years that came after coincided with the digitisation of cinemas, and here again, the forum we provided for hundreds of exhib-



© Sandrine Jousseume

itors with shared objectives played a vital role in enabling everyone to make sound spending decisions. We also worked with MEDIA to offer specific assistance with equipment, enabling cinemas to transition seamlessly to the digital age.

For about 10 years, we were also active on every continent, through MEDIA Mundus, Africa Cinemas, Euromed Audiovisual, and Tales of Europe, and we still work in partnership outside of Europe with Eurimages, the Institut Français and Europa International. And then there is the European Parliament (LUX Prize) and our frequent exchanges with UNIC, Europa Distribution and, of course, the CICAÉ.

For about 15 years, we have been able to take advantage of the network's synergies to



Bologna Audience Development & Innovation Lab 2019

exchange experiences, share new practices, and improve our skills by training the new generation of exhibitors arriving in cinemas thanks to the use of new promotional and communication tools like social media. With all our shared, European level initiatives – the Label, the Working Groups (sustainability/inclusion/gender balance), our popular Innovation Labs, and our upcoming Conference in Paris in December – we have an invaluable box of tools we can draw on to reinvent the relationship with audiences.

## How do you see the next 10 years for Europa Cinemas?

We have just begun a new phase in our activities with the launch of *Collaborate to Innovate*. While maintaining support for programming, we are also launching calls for projects from groups of exhibitors looking to invest in novel initiatives such as new technology, data management, subscription systems, hybrid online and in-theatre projects, and new services. We can co-fund these projects up to the sum of 100,000 euros. Fifteen projects will be finalised for next July and we are considering another thirty new proposals.

## So you don't have any concerns about the funding of your activities...

In 2021, Creative Europe MEDIA offered exceptional support to cinemas closed during the pandemic and now, *Collaborate to Innovate* has received a boost to 2 million euros. The European Commission clearly supports our network and cinemas, recognising that we play an indispensable role in enhancing the profile and competitiveness of European films that are often receiving EU funding upstream. For both the Commission and the industry, we are the



Seville Audience Development & Innovation Lab 2021



European Films for Next Generation (Collaborate to Innovate 2021 project, Serbia)

link with audiences, and you can't put a price on that role.

### **What is the situation for your members after two years in a pandemic?**

Across the European network in general, cinemas have fared well, and we have seen very few closures. However, at Les 400 Coups cinema in Angers (where Claude-Éric Poiroux is the exhibitor - *Ed.*) and for my colleagues in the arthouse sector, the recovery is still to come, and one section of the audience, the most mature or elderly, has not rekindled its interest or resumed its habits. Streaming via platforms and replays on TV channels have enhanced what is available and changed behaviours; and that's before we consider the appeal of series and now, podcasts. These changes could pose a threat to the diversity of programming in our cinemas where an average of 15 nationalities are screened each year. Films by Almodóvar, Audiard and Vinterberg will continue to find

success, but lower profile films, documentaries, films from countries with a smaller output, and cast lists without the international names are at risk of no longer grabbing attention and could therefore disappear completely, even from our screens. So the abundance of European output could diminish at the same time as our own film theatres.

### **Today, much of the thinking and discussion at Europa Cinemas is about "the cinema of tomorrow". In your view, what does this look like?**

The public is our salvation! We are working on inclusion, in other words, we need to look for cinemagoers beyond the circles we initially target. Some districts in our cities, population groups, and isolated communities have little awareness of the diverse types and origins of film we show on our screens. It is down to us to reach out to these audiences. We also need to enhance the profile of our cinemas when it comes to social issues such as the environment,

sustainability, equality, and openness to diversity. We have launched two surveys on these matters and know that practices are already in place within our network. We are also open to new experiences, as trialled by some cinemas during lockdowns, such as parallel offers, links with platforms and cross promotions. The variety of our cinemas and diversity of practices in each country are our opportunity. I'm thinking of the Netherlands, the Czech Republic, Spain, and the UK and synergies between cinemas and platforms like Mubi. We need to experiment and open our cinemas to new partnerships. There are some serious weaknesses in the way many European films are promoted, which negatively impacts their visibility. We must also engage fully with all stakeholders in the film industry, from producers, sales agents and distributors to exhibitors, to make sure we address cinemagoers and their needs from the outset. The film theatre of tomorrow is inseparable from the film industry of tomorrow.

### **Moving on to another topic, is the invasion of Ukraine having an impact on your Ukrainian and Russian cinema members?**

We have operated in Ukraine and Russia (until now) through Eurimages and the Council of Europe. The beautiful Zhovten film theatre in Kyiv is closed, of course, and we are in contact with its managers who are active members of the network. Europa Cinemas exhibitors have been quick to show solidarity with the country and more than hundred of them have organised screenings of Ukrainian films and donated the proceeds to refugee organisations. Some cinemas, especially in bordering countries, have provided direct support to Ukrainians by offering their premises as reception centres or refreshment points. With their central locations, and as hubs of cultural activity and debate, where the wider world is embraced with open arms, this is second nature to our cinemas.



Gdynia Film Center (Gdynia, Poland)



Ukrainian Cinema Day during the Vilnius International Film Festival's industry strand in March 2021

# Facts & Figures 2021

## In MEDIA countries



## Start of a recovery in Network theatres

**1.10 M**

**European Screenings**  
(62% of the total screenings)

**0.55 M**

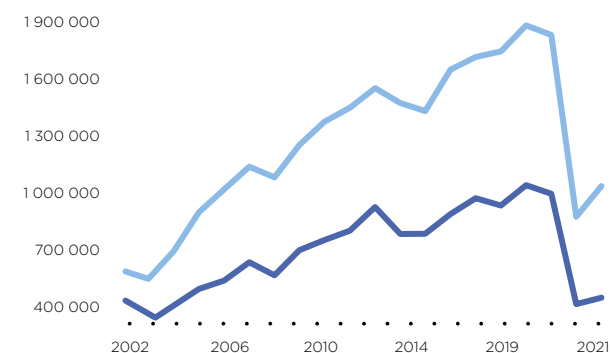
**European Non-National Screenings**  
(31% of the total screenings)

**17.79 M**

**European Admissions**  
(58.1% of the total admissions)

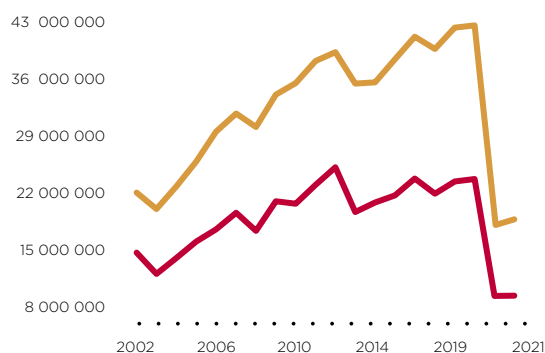
**8.24 M**

**European Non-National Admissions**  
(26.9% of the total admissions)



European Screenings

European Non-National Screenings

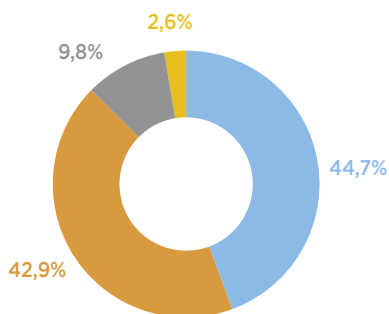


European Admissions

European Non-National Admissions

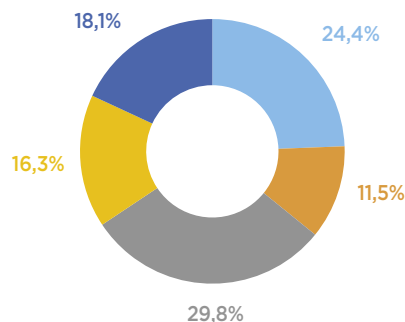
## Profile of the Cinemas

### Cinemas by number of screens 2021



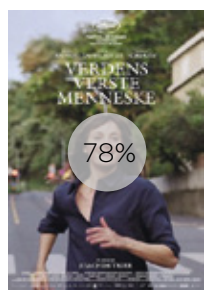
Single Screen: 511 Cinemas  
2-4 Screens: 491 Cinemas  
5-7 Screens: 112 Cinemas  
8 Screens +: 30 Cinemas

### Cinemas by city sizes 2021



< 50 000 inhabitants: 276 Cinemas  
50 - 100 000: 129 Cinemas  
100 - 500 000: 348 Cinemas  
500 000 - 1M: 182 Cinemas  
> 1M: 208 Cinemas

## Europa Cinemas Network had a huge impact on these films' careers! (% of admissions)



Admissions collected in BE, BG, CZ, DE, EE, ES, FR, GB, GR, HR, HU, IS, IT, LU, MK, NO, PL, RO, RS, SE, SI



Admissions collected in AT, DE, FR, GR, HR, HU, IT, LT, LU, LV, PT, RO, RS, SI



Admissions collected in AT, BE, BG, BX, CZ, DE, DK, ES, FI, FR, GB, GR, HR, IE, IT, LT, LU, MK, MT, NL, NO, PL, PT, RO, SE, SK



Admissions collected in BE, DE, EE, ES, FR, GB, GR, HR, IE, IT, LU, MT, NL, NO, PL, RO, RS, SE, SI



Admissions collected in AT, BE, BG, CZ, DE, DK, EE, ES, FR, GB, GR, HU, IE, IT, LT, MT, NL, NO, RS, SE, SK

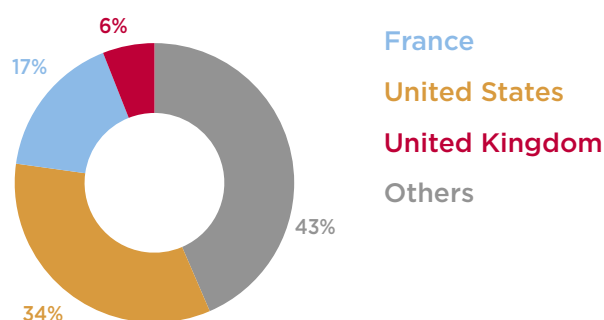


Admissions collected in BE, BG, ES, FR, IT, LU, MK, NL, PL, PT, RO, SI, SK

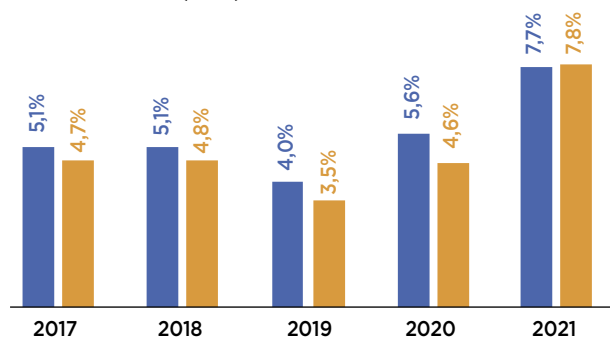
## British films in the network in 2021: last year as European

British films represent one of the biggest market shares in the network, just below French movies. But, since Brexit in 2016, their share has decreased progressively. They reached their lowest in 2020 and 2021, representing 6% of the network's admissions compared to 8.6% in 2016. Still, select titles continue to be among the most screened films. *The Father*, by Florian Zeller, is second in our Top admissions of the year, with 738,409 admissions. We can also cite *Supernova* by Harry MacQueen (170,412 admissions) and *Wolfwalkers* by Tomm Moore and Ross Stewart (103,032 admissions). From 2022, unfortunately, Europa Cinemas will no longer be able to take British films into account as European films. This is a great loss, which we took into account in our new guidelines.

Film nationalities by admissions in 2021



Nordic films' market shares in the network (in %)



## Films from Nordic countries

Nordic countries, comprised of Denmark, Finland, Sweden, Norway and Iceland, are historically not internationally recognised for their cinematography.

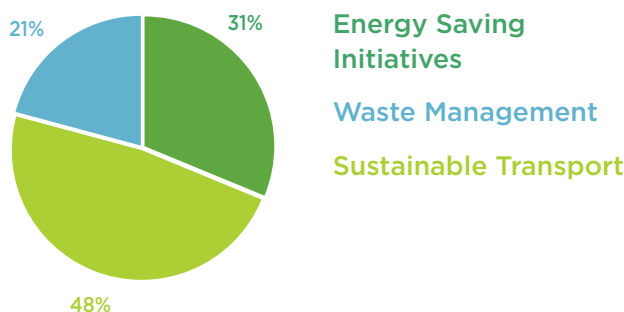
After hitting their lowest numbers in 2019, we have since seen a revival of Nordic cinema, in 2020, and especially in 2021. This is thanks to Danish cinema (5% of market shares in the network thanks to *Drunk* and *Margrete – Queen of the North*), as well as *Compartment Number 6* (Finland), *The Worst Person in the World* (Norway), and *Lamb* (Iceland).

It will be interesting to see if this trend will continue in 2022, with *Flee* and the upcoming films from Ruben Östlund and Ali Abassi.

## Green initiatives

With the climate emergency the world is facing, more and more network members understand the need to reduce their environmental impact and are progressively taking up this challenge. 42% of members have already put in place green initiatives and some of them are designing their own environmental policies.

These include changing equipment, putting in place bike racks, and raising awareness with audiences through films on sustainability and green practices.



# Top 50: European movies by admissions

## MEDIA 2021



1

### Druk (DK) Thomas Vinterberg

countries 32/  
cities 598/  
cinemas 890/  
admissions 888 398/  
1 085 928



2

### The Father (GB) Florian Zeller

countries 26/  
cities 537/  
cinemas 760/  
admissions 738 409/  
754 749



3

### Madres paralelas (ES) Pedro Almodóvar

countries 19/  
cities 329/  
cinemas 457/  
admissions 491 396



4

### Tre Piani (IT) Nanni Moretti

countries 13/  
cities 275/  
cinemas 361/  
admissions 251 829



5

### Annette (FR) Leos Carax

countries 28/  
cities 411/  
cinemas 569/  
admissions 223 147

countries/cities/cinemas/admissions

#### 11 El buen patrón (ES)

Fernando León de Aranoa

5 / 110 / 151 / 180 184

#### 12 Supernova (GB)

Harry MacQueen

30 / 413 / 564 / 170412 / 171 475

#### 13 Hytti nro 6 (FI)

Juho Kuosmanen

14 / 184 / 237 / 150 321

#### 14 Toma (RS)

Dragan Bjelogrić, Zoran Lisinac

12 / 43 / 48 / 143 283

#### 15 Benedetta (EU)

Paul Verhoeven

23 / 285 / 376 / 138 315

#### 16 Schachnovelle (DE)

Phillip Stölzl

5 / 121 / 188 / 131 556

#### 17 Contra (DE)

Sönke Wortmann

4 / 91 / 129 / 126663 / 126 769

#### 18 Retfærdighedens ryttere (DK)

Anders Thomas Jensen

23 / 268 / 381 / 125666 / 153 147

#### 19 Kaiserschmarrndrama (DE)

Ed Herzog

3 / 76 / 91 / 119 163

#### 20 Maixabel (ES)

Icíar Bollain

3 / 31 / 46 / 118 802

#### 21 Quo Vadis, Aida? (BX)

Jasmila Zbanic

26 / 397 / 531 / 111253 / 11 4357

#### 22 Die Unbeugsamen (DE)

Torsten Körner

2 / 88 / 140 / 107 888 /

#### 23 Les 2 Alfred (FR)

Bruno Podalydès

4 / 106 / 127 / 107848 / 108 106

#### 24 Wolfwalkers (GB)

Tomm Moore, Ross Stewart

19 / 189 / 228 / 103032 / 111 497

#### 25 Qui rido io (IT)

Mario Martone

5 / 80 / 120 / 102 904

#### 26 La Panthère des neiges (FR)

Marie Amiguet, Vincent Munier

3 / 84 / 95 / 97 499

#### 27 La Fracture (FR)

Catherine Corsini

6 / 114 / 142 / 93 026

#### 28 Die Schule der magischen Tiere (DE)

Gregor Schnitzler

3 / 78 / 109 / 90 451

#### 29 Spencer (EU)

Pablo Larraín

21 / 214 / 280 / 89226

#### 30 Ich bin dein Mensch (DE)

Maria Schrader

21 / 227 / 314 / 88 586

This list includes movies whose exhibition began before 2021 and others which will continue theirs after 2021. For the movies released before 2021, the total number of admissions realised in the network since their first release is mentioned.



6

**È stata la mano di Dio (IT)**  
**Paolo Sorrentino**  
 countries 14/  
 cities 192/  
 cinemas 276/  
 admissions 213 873



7

**Ilusions Perdues (FR)**  
**Xavier Giannoli**  
 countries 8/  
 cities 155/  
 cinemas 195/  
 admissions 206 193



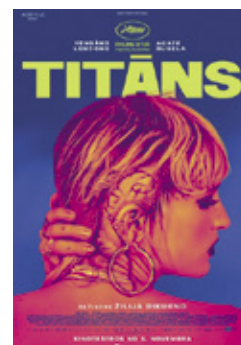
8

**Adieu Les Cons (FR)**  
**Albert Dupontel**  
 countries 17/  
 cities 204/  
 cinemas 266/  
 admissions 198752/  
 292 822



9

**Verdens verste menneske (NO)**  
**Joachim Trier**  
 countries 21/  
 cities 245/  
 cinemas 327/  
 admissions 194 422



10

**Titane (FR)**  
**Julia Ducournau**  
 countries 28/  
 cities 406/  
 cinemas 564/  
 admissions 188 379

**31 Petite maman (FR)**  
**Céline Sciamma**

19 / 281 / 349 / 87 762

**32 Fabian – Der Gang vor die Hunde (DE)**  
**Dominik Graf**

13 / 105 / 163 / 86 065

**33 Kaamelott – Premier volet (FR)**  
**Alexandre Astier**

6 / 68 / 74 / 84 599

**34 Le Sommet des Dieux (FR)**  
**Patrick Imbert**

4 / 97 / 115 / 81 693

**35 The Courier (GB)**  
**Dominic Cooke**

21 / 174 / 230 / 77 915

**36 L'événement (FR)**  
**Audrey Diwan**

8 / 162 / 205 / 77 770

**37 Les Intranquilles (BE)**  
**Joachim Lafosse**

10 / 127 / 145 / 77 630

**38 Juzni Vetar 2: Ubrzanje (RS)**  
**Milos Avramovic**

9 / 37 / 41 / 76 548

**39 Un Triomphe (FR)**  
**Emmanuel Courcol**

20 / 218 / 290 / 74376 / 75 437

**40 Ariaferma (IT)**  
**Leonardo Di Costanzo**

9 / 69 / 105 / 70 491

**41 Margrete den første (DK)**  
**Charlotte Sieling**

6 / 64 / 81 / 69 575

**42 Zátonek (CZ)**  
**David Ondříček**

2 / 40 / 59 / 69 419

**43 Freaks out (IT)**  
**Gabriele Mainetti**

1 / 64 / 89 / 68 210

**44 Prvok, Šampón, Tecka a Karel (CZ)**  
**Patrik Hartl**

2 / 40 / 58 / 67 493

**45 Eugénie Grandet (FR)**  
**Marc Dugain**

1 / 104 / 124 / 65 533

**46 Eiffel (FR)**  
**Martin Bourboulon**

10 / 181 / 227 / 65 061

**47 Les Olympiades (FR)**  
**Jacques Audiard**

17 / 153 / 185 / 64 370

**48 Last Night In Soho (GB)**  
**Edgar Wright**

27 / 194 / 250 / 64 023

**49 La Fine Fleur (FR)**  
**Pierre Pinaud**

15 / 244 / 327 / 62 827

**50 El olvido que seremos (ES)**  
**Fernando Trueba**

4 / 133 / 165 / 62426 / 62 532

# Country Focus 2021

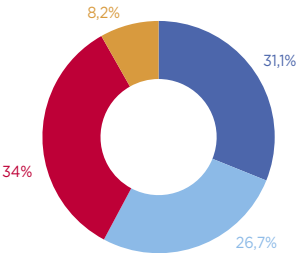
The figures from the European Audiovisual Observatory for 2021 show that 26.5% of all admissions in Europe were for European films (-13 pts compared to 2020). In our Network, this figure is 57.8% (+0.9 pts compared to 2020). The following pages serve to better understand the different national realities behind global European figures.

Hereafter, you will find two types of results for 2021: national results for several different European countries and our Europa Cinemas members' results (we have selected 28 countries where Europa Cinemas is best established). They enable us to compare the results achieved in different markets and to quantify the remarkable work done by the Network cinemas in terms of promoting European films. We believe that these figures provide a deeper understanding of the exhibition market in Europe. We have also added the number of days of administrative closures in 2020 and 2021, as they impacted deeply the cinema market during these special years.

According to the European Audiovisual Observatory, EU cinema attendance increased by 32% in 2021, still staying at a low point compared to 2019 (only 40% of the average admissions before 2020) due to the major crisis, the lockdowns and the restrictions put in place all over Europe. The Europa Cinemas Network, on the opposite, screening less US movies, did not see a major improvement in admissions, with an increase of only 2% compared to 2020.

DATA/2021 NETWORK

Results in the Network	2019	2020	2021
Total admissions (Mio)	79,7	30	30,6
Cinemas	1 134	1 143	1 144
Screens	2 761	2 748	2 741
National	24,1%	29,4%	31,1%
European non-national	28,8%	27,3%	26,7%
US	36,9%	29,6%	34%
Others	10,2%	13,7%	8,2%



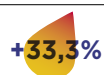
Top European film in Europa Cinemas Network (by admissions): *Druk* (DK) by Thomas Vinterberg



# Austria

Administrative closure (2020): 135 days

Administrative closure (2021): 163 days



Increase in the number of admissions in Austria's cinemas between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>13,7</b>	<b>3,9</b>	<b>5,2</b>
Cinemas	142	140	n/a
Screens	569	562	n/a
National	3,3%	3,7%	n/a
European non-national	19,7%	28,7%	6,2%
US	76,4%	64,3%	n/a
Others	0,7%	3,3%	n/a

sources: Wirtschaftskammer, Österreichisches Filminstitut

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,9</b>	<b>0,8</b>	<b>0,7</b>
Cinemas	34	34	37
Screens	80	80	85
National	11,9%	15,1%	11,7%
European non-national	41,9%	43,0%	41,9%
US	39,4%	31,2%	39,1%
Others	6,8%	10,7%	7,4%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Kaiserschmarrndrama	DE	Ed Herzog	05/08/2021	27035*
2	Druk	DK	Thomas Vinterberg	16/07/2021	25063
3	Schachnovelle	DE	Phillip Stölzl	24/09/2021	20975
4	The Father	GB	Florian Zeller	26/08/2021	14697
5	Fuchs im Bau	AT	Arman T. Riahi		10227
6	Die Schule der magischen Tiere	DE	Gregor Schnitzler	05/11/2021	8148
7	Sargnagel - Der Film	AT	"Sabine; Gerhard Hiebler; Ertl"	20/08/2021	7314
8	La bonne épouse	FR	Martin Provost	13/08/2021	6656
9	Quo Vadis, Aida?	BX	Jasmila Zbanic	25/06/2021	6185
10	Ich bin dein Mensch	DE	Maria Schrader	25/06/2021	5531

\*Vérification avec extraction 11/05/2020

# Belgium

Administrative closure (2020): 173 - 176 days

Administrative closure (2021): 162 days



Market share of European films in Belgium's member cinemas (by admissions) between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>19,9</b>	<b>5,6</b>	<b>n/a</b>
Cinemas	80	n/a	n/a
Screens	480	n/a	n/a
National	8	n/a	n/a
European non-national	n/a	n/a	n/a
US	n/a	n/a	n/a
Others	n/a	n/a	n/a

sources: Cinedata, FCB, ABDF

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>2,2</b>	<b>0,7</b>	<b>0,9</b>
Cinemas	33	33	33
Screens	75	75	78
National	7,7%	6,8%	8,9%
European non-national	46,7%	48,4%	49,9%
US	36,7%	33,2%	32,2%
Others	8,9%	11,6%	8,8%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	18/11/2020	35012
2	The Father	GB	Florian Zeller	16/06/2021	30786
3	Madres paralelas	ES	Pedro Almodóvar	01/12/2021	22609
4	Kaamelott - Premier volet	FR	Alexandre Astier	14/07/2021	17184
5	Un Monde	BE	Laura Wandel		13785
6	OSS 117 : Alerte rouge en Afrique noire	FR	Nicolas Bedos	28/07/2021	12184
7	Titane	FR	Julia Ducournau	28/07/2021	11918
8	Verdens verste menneske	NO	Joachim Trier	17/11/2021	11460
9	Les Intranquilles	BE	Joachim Lafosse		11206
10	Adieu Les Cons	FR	Albert Dupontel	21/10/2020	10518

# Bosnia and Herzegovina

Administrative closure: 58 days (2020)

Administrative closure: 58 days (2021)

43,8%

European Non-National market share of BiH's member cinemas (by admissions) in 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,2</b>	<b>0,4</b>	<b>n/a</b>
Cinemas	11	20	n/a
Screens	34	64	n/a
National	0,2%	3,23%	<b>1,0%</b>
European non-national	16,0%	19,3%	<b>28,0%</b>
US	83,6%	72,5%	<b>40,0%</b>
Others	0,3%	5,0%	<b>31,0%</b>



Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>669,3</b>	<b>98,0</b>	<b>196,1</b>
Cinemas	5	5	3
Screens	17	17	9
National	0,9%	4,1%	<b>2,1%</b>
European non-national	16,9%	19,0%	<b>43,8%</b>
US	75,8%	49,1%	<b>49,1%</b>
Others	6,4%	27,8%	<b>4,9%</b>



source: Creative Europe Desk

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Toma	RS	Dragan Bjelogrić, Zoran Lisinac	22/09/2021	38614
2	Juzni Vetar 2: Ubrzanje	RS	Milos Avramovic	11/11/2021	17112
3	Ne_ista krv: Greh predaka	RS	Milutin Petrović	18/08/2021	5781
4	Jedini izlaz	RS	Darko Nikolic	18/02/2021	5568
5	Deset u pola	BX	Danis Tanović		3315
6	Man of God	GR	Yelena Popovic	21/10/2021	3197
7	Nije lose biti covek	RS	Dusan Kovacevic	16/12/2021	1540
8	Lassie – Eine Abenteuerliche Reise	DE	Hanno Olderdissen	15/10/2020	1484
9	Vikend sa čaletom	RS	Miroslav Momčilović	29/10/2020	1309
10	My Son	FR	Christian Carion	18/11/2021	660

# Bulgaria

Administrative closure (2020): 97 days

Administrative closure (2021): 39 days

+90%

Increase in total number of admissions in Bulgaria's member cinemas between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>5,0</b>	<b>1,3</b>	<b>2,5</b>
Cinemas	68	65	64
Screens	241	241	211
National	9,0%	10,2%	<b>3,8%</b>
European non-national	7,0%	10,7%	<b>16,1%</b>
US	83,6%	76,6%	<b>79,2%</b>
Others	0,4%	2,5%	<b>0,9%</b>



Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,2</b>	<b>0,3</b>	<b>0,5</b>
Cinemas	16	15	15
Screens	75	46	47
National	10,7%	12,2%	<b>14,9%</b>
European non-national	16,7%	15,0%	<b>13,2%</b>
US	67,5%	61,1%	<b>63,4%</b>
Others	5,1%	11,7%	<b>8,5%</b>



source: NFC

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Голата истина за група Жигули	BG	Victor Bojinov	16/04/2021	33119
2	Като за последно	BG	Radoslav Iliev, Ivaylo Penchev	22/08/2020	8213
3	Бай Иван: Филмът	BG	Dimitar Kiriazov	03/12/2021	7758
4	Чичо Коледа	BG	Ivailo Penchev	26/11/2021	4740
5	Засукан свят	BG	Marius Kurkinski	14/11/2019	4145
6	Bigfoot_ Family	BE	Jérémie Degruson, Ben Stassen	21/05/2021	3950
7	La Daronne	FR	Jean-Paul Salomé	01/11/2020	3025
8	Madres paralelas	ES	Pedro Almodóvar	18/11/2021	2718
9	Druk	DK	Thomas Vinterberg	19/03/2021	2459
10	Жените наистина плачат	BG	Vesela Kazakova, Mina Mileva	17/09/2021	2419

# Croatia

Administrative closure (2020): 63 days

Administrative closure (2021): 0 day

**+11,1 pts** Increase in European market share of Croatia's member cinemas (by admissions)

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>4,6</b>	<b>1,4</b>	<b>2,5</b>
Cinemas	95	96	104
Screens	192	192	200
National	5,5%	1,6%	<b>7,1%</b>
European non-national	11,8%	12,0%	<b>17,6%</b>
US	82,4%	81,5%	<b>72,9%</b>
Others	0,3%	4,9%	<b>2,4%</b>

source: HAVC

Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>462,5</b>	<b>188,9</b>	<b>228,9</b>
Cinemas	15	15	16
Screens	29	29	30
National	18,2%	12,1%	<b>11%</b>
European non-national	27,8%	37,6%	<b>33,6%</b>
US	49,9%	35,1%	<b>43,5%</b>
Others	4,1%	15,3%	<b>11,9%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Ljubav oko svijeta	HR	Andela Rostuhar, Davor Rostuhar	05/07/2021	7 453
2	Toma	RS	Dragan Bjelogrić, Zoran Lisinac	21/10/2021	5 662
3	Juzni Vetar 2: Ubrzanje	RS	Milos Avramovic	11/11/2021	4218
4	Druk	DK	Thomas Vinterberg	18/03/2021	3679
5	Plavi cvijet	HR	Zrinko Ogresta	14/10/2021	2408
6	Drømmebyggerne	DK	Kim Hagen Jensen, Tonni Zinck	11/02/2021	2356
7	Tierra de Maria	ES	Juan Manuel Cotelo	17/11/2020	2112
8	Po tamburi	HR	Stanislav Tomić	09/12/2021	1870
9	Mijn Vader is een Saucisse	BE	Anouk Fortunier	05/08/2021	1830
10	Zora	HR	Dalibor Matanic		1636

**Top European film in Bosnia & Herzegovina member cinemas (by admissions): *Toma* (RS) by Dragan Bjelogrić & Zoran Lisinac**



# Czech Republic



European market share of Czech's member cinemas  
(by admissions) in 2021

Administrative closure (2020): 142 days  
Administrative closure (2021): 143 days

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>18,3</b>	<b>6,4</b>	<b>7,1</b>
Cinemas	913	1 065	1 094
Screens	1 157	1 310	1 346
National	26,5%	48,8%	<b>41,8%</b>
European non-national	11,8%	7,0%	<b>8,2%</b>
US	60,0%	40,0%	<b>48,4%</b>
Others	1,7%	4,2%	<b>1,7%</b>



Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,8</b>	<b>0,8</b>	<b>0,6</b>
Cinemas	33	34	34
Screens	43	45	46
National	27,8%	43,2%	<b>47,2%</b>
European non-national	22,5%	21,8%	<b>19,6%</b>
US	42,8%	25,9%	<b>28,0%</b>
Others	6,9%	9,0%	<b>5,1%</b>



source: Creative Europe Desk

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Zátopek	CZ	David Ondříček	26/08/2021	62376
2	Prvok, Šampón, Tečka a Karel	CZ	Patrik Hartl	29/07/2021	51018
3	Karel	CZ	Olga Malířová Špátová	13/05/2021	35674
4	Myši patří do nebe	CZ	Jan Bubeníček, Denisa Grimmová	07/10/2021	16503
5	Matky	CZ	Vojtěch Moravec		15064
6	Druk	DK	Thomas Vinterberg	07/10/2020	13528
7	Gump - pes, který naučil lidi žít	CZ	F.A. Brabec		10972
8	Přání Ježíškovi	CZ	Marta Ferencová		8266
9	Quo Vadis, Aida?	BX	Jasmila Zbanic	23/09/2021	6952
10	Dení_ek moderního fotra	CZ	Jan Haluza	12/08/2021	6419

# Denmark



Market share of National films in Danish cinemas  
(by admissions) between 2020 and 2021

Administrative closure (2020): 85 - 113 days  
Administrative closure (2021): 137 days

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>12,8</b>	<b>7,0</b>	<b>6,8</b>
Cinemas	169	167	167
Screens	484	476	476
National	26,7%	50,0%	<b>41,0%</b>
European non-national	10,8%	9,0%	<b>22,0%</b>
US	58,3%	37,0%	<b>34,0%</b>
Others	4,2%	4,0%	<b>3,0%</b>



Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,1</b>	<b>0,7</b>	<b>0,6</b>
Cinemas	15	15	16
Screens	44	44	45
National	29,1%	42,9%	<b>43,1%</b>
European non-national	32,6%	22,7%	<b>19,0%</b>
US	32,5%	22,4%	<b>32,2%</b>
Others	5,8%	11,9%	<b>5,7%</b>



source: Danish Film Institute

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Margrete den første	DK	Charlotte Sieling	16/09/2021	64528
2	Pagten	DK	Bille August	05/08/2021	49558
3	Skyggen i mit øje	DK	Ole Bornedal	28/10/2021	25679
4	The Father	GB	Florian Zeller	10/06/2021	23146
5	Hvor kragerne vender	DK	Lisa Jespersen	26/11/2020	20353
6	Ternet Ninja 2	DK	Thorbjørn Christoffersen, Anders Matthesen	19/08/2021	17016
7	Smagen af Sult	DK	Christoffer Boe	24/06/2021	13045
8	The Courier	GB	Dominic Cooke	18/03/2021	11531
9	Lille sommerfugl	DK	Søren Kragh-Jacobsen	03/12/2020	9811
10	Marco efekten	DK	Martin Zandvliet		7518

# Estonia

Administrative closure (2020): 81 – 85 days

Administrative closure (2021): 115 days

-34,2%

Decrease in the number of admissions in Estonia's member cinemas between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,1</b>	<b>0,7</b>	<b>0,6</b>
Cinemas	15	15	16
Screens	44	44	45
National	29,1%	42,9%	<b>43,1%</b>
European non-national	32,6%	22,7%	<b>19,0%</b>
US	32,5%	22,4%	<b>32,2%</b>
Others	5,8%	11,9%	<b>5,7%</b>

source: EFI

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,1</b>	<b>0,7</b>	<b>0,6</b>
Cinemas	15	15	16
Screens	44	44	45
National	29,1%	42,9%	<b>43,1%</b>
European non-national	32,6%	22,7%	<b>19,0%</b>
US	32,5%	22,4%	<b>32,2%</b>
Others	5,8%	11,9%	<b>5,7%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Vee peal	EE	Peeter Simm	22/11/2020	4442
2	Hytti nro 6	FI	Juho Kuosmanen	03/12/2021	3351
3	The Father	GB	Florian Zeller	26/02/2021	3184
4	Eesti matus	EE	René Vilbre	04/06/2021	2576
5	Kratt	EE	Rasmus Merivoo	30/07/2021	2127
6	Babardeală cu bucluc sau porno balamuc	RO	Radu Jude	02/07/2021	1497
7	Keha võitlus	EE	Marian Võsumets	24/11/2020	1210
8	Üht kaotust igavesti kandsin	EE	Carlos Eduardo Lesmes Lopéz	15/10/2021	1174
9	Sentimental	ES	Cesc Gay	06/08/2021	1158
10	Verdens verste menneske	NO	Joachim Trier	29/10/2021	1137

# Finland

Administrative closure (2020): 75 days

Administrative closure (2021): 0 day

+20,2 pts

Market share of Non-National European films in Finland's member cinemas (by admissions)

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>8,4</b>	<b>3,9</b>	<b>3,4</b>
Cinemas	176	189	178
Screens	358	366	351
National	16,0%	40,8%	<b>25,1%</b>
European non-national	19,5%	6,6%	<b>26,4%</b>
US	60,0%	34,4%	<b>41,3%</b>
Others	4,5%	18,2%	<b>7,2%</b>

source: Finnish Film Foundation

Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>247,7</b>	<b>155,0</b>	<b>136,0</b>
Cinemas	7	8	8
Screens	10	11	11
National	15,8%	32,7%	<b>28,0%</b>
European non-national	40,9%	27,0%	<b>26,9%</b>
US	37,6%	18,6%	<b>39,4%</b>
Others	5,7%	21,6%	<b>5,7%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Hytti nro 6	FI	Juho Kuosmanen	29/10/2021	21998
2	The Father	GB	Florian Zeller	13/08/2021	13300
3	Druk	DK	Thomas Vinterberg	21/05/2021	6250
4	The Courier	GB	Dominic Cooke	06/08/2021	2883
5	Sokea mies joka ei halunnut nähdä Titanicia	FI	Teemu Nikki	10/09/2021	2663
6	Guled & Nasra	FI	Khadar Ahmed	12/11/2021	2015
7	Tove	FI	Zaida Bergroth	02/10/2020	1788
8	Tunturin tarina	FI	Marko Röhr	02/04/2021	1509
9	Ammonite	GB	Francis Lee	04/06/2021	1437
10	Deux	FR	Filippo Meneghetti	03/09/2021	1197

# France

Administrative closure (2020): 162 days  
Administrative closure (2021): 138 days



increase in the number of admissions in France between 2020 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	213,1	65,1	95,5
Cinemas	2 040	2 045	2 028
Screens	5 982	6 114	6 193
National	34,8%	44,9%	40,6%
European non-national	6,6%	8,7%	14,0%
US	55,7%	40,8%	43,0%
Others	2,9%	5,6%	2,4%

source: CNC



Results in the country	2019	2020	2021
Total admissions (Mio)	15,7	6,2	7,2
Cinemas	156	156	156
Screens	484	483	488
National	40,9%	46,0%	48,2%
European non-national	24,1%	19,3%	22,6%
US	18,4%	18,9%	16,4%
Others	16,6%	15,8%	12,8%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Illusions Perdues	FR	Xavier Giannoli	20/10/2021	195012
2	Madres paralelas	ES	Pedro Almodóvar	01/12/2021	183708
3	Adieu Les Cons	FR	Albert Dupontel	19/05/2021	148389
4	Annette	FR	Leos Carax	06/07/2021	108688
5	Les 2 Alfred	FR	Bruno Podalydès	16/06/2021	105492
6	La Panthère des neiges	FR	Marie Amiguet, Vincent Munier	15/12/2021	96852
7	The Father	GB	Florian Zeller	26/05/2021	95788
8	Tre Piani	IT	Nanni Moretti	10/11/2021	91169
9	La Fracture	FR	Catherine Corsini	20/10/2021	90453
10	Hytti nro 6	FI	Juho Kuosmanen	03/11/2021	86019

# Germany

Administrative closure (2020): 124 - 168 days  
Administrative closure (2021): 227 days (estimated)



increase in the number of admissions in Germany between 2020 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	118,6	38,1	42,1
Cinemas	1 734	1 728	1 723
Screens	4 961	4 926	4 931
National	21,5%	35,1%	21,7%
European non-national	17,6%	11,3%	3,6%
US	56,5%	45,7%	55,5%
Others	4,4%	8,9%	20,0%

source: FFA



Results in the Network	2019	2020	2021
Total admissions (Mio)	11,3	4,3	3,7
Cinemas	198	196	195
Screens	424	423	417
National	31,3%	35,3%	35,8%
European non-national	30,6%	24,9%	25,5%
US	30,4%	28,3%	34,7%
Others	7,7%	11,5%	4,1%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	22/07/2021	234850
2	Contra	DE	Sönke Wortmann		122412
3	The Father	GB	Florian Zeller	26/08/2021	109150
4	Die Unbeugsamen	DE	Torsten Körner	07/05/2020	107883
5	Schachnovelle	DE	Phillip Stölzl	23/09/2021	106324
6	Kaiserschmarrndrama	DE	Ed Herzog	05/08/2021	92066
7	Die Schule der magischen Tiere	DE	Gregor Schnitzler	14/10/2021	82034
8	Fabian - Der Gang vor die Hunde	DE	Dominik Graf	05/08/2021	81028
9	Ich bin dein Mensch	DE	Maria Schrader	01/07/2021	67142
10	Bekenntnisse des Hochstaplers Felix Krull	DE	Detlev Buck	02/09/2021	43646

# Greece

Administrative closure (2020): 175 - 192 days  
Administrative closure (2021): 181 days

+45,7%

Market share of US films in Greece's cinemas  
(by admissions) between 2020 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	9,4	3,1	3,0
Cinemas	339	339	n/a
Screens	547	549	n/a
National	5,3%	28,2%	17,3%
European non-national	11,0%	12,0%	9,8%
US	80,2%	26,2%	71,9%
Others	3,5%	33,5%	1,0%

source: GFC



Results in the Network	2019	2020	2021
Total admissions (Mio)	1,2	0,5	0,5
Cinemas	41	46	46
Screens	56	63	63
National	7,8%	17,9%	12,8%
European non-national	44,4%	32,7%	46,0%
US	33,7%	32,9%	32,5%
Others	14,1%	16,6%	8,6%



## Top 10 European films by admissions in the Network 2020

	Title	Country	Director	Release date	Admissions
1	Man of God	GR	Yelena Popovic	26/08/2021	41948
2	The Father	GB	Florian Zeller	08/07/2021	30050
3	Druk	DK	Thomas Vinterberg	01/07/2021	15612
4	Digger	GR	Georgis Grigorakis		14846
5	Madres paralelas	ES	Pedro Almodóvar	28/10/2021	14346
6	Mila	GR	Christos Nikou		6731
7	Babardeală cu bucluc sau porno balamuc	RO	Radu Jude	07/10/2021	6565
8	The Courier	GB	Dominic Cooke	22/07/2021	6513
9	Smyrni mou agapimeni	GR	Grigoris Karantinakis	23/12/2021	5879
10	Prostimo	GR	Fokion Bogris	21/05/2021	5406

## Top European Film in France's member cinemas (by admissions): *Illusions Perdues* (FR) by Xavier Giannoli



# Hungary

Administrative closure (2020): 145 days  
Administrative closure (2021): 120 days

+68,1%

marketshares of European films in Hungary's member  
cinemas in 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	15,2	4,3	6,2
Cinemas	132	136	152
Screens	368	375	415
National	6,1%	5,1%	9,0%
European non-national	9,1%	15,0%	11,9%
US	84,6%	77,9%	76,5%
Others	0,2%	2,1%	2,6%

source: FNMHH



Results in the country	2019	2020	2021
Total admissions (Mio)	1,0	0,4	0,3
Cinemas	17	17	17
Screens	40	40	40
National	18,5%	16,9%	32,5%
European non-national	39,0%	38,5%	35,6%
US	32,8%	33,0%	26,7%
Others	9,7%	11,7%	5,3%



## Top 10 European films by admissions in the Network 2020

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	01/07/2021	19456
2	A feleségem története	HU	Ildikó Enyedi	23/09/2021	17145
3	Elk*rtuk	HU	Keith English	21/10/2021	10668
4	Toxikoma	HU	Gabor Herendi	02/09/2021	9136
5	Nagykaracsony	HU	Daniel Tiszekér	25/11/2021	6083
6	Supernova	GB	Harry MacQueen	09/09/2021	5861
7	Külön falka	HU	Hajni Kis		5815
8	Retfærdighedens ryttere	DK	Anders Thomas Jensen	28/10/2021	5383
9	Vadlovak Hortobagyi mese	HU	Zoltan Török	04/11/2021	4606
10	Sentimental	ES	Cesc Gay	07/10/2021	4408

# Ireland

Administrative closure (2020): 171 - 196 days  
Administrative closure (2021): 157 days

+17,0 pts

Decrease in European market share of Ireland's member  
cinemas (by admissions)

Results in the country	2019	2020	2021
Total admissions (Mio)	15,2	n/a	5,8
Cinemas	132	78	78
Screens	368	537	537
National	1,7%	n/a	n/a
European non-national	7,2%	n/a	n/a
US	89,8%	n/a	n/a
Others	1,3%	n/a	n/a

source: Danish Film Institute



Results in the Network	2019	2020	2021
Total admissions (K)	505,8	157,3	134,1
Cinemas	25	24	24
Screens	35	34	34
National	5,1%	2,8%	9,7%
European non-national	35,4%	18,0%	28,1%
US	50,7%	52,4%	57,3%
Others	8,8%	26,7%	4,8%



## Top 10 European films by admissions in the Network 2020

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	02/07/2021	5580
2	Arracht	IE	Tom Sullivan, Tomás Ó Súilleabháin	15/10/2021	5039
3	Songs for While I'm Away	IE	Emer Reynolds	11/06/2021	2392
4	Spencer	EU	Pablo Larraín	05/11/2021	2096
5	Limbo	GB	Ben Sharrock	30/07/2021	1930
6	Last Night In Soho	GB	Edgar Wright	29/10/2021	1829
7	Annette	FR	Leos Carax	03/09/2021	1604
8	Supernova	GB	Harry MacQueen	05/03/2021	1590
9	The Father	GB	Florian Zeller	11/06/2021	1571
10	Herself	GB	Phyllida Lloyd	10/09/2021	1443

# Italy

Administrative closure (2020): 166 - 179 days  
Administrative closure (2021): 115 days (estimated)

**+15,3 pts** Increase in the marketshares of national films in Italy's member cinemas (by admissions)

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>97,6</b>	<b>28,1</b>	<b>24,8</b>
Cinemas	1 218	1 309	1 221
Screens	3 542	3 667	3 482
National	21,5%	55,6%	<b>22,5%</b>
European non-national	11,8%	12,1%	<b>6,4%</b>
US	64,2%	28,9%	<b>56,8%</b>
Others	2,5%	3,4%	<b>14,3%</b>

source: Cinetel



Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>9,3</b>	<b>3,3</b>	<b>3,1</b>
Cinemas	192	194	196
Screens	373	370	365
National	24,2%	39,3%	<b>39,5%</b>
European non-national	32,0%	26,6%	<b>26,9%</b>
US	35,2%	24,2%	<b>26,9%</b>
Others	8,6%	9,9%	<b>6,6%</b>



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	È stata la mano di Dio	IT	Paolo Sorrentino	24/11/2021	161723
2	Tre Piani	IT	Nanni Moretti	23/09/2021	129850
3	Madres paralelas	ES	Pedro Almodóvar	28/10/2021	126130
4	Qui rido io	IT	Mario Martone	09/09/2021	102378
5	The Father	GB	Florian Zeller	20/05/2021	89258
6	Ariaferma	IT	Leonardo Di Costanzo	14/10/2021	69613
7	Freaks out	IT	Gabriele Mainetti	28/10/2021	68210
8	Druk	DK	Thomas Vinterberg	20/05/2021	54147
9	Il cattivo poeta	IT	Gianluca Jodice	20/05/2021	39801
10	Diabolik	IT	Antonio Manetti, Marco Manetti	16/12/2021	37531

## Top 2 European film in Ireland member cinemas (by admissions): *Arracht* (IE) by Tom Sullivan & Tomás Ó Súilleabháin



# Latvia

Administrative closure (2020): 144 days

Administrative closure (2021): 206 days



Market share of US films in Latvia's member cinemas (by admissions) between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>2,7</b>	<b>0,9</b>	<b>0,5</b>
Cinemas	34	32	32
Screens	81	69	78
National	20,2%	15,3%	9,2%
European non-national	13,1%	22,9%	6,6%
US	64,9%	57,9%	73,4%
Others	1,8%	3,9%	10,9%

source: Creative Europe Desk



Results in the country	2019	2020	2021
<b>Total admissions (K)</b>	<b>165,8</b>	<b>66,0</b>	<b>32,5</b>
Cinemas	3	3	3
Screens	4	4	4
National	41,6%	31,5%	22,3%
European non-national	33,2%	45,4%	47,7%
US	17,1%	9,5%	19,5%
Others	8,1%	13,6%	10,6%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Wild East. Kur vedīs ceļš	LV	Matīss Kaža	08/10/2021	1281
2	Gorbachev. Heaven	LV	Vitaliy Manskiy		1125
3	Homo Sovieticus	LV	Ivo Briedis, Rita Rudusha	24/08/2021	1020
4	Frida - Viva la vida	IT	Giovanni Troilo	06/07/2021	860
5	Tizlenes	LV	Marta Elīna Martinsone	27/08/2021	776
6	Les Parfums	FR	Grégory Magne	16/07/2021	749
7	The Father	GB	Florian Zeller	23/07/2021	662
8	Emīlija. Latvijas preses karaliene	LV	Gints Grūbe, Andis Mizišs, Dāvis Šimanis, Kristīne Želve	01/10/2021	583
9	Tout s'est bien passé	FR	François Ozon	24/09/2021	520
10	Mystère à Saint-Tropez	FR	Nicolas Benamou		500

# Lithuania

Administrative closure (2020): 85 - 113 days

Administrative closure (2021): 137 days



Decrease in Market share of European films in Lithuanian's member cinemas (by admissions) between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>4,2</b>	<b>1,5</b>	<b>1,3</b>
Cinemas	26	25	27
Screens	82	77	77
National	19,2%	21,9%	6,2%
European non-national	17,2%	23,7%	11,9%
US	59,5%	52,2%	81,9%
Others	4,1%	2,2%	0,5%

source: LFC



Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>427,4</b>	<b>166,1</b>	<b>129,3</b>
Cinemas	7	7	7
Screens	11	14	13
National	25,2%	27,7%	17,7%
European non-national	38,3%	44,1%	37,7%
US	28,8%	21,1%	38,3%
Others	7,7%	7,0%	6,3%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Šuolis	LT	Giedrė Žickytė	17/09/2021	10668
2	Sentimental	ES	Cesc Gay	14/06/2021	3481
3	Druk	DK	Thomas Vinterberg	14/05/2021	2967
4	Izaokas	LT	Jurgis Matulevičius		2455
5	The Father	GB	Florian Zeller	30/04/2021	2046
6	Naktinė žvejyba	LT	Tadas Vidmantas	30/07/2021	1838
7	Ich bin dein Mensch	DE	Maria Schrader	13/08/2021	1390
8	Bėgikė	LT	Andrius Blaževičius		1310
9	Smecka	CZ	Tomas Polensky	20/05/2021	1081
10	Madres paralelas	ES	Pedro Almodóvar	08/10/2021	1032

# Luxemburg

Administrative closure (2020): 110 days

Administrative closure (2021): 10 days

+25%

Increase in the country's total number of admissions between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,2</b>	<b>0,4</b>	<b>0,5</b>
Cinemas	13	13	13
Screens	37	37	37
National	7,2%	1,3%	1,1%
European non-national	18,9%	25,4%	22,0%
US	72,7%	68,7%	71,4%
Others	1,1%	4,5%	5,4%

source: CNA

Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>745,3</b>	<b>229,8</b>	<b>332,3</b>
Cinemas	3	3	3
Screens	17	17	17
National	1,3%	0,5%	1,3%
European non-national	19,5%	24,0%	21,1%
US	75,4%	68,0%	70,1%
Others	3,8%	7,5%	7,5%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	The Father	GB	Florian Zeller		4182
2	Druk	DK	Thomas Vinterberg	14/10/2020	3218
3	OSS 117: Alerte rouge en Afrique noire	FR	Nicolas Bedos		2850
4	Kaamelott - Premier volet	FR	Alexandre Astier		2583
5	Adieu Les Cons	FR	Albert Dupontel		2497
6	Io sto bene	LU	Donato Rotunno	13/10/2021	2285
7	30 jours max	FR	Tarek Boudali		2201
8	Made in Italy	GB	James D'Arcy		1996
9	Eiffel	FR	Martin Bourboulon		1748
10	Ooops! The Adventure Continues	EU	Toby Genkel, Sean McCormack		1735

# Netherlands

Administrative closure (2020): 108 days

Administrative closure (2021): 197 days

-35,7%

Decrease in admissions in the Netherlands' member cinemas between 2020 and 2021

	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>38,0</b>	<b>16,8</b>	<b>14,2</b>
Cinemas	195	196	203
Screens	914	925	958
National	11,8%	21,7%	23%
European non-national	12,6%	14,5%	8,2%
US	71,1%	56,5%	66,8%
Others	4,5%	7,4%	2,0%

source: NVBF

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>5,2</b>	<b>2,8</b>	<b>1,8</b>
Cinemas	54	54	54
Screens	169	178	178
National	8,3%	12,0%	13,7%
European non-national	43,7%	41,9%	42,3%
US	36,5%	31,0%	37,3%
Others	11,5%	15,1%	6,7%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	The Father	GB	Florian Zeller	21/08/2021	154520
2	Druk	DK	Thomas Vinterberg	19/08/2021	125021
3	Supernova	GB	Harry MacQueen	03/06/2021	52766
4	De Slag om de Schelde	NL	Matthijs Van Heijningen Jr.	17/12/2020	44035
5	Veroordeling, De	NL	Sander Burger	02/09/2021	32689
6	Nr. 10	NL	Alex van Warmerdam	30/09/2021	31811
7	Spencer	EU	Pablo Larrain	11/11/2021	30339
8	Benedetta	EU	Paul Verhoeven	14/10/2021	29986
9	Retfærdighedens ryttere	DK	Anders Thomas Jensen	28/10/2021	29792
10	Mijn Vader Is Een Vlieguitg	NL	Antoinette Beumer	30/09/2021	25626

# Norway

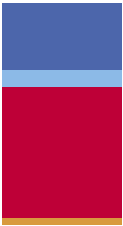
Administrative closure (2020): 56 - 108 days  
Administrative closure (2021): 139 days (Oslo)

-3,2 pts

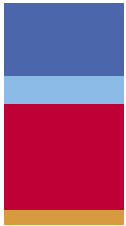
Decrease in European non-national marketshares in Norway's member cinemas (by admissions) between 2020 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	11,3	4,9	5,7
Cinemas	204	204	204
Screens	483	479	478
National	18,4%	35,7%	30,1%
European non-national	12,8%	8,9%	7,6%
US	65,3%	48,9%	59,0%
Others	3,5%	6,5%	3,3%

source: Norwegian Film Institute



Results in the country	2019	2020	2021
Total admissions (Mio)	1,3	0,5	0,6
Cinemas	6	6	6
Screens	30	30	30
National	13,4%	21,7%	33,4%
European non-national	19,5%	15,3%	12,1%
US	60,4%	50,3%	47,8%
Others	6,7%	12,6%	6,8%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Verdens verste menneske	NO	Joachim Trier	15/10/2021	48141
2	Tre Nøtter til Askepott	NO	Cecilie Mosli	12/11/2021	31047
3	Bergen - i all beskjedenhet	NO	Frode Fimland	25/12/2020	24859
4	Nordsjøen	NO	John Andreas Andersen	29/10/2021	15256
5	The Father	GB	Florian Zeller	28/05/2021	13659
6	I onde dager	NO	Tommy Wirkola	30/07/2021	8914
7	Ingenting å le av	NO	Petter Næss	10/09/2021	8126
8	Den største forbrytelsen	NO	Eirik Svensson	25/12/2020	7263
9	Clue: Maltesergåten	NO	Thale Persen	27/08/2021	6324
10	De uskyldige	NO	Eskil Vogt	03/09/2021	6137

## Top European film in Malta member cinemas (by admissions): *Luzzu* (MT) by Alex Camilleri



# Poland

Administrative closure (2020): 141 days  
Administrative closure (2021): 104 days

+47 pts

Market share of US films in Poland's cinemas (by admissions)  
between 2020 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	60,9	17,1	17,1
Cinemas	490	528	511
Screens	1 360	1 513	n/a
National	27,9%	50,0%	18,4%
European non-national	10,1%	20,0%	4,4%
US	59,6%	20,0%	67,0%
Others	2,4%	10,0%	10,2%



Results in the Network	2019	2020	2021
Total admissions (Mio)	3,9	1,4	1,9
Cinemas	40	41	41
Screens	102	105	107
National	23,1%	21,1%	23,1%
European non-national	31,3%	35,9%	32,7%
US	35,4%	28,2%	38,2%
Others	10,2%	14,9%	6,1%



source: Statista.com, Box-Office Mojo

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	11/06/2021	103572
2	Wesele	PL	Wojciech Smarzowski	15/10/2004	50483
3	Tesciovie	PL	Jakub Michalczuk	10/09/2021	35553
4	Zabij to i wyjedź z tego miasta	PL	Mariusz Wilczyński		30676
5	The Father	GB	Florian Zeller	17/07/2020	30616
6	Moje wspaniałe życie	PL	Łukasz Grzegorzek	12/08/2021	22597
7	Annette	FR	Leos Carax	06/07/2021	22228
8	Najmro. Kocha, kradnie, szanuje	PL	Mateusz Rakowicz	18/08/2021	19885
9	La Voz Humana	ES	Pedro Almodóvar	05/11/2020	18391
10	Bo we mnie jest seks	PL	Katarzyna Klimkiewicz	19/11/2021	18346

## Top European film in Sweden member cinemas (by admissions): *The Father* (GB) by Florian Zeller



# Portugal

Administrative closure (2020): 75 days  
Administrative closure (2021): 94 days



Increase in market share of non-national European films of Portugal's cinemas (by admissions) between 2019 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	15,5	3,8	5,5
Cinemas	185	170	172
Screens	583	561	543
National	4,5%	3,5%	3,0%
European non-national	7,6%	13,3%	18,5%
US	74,8%	63,8%	74,7%
Others	13,1%	19,4%	3,8%

source: Creative Europe Desk



Results in the country	2019	2020	2021
Total admissions (K)	266,4	118,3	130,2
Cinemas	5	11	11
Screens	13	19	19
National	13,2%	17,0%	13,7%
European non-national	27,2%	38,7%	38,9%
US	46,5%	21,5%	37,7%
Others	13,1%	22,7%	9,8%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	A Metamorfose dos Pássaros	PT	Catarina Vasconcelos	07/10/2021	6667
2	Madres paralelas	ES	Pedro Almodóvar	01/12/2021	6169
3	Tre Piani	IT	Nanni Moretti	04/11/2021	3658
4	La Voz Humana	ES	Pedro Almodóvar	15/07/2021	3596
5	Druk	DK	Thomas Vinterberg	29/04/2021	2927
6	Bem Bom	PT	Patrícia Sequeira	08/07/2021	2227
7	The Father	GB	Florian Zeller	06/05/2021	1868
8	O Movimento das Coisas	PT	Manuela Serra	17/06/2021	1453
9	Annette	FR	Leos Carax	08/07/2021	1129
10	Prazer, Camaradas!	PT	José Filipe Costa	20/05/2021	982

# Romania

Administrative closure (2020): 167 - 243 days  
Administrative closure (2021): 87 days (estimated)



Decrease in US market share of Romania's member cinemas (by admissions)

Results in the country	2019	2020	2021
Total admissions (Mio)	13,1	3,3	4,7
Cinemas	98	95	90
Screens	432	449	443
National	6,1%	24,4%	5,2%
European non-national	5,5%	4,3%	4,8%
US	81,0%	62,1%	88,8%
Others	7,5%	9,3%	1,2%

source: Centrul National al Cinematografiei



Results in the Network	2019	2020	2021
Total admissions (Mio)	1,4	0,4	0,4
Cinemas	21	21	18
Screens	50	51	44
National	9,5%	14,5%	11,2%
European non-national	15,8%	24,1%	18,0%
US	69,5%	54,6%	65,3%
Others	5,2%	6,8%	5,5%



## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	28/05/2021	6657
2	România Salbatica	RO	Dan Dinu, Cosmin Dumitrache		6290
3	Zăpadă, Ceai și Dragoste	RO	Catalin Bugean	27/03/2020	5880
4	Tata muta muntii	RO	Daniel Sandu	12/06/2021	5687
5	Sentimental	ES	Cesc Gay	03/09/2021	4514
6	Babardeală cu bucluc sau porno balamuc	RO	Radu Jude		4307
7	Întregalde	RO	Radu Muntean		3536
8	Tabara	RO	Vali Dobrogeanu	31/12/2021	2905
9	Supernova	GB	Harry MacQueen	30/07/2021	1876
10	Pup-o, mă! 2: Mireasa nebună	RO	Camelia Popa	03/09/2021	1765

# Serbia

Administrative closure (2020): 168 days

Administrative closure (2021): 0 day



Increase in admissions in Serbia's member cinemas between 2020 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>4,8</b>	<b>1,6</b>	<b>3,4</b>
Cinemas	70	81	86
Screens	158	181	194
National	20,0%	7,6%	<b>38,2%</b>
European non-national	10,4%	28,1%	<b>7,2%</b>
US	66,4%	51,1%	<b>51,6%</b>
Others	3,2%	13,2%	<b>3,0%</b>

source: EFI

Results in the Network	2019	2020	2021
<b>Total admissions (K)</b>	<b>834,2</b>	<b>274,9</b>	<b>478,7</b>
Cinemas	13	14	14
Screens	28	29	29
National	14,8%	12,1%	<b>36,7%</b>
European non-national	15,8%	17,1%	<b>11,9%</b>
US	59,2%	47,4%	<b>45,0%</b>
Others	10,2%	23,5%	<b>6,4%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Toma	RS	Dragan Bjelogrić, Zoran Lisinac	15/09/2021	85412
2	Juzni Vetar 2: Ubrzanje	RS	Milos Avramovic	02/11/2021	46839
3	Nečista krv: Greh predaka	RS	Milutin Petrović		13977
4	Jedini izlaz	RS	Darko Nikolic		11002
5	Man of God	GR	Yelena Popovic	14/10/2021	9769
6	Nije lose biti covek	RS	Dusan Kovacevic		5267
7	Nebesa	RS	Srdjan Dragojevic		3880
8	Drømmebyggerne	DK	Kim Hagen Jensen, Tonni Zinck	11/11/2021	2572
9	Bigfoot Family	BE	Jérémie Degruson, Ben Stassen		2335
10	Yakari	FR	Toby Genkel, Xavier Giacometti		2334

# Slovakia

Administrative closure (2020): 118 days

Administrative closure (2021): 172 days



Decrease in admissions at the national level between 2020 and 2021

	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>6,5</b>	<b>2,3</b>	<b>2,0</b>
Cinemas	168	162	112
Screens	269	263	224
National	12,8%	32,8%	<b>8,2%</b>
European non-national	15,5%	23,0%	<b>18,3%</b>
US	69,3%	42,0%	<b>71,5%</b>
Others	2,4%	2,2%	<b>2,0%</b>

source: SFU

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>3,2</b>	<b>1,2</b>	<b>0,9</b>
Cinemas	26	26	26
Screens	82	82	82
National	13,0%	22,0%	<b>8,4%</b>
European non-national	16,3%	28,7%	<b>17,7%</b>
US	67,5%	41,0%	<b>66,2%</b>
Others	3,2%	8,4%	<b>7,6%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Známí neznámí	SK	Zuzana Marianková	05/08/2021	48940
2	Matky	CZ	Vojtěch Moravec	25/02/2021	27806
3	Správa - The Report Movie	SK	Peter Bebjak		18946
4	Prvok, Šampón, Tečka a Karel	CZ	Patrik Hartl	26/08/2021	16475
5	Gump - pes, který naučil lidi žít	CZ	F.A. Brabec	22/07/2021	11235
6	Karel	CZ	Olga Malířová Špátová	15/10/2020	10808
7	Přání Ježíškovi	CZ	Marta Ferencová	11/11/2021	8884
8	Bigfoot Family	BE	Jérémie Degruson, Ben Stassen	08/10/2020	7778
9	Zbožňovaný	CZ	Petr Kolečko	30/09/2021	7377
10	Zátopek	CZ	David Ondříček	09/09/2021	7043

# Slovenia

Administrative closure (2020): 146 days  
Administrative closure (2021): 147 days



Market share of Non-National European films in Slovenia's member cinemas (by admissions) between 2019 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	2,4	0,6	0,7
Cinemas	52	52	50
Screens	107	108	103
National	5,1%	4,7%	2,4%
European non-national	9,3%	15,3%	29,0%
US	84,6%	77,4%	67,5%
Others	1,0%	2,6%	1,2%

source: Creative Europe Desk

Results in the country	2019	2020	2021
Total admissions (K)	399,7	122,1	126,5
Cinemas	20	20	20
Screens	23	23	24
National	14,8%	12,2%	9,2%
European non-national	36,6%	50,1%	44,5%
US	41,8%	28,4%	37,7%
Others	6,8%	9,3%	8,5%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	Die Heinzels - Rückkehr der Heinzelmännchen	DE	Ute von Münchow-Pohl	12/08/2021	3965
2	Divja Slovenija	SI	Matej Vranic	28/08/2021	3865
3	Druk	DK	Thomas Vinterberg	11/11/2020	2858
4	The Father	GB	Florian Zeller	23/09/2021	2749
5	Mio fratello rincorre i dinosauri	IT	Stefano Cipani	30/11/2020	2647
6	La bonne épouse	FR	Martin Provost	24/06/2021	2551
7	Moonbound	DE	Ali Samadi Ahadi	25/11/2021	1344
8	Razredni sovražnik	SI	Rok Biček	19/09/2013	1338
9	Rocca verändert die Welt	DE	Katja Benrath	19/09/2020	1321
10	Smagen af Sult	DK	Christoffer Boe	08/09/2021	1311

# Spain

Administrative closure (2020): 85 - 113 days  
Administrative closure (2021): 137 days



Market share of European films in Spain's member cinemas (by admissions) between 2019 and 2021

Results in the country	2019	2020	2021
Total admissions (Mio)	103,7	27,0	41,7
Cinemas	766	750	711
Screens	3 700	3 701	3 631
National	14,9%	25,2%	15,8%
European non-national	9,9%	15,4%	16,4%
US	73,2%	53,5%	50,6%
Others	2,0%	5,9%	17,2%

source: ICAA

Results in the Network	2019	2020	2021
Total admissions (Mio)	8,0	2,6	3,3
Cinemas	59	58	59
Screens	265	249	253
National	18,3%	24,2%	28,9%
European non-national	26,6%	26,5%	22,5%
US	44,2%	36,0%	39,5%
Others	10,9%	13,4%	9,1%

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	El buen patrón	ES	Fernando León de Aranoa	15/10/2021	155824
2	Maixabel	ES	Iciar Bollain	24/09/2021	118724
3	Madres paralelas	ES	Pedro Almodóvar	08/10/2021	114058
4	Druk	DK	Thomas Vinterberg	09/04/2021	74804
5	The Father	GB	Florian Zeller	23/12/2020	55025
6	El olvido que seremos	ES	Fernando Trueba	28/10/2020	49006
7	Pan de limón con semillas de amapola	ES	Benito Zambrano	12/11/2021	42368
8	Annette	FR	Leos Carax	20/08/2021	30565
9	¡A todo tren! Destino Asturias	ES	Santiago Segura	08/07/2021	26934
10	Way Down	ES	Jaume Balagueró	12/11/2021	24936

# Sweden

Administrative closure (2020): 0 - 56 days

Administrative closure (2021): 0 day

+10,8 pts

Market share of European films in Sweden's cinemas  
(by admissions) between 2019 and 2021

Results in the country	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>15,9</b>	<b>5,7</b>	<b>6,0</b>
Cinemas	476	478	475
Screens	920	942	938
National	13,2%	26,8%	<b>12,6%</b>
European non-national	10,3%	9,5%	<b>21,7%</b>
US	71,7%	55,2%	<b>56,5%</b>
Others	4,8%	8,5%	<b>9,2%</b>

source: Swedish Film Institute, Filmölgarnas Kontrollbyrå AB

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>1,4</b>	<b>0,6</b>	<b>0,6</b>
Cinemas	47	47	47
Screens	87	87	87
National	19,2%	13,6%	<b>15,9%</b>
European non-national	40,6%	32,6%	<b>38,5%</b>
US	27,7%	27,8%	<b>40,3%</b>
Others	12,5%	26,1%	<b>5,3%</b>

## Top 10 European films by admissions in the Network 2021

	Title	Country	Director	Release date	Admissions
1	The Father	GB	Florian Zeller	20/08/2021	44955
2	Druk	DK	Thomas Vinterberg	09/04/2021	35235
3	Lena	SE	Isabel Andersson	17/09/2021	18993
4	Verdens verste menneske	NO	Joachim Trier	19/11/2021	17726
5	Tove	FI	Zaida Bergroth	28/05/2021	11531
6	Spring Uje spring	SE	Henrik Schyffert	18/12/2020	9241
7	Sagan om Karl-Bertil Jonssons Julafton	SE	Hannes Holm	12/11/2021	8461
8	Tigrar	SE	Ronnie Sandahl	27/08/2021	6261
9	Världens vackraste pojke	SE	Kristina Lindström, Kristian Petri	15/10/2021	5411
10	Pleasure	SE	Ninja Thyberg	08/10/2021	5281

# United Kingdom

+6,6 pts

Market share of National films in UK's member cinemas  
(by admissions) between 2020 and 2021

Administrative closure (2020): 130 - 162 days

Administrative closure (2021): 143 days (estimated)

	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>176,1</b>	<b>44,0</b>	<b>74,0</b>
Cinemas	775	775	n/a
Screens	4 340	4 340	n/a
National	47,2%	46,0%	<b>42,0%</b>
European non-national	1,1%	2,7%	<b>1,0%</b>
US	50,0%	39,0%	<b>49,0%</b>
Others	1,7%	12,3%	<b>8,0%</b>

source: BFI

Results in the Network	2019	2020	2021
<b>Total admissions (Mio)</b>	<b>3,0</b>	<b>0,8</b>	<b>0,7</b>
Cinemas	29	26	26
Screens	74	67	67
National	30,5%	12,0%	<b>18,6%</b>
European non-national	15,2%	17,7%	<b>17,9%</b>
US	43,5%	44,9%	<b>50,6%</b>
Others	10,8%	25,3%	<b>12,9%</b>

## Top 10 European films by admissions in the Network 2020

	Title	Country	Director	Release date	Admissions
1	Druk	DK	Thomas Vinterberg	02/07/2021	14749
2	Limbo	GB	Ben Sharrock	30/07/2021	12719
3	Spencer	EU	Pablo Larraín	05/11/2021	11023
4	Petite maman	FR	Céline Sciamma	19/11/2021	10837
5	The Father	GB	Florian Zeller		9920
6	Last Night In Soho	GB	Edgar Wright		8736
7	Annette	FR	Leos Carax	03/09/2021	7188
8	Supernova	GB	Harry MacQueen	05/03/2021	6735
9	The Courier	GB	Dominic Cooke		5558
10	After Love	GB	Aleem Khan	04/06/2021	4410



Astra Theater, Essen (Germany)

## Cinema Actions for Ukraine

By Martin Blaney

**Russia's unprovoked military invasion of its neighbour Ukraine this February sparked international condemnation and also saw members of the Europa Cinemas Network along with other film industry colleagues launching numerous initiatives to show their solidarity with the Ukrainian people.**

"When Russia attacked Ukraine on 24 February, the only concern that all people in Lithuania, Latvia, Estonia, Poland, Romania and, we believe, the rest of Europe was – how can we help? Governments, citizens, families, organisations, companies, including cinemas all did what they could and best," Vilma Levickaitė, general manager of Vilnius' Skalvi-ja Cinema Center, says.

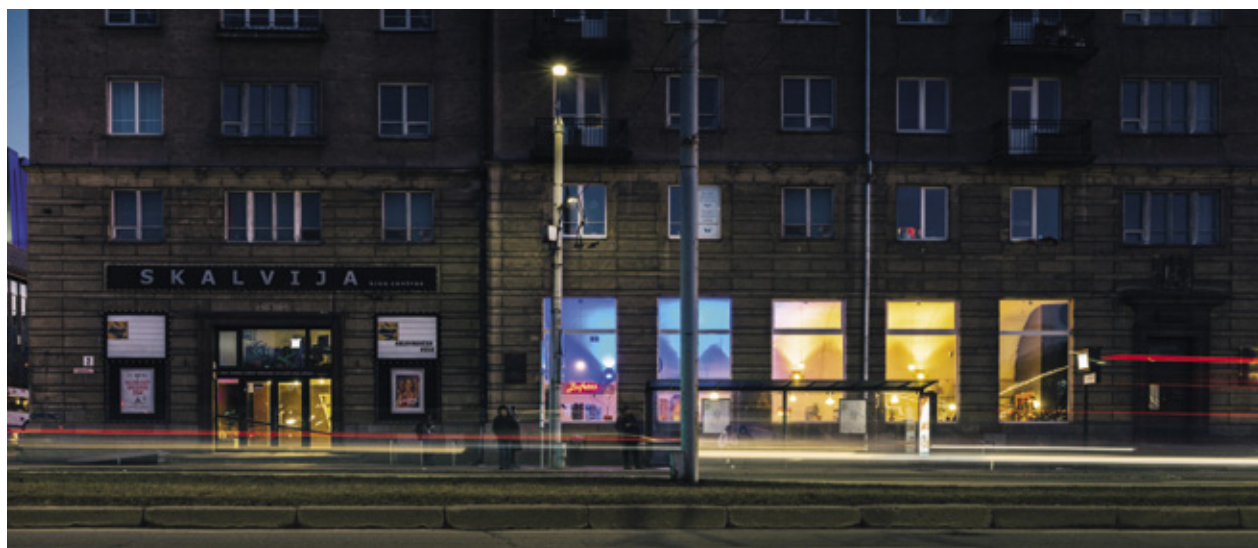
"It was a rather instinctive response to do whatever we can," Marynia Gierat, manager of Krakow's Kino Pod Baranami, agrees. "And what we can do is to show films or organise fundraising."

"We didn't encounter big challenges as far as the rights are concerned, and when we asked the distributors and

rights-holders about the possibility of free screenings for kids, all of them immediately agreed," she continues. "Other distributors immediately made prints with Ukrainian dubbing or subtitles available. So, we felt that it's a common action and many people and institutions wanted to get involved."

Documentaries by such filmmakers as Sergei Loznit-  
sa, Irina Tsilyk, Alina Gorlova and Lithuanian filmmaker Mantas Kvedaravicius were among the titles programmed by cinemas both inside and outside of the Europa Cinemas Network for special fundraising screenings.

Moreover, Mark Cosgrove of Bristol's Watershed played a crucial role in initially spreading the word via email about the possibility of booking Elie Grappe's debut feature *Olga*



Skelvija, Vilnius (Lithuania)

©Mantas Bartashevicius

for charity previews from mid-March, as 606 Distribution's director Pat Kelman recalls.

"It has been a humbling, exhilarating experience. The way the UK and Ireland exhibition sector has come together has been extraordinary," he remarks.

Indeed, Kelman expects over 470 UK and Irish venues—including many Europa Cinemas members in Ireland—will have shown *Olga* under the UK/Ireland Cinemas Support Ukraine banner by the beginning of May, "and many venues have made their own collections at the screenings, topping up the total going to charity."

Obtaining Ukrainian films for the fundraising screenings didn't pose a challenge, according to Skelvija's programme coordinator Eglė Maceinaitė.

"Since the beginning of the war, the Ukrainian film community responded very strongly and very quickly," she explains. "We have access to Ukrainian film lists, we have close contact with our film friends who stayed in Ukraine, and we get many proposals and information about Ukrainian films we could screen."

But Ukrainian films haven't been the only ones to be screened at fundraising events as Kino Pod Baranami showed with its screening of the LUX Audience Award nominee *Quo Vadis, Aida?* and a preview of the Oscar-nominated animated film *Flee* in aid of humanitarian institutions.

Moreover, Network members' support for Ukraine hasn't just stopped at film screenings.

For example, Kino Ūsmev in the eastern Slovak town of Kosice—located just an hour from the Ukrainian border—has been providing a safe space under its roof for refugees.

"Many have been coming to us after the long, stressful journey just to relax, stay, get information, have a cup of tea, charge their phone or use the wifi," curator Lukáš Berberich says.

Other activities have included bringing Ukrainian and Slovak families together at the cinema's "Bud Laska" ("You're Welcome") free community screenings of animation films, hosting the Kyiv screenwriter Oksana Savchenko and her family as part of Kino Ūsmev's Artist in Residency, and preparing a paid intern programme for Ukrainian students.

With more than 4.5 million refugees having left Ukraine by the beginning of April, many of the cinemas' actions are now targeted at supporting the Ukrainian mothers and children in their new homes.

"We organised two weeks of free morning screenings for the children from Ukraine and a special screening for children attending the emergency daycare located in our building," Kino Pod Baranami's manager Marynia Gierat recalls.

"The children were so thrilled and happy when they watched Polish cartoons with no dialogue and the parents thanked our staff for organising the screenings."

Gierat points out that "the most successful initiative was when we started an action to collect basic hygiene supplies on International Women's Day on March 8. In four days, our beloved cinema audience donated so many items that we managed to fill a whole van."

Meanwhile, in Hamburg, the Zeise Kinos has been showing dialogue-free films such as *Shaun The Sheep* and *Minuscule 2* for the refugee children and their guardians, and the cinema was also able to programme the animation feature *Clara* in the original Ukrainian version thanks to the film's distributor Lakeside Film.

And the city's Abaton-Kino teamed up with Filmfest Hamburg to give Ukrainian refugee families a special treat with free screenings of *Paddington* in the Ukrainian dubbed version which boasts none other than President Zelensky himself as the voice of the bear from Darkest Peru!

# Interview with Yuliia Antypova, Zhovten Cinema (Kyiv, Ukraine)

By Anna Tatarska

Yuliia Antypova, chief manager of Zhovten cinema in Kiev, hasn't seen her workplace for more than a month. "I am going there tomorrow, for the first time since February 24th," she says when we connect on Zoom, her voice shaking from nerves.

Zhovten ("October") is located in the historical centre of the Ukrainian capital. It opened on January 29th 1931 and, for more than 90 years, never functioned as anything other than a cinema. It has suspended its operations only twice: in 2014, after a devastating arson incident (the cinema was rebuilt in a year) and in 2020, during the first months of COVID-19 pandemic. Brutal Russian invasion added a third to this equation.

"45 days ago we made plans: on March 25th our cinema was supposed to host the International Human Rights Documentary Film Festival Docudays, on April 7th — Austrian Film Week — May 28 — International Film Festival Molodist," — Antypova says. War put a stop to all of these. Most of the 42 Zhovten employees hid in the Kyiv subway and basements or evacuated to more secure places in Ukraine and abroad. "Volunteering has now become our new reality. We are sewing armor for the military, raising funds to purchase equipment and helping in humanitarian centers. We are doing everything possible to make the whole world know the truth about the war in Ukraine," — the manager explains. "We believe in victory. Glory to Ukraine! Слава Україні!"



**Anna Tatarska: Zhovten is the only Ukrainian cinema associated with the Europa Cinemas Network. What is the status of your cinema in Ukraine?**

**Yuliia Antypova:** Most Ukrainian cinemas show blockbusters. We are combining mainstream with arthouse, focusing on European and Ukrainian titles. Zhovten is home to various festival programmes, premieres, and retrospectives. We organize creative meetings with Ukrainian cinema figures, lectures and master classes. Zhovten is all about inclusivity: educational events for youth, screenings for parents with small children or people with disabilities, free screenings for the elderly and patients from the nearby "Okhmatdyt" children's Hospital. LGBT+ themes are very common in our programming, we organize festivals dedicated to queer

film culture. I can say that Zhovten truly is the center of Ukrainian film culture.

**Zhovten closed on February 24th. How did you monitor its state?**

Some employees stayed and sent me pictures or videos, daily. One of my colleagues filed reports, confirming that the equipment is OK, which is something I was very worried about. Also the police were supervising on our request, as Zhovten is a very important landmark for Ukrainian culture and the city of Kyiv. We were lucky. Russian soldiers did not crush our cinema, like they did with many other wonderful cinemas in Kharkov, Mariupol, Chernihiv or Sumy.

**In the past you attended a Europa Cinemas Innovation Lab. Have the colleagues you met there reached out?**

I am very thankful. A lot of people I met there since 2018 write and call to ask what they can do to support us. In the first weeks I did not have an answer. I had such a mess in my head and my heart, I couldn't imagine how they could possibly help with what was going on. Now we understand that firstly, we have to help our employees, who are not receiving salaries. I am working on a fund to support them and I will be sending out a mailing soon.

**How do you think the Ukrainian cinema industry will be functioning once it is possible to go back to work?**

Destroyed cinemas will be hoping to rebuild. Now it's time to look for potential support, writing letters to the ministry and other institutions. Unfortunately, there are so many problems they are struggling with, so the response is not swift enough. Many well-known Ukrainian actors already use their platform and appeal to international audiences, trying to shed light on our situation. I see foreign actors do it too, asking for support, for donations. It seems genuine.

After lockdown, we came back to normal life slowly, step by step and, hopefully, after the war we'll be able to do so as well. Firstly, we'll be doing free screenings for displaced citizens. We'll also try to organize a free shop and some psychological support. It is something very important, I know it first-hand. After witnessing all the atrocities, being constantly worried about my life, my home, my family, I myself needed professional assistance. I got it and, little by little, I became calmer.

**You left Kyiv when the war broke out, now you are back. How is the situation in the city?**

Kyiv might be slightly calmer these days, but the neighbouring villages were all mined by retreating Russian soldiers and the sounds of clearing detonations can be heard all the time. It is nerve wracking. Air strikes are also not entirely a thing of the past. We know the end of this is nowhere near. For example, my family is from Mariupol. My sister and nephews stayed there and I do not know about their fate. But we are full of hope. This is what I want to be now.

**This issue of "Europa Cinemas Network Review" will be available during the Cannes Film Festival. The biggest film events have excluded Russian delegations from their red carpets and cut Russian films from their programme. Can you imagine ever screening Russian films in Zhovten again?**

After 2014 and the annexation of Crimea our relationship already got much worse. In Zhovten, we tried not to screen their films too often, maybe one or two per year. Now? We



Zhovten staff

understand that not every Russian is like Putin, but I cannot imagine screening a Russian film after all the pain these last months have brought us. My house in Mariupol is destroyed, so is the house of my mother. I had to run from bombs with my son. My close friends were killed. Same happened to most of my employees. Each time I hear my phone ring, my heart drops, because it can mean someone I know was confirmed dead.

In the first days of war we didn't believe this was really happening, we thought that, in the 21st century, it is simply impossible. But, you know, in Kyiv I live very close to Irpin and Bucha. And when we were returning from west of Ukraine, where we hid in the first weeks, I saw it: the destroyed houses, the rubble. An image from a catastrophic movie, sci-fi almost. Just that it is not a movie. It is real.

Yes, I want to live again, open cinemas, screen movies, support our people. But I don't think we can forgive that.



# Bologna Audience Development & Innovation Lab

Re-connecting and re-building cinema communities through collaboration



© Lorenzo Burlando

After a very challenging two-year period for the sector, in which Europa Cinemas successfully launched the Online Labs allowing European exhibitors to stay connected amidst cinemas closures and uncertain times, we have teamed up once again with Cineteca di Bologna to organise the 16th edition of the Bologna Audience Development & Innovation Lab, from Saturday 25th to Wednesday 29th June 2022.

After the two-year break, the Lab will take place in a physical format during the inspiring Il Cinema Ritrovato Film Festival (25th June – 2nd July), dedicated to rediscovering lost or forgotten cinema.

This edition will be led by Metka Daris (Director of Kinodvor, Ljubljana, Slovenia) together with Matthias Damm (Director of Casablanca, Nuremberg, Germany). Open to all European exhibitors, the Bologna Lab, titled “Re-connecting and re-building cinema communities through collaboration”, will focus on future-focused strategies for programming, audience development and collaboration, as well as how to cope with the evolving cinema landscape and new audience habits.

The sessions will give participants the opportunity to share approaches to bringing audiences back to the cine-

mas, finding new ways to engage them, as well as how to make cinemas attractive in a post-Covid era, covering topics such as: how to regain the audience’s trust; collaborative projects to attract new audiences; green and inclusive cinema initiatives.

Practice-based insights, small group discussions, and panels will help European practitioners find creative solutions to specific challenges as well as providing plenty of opportunities to share and pitch ideas with the wider group. Exhibitors can bring their issues to the Lab, step back from the day-to-day work and spend time with peers to reflect on their own approaches, share expertise and find practical solutions through new input.

In an ever evolving and digital environment, and especially during these difficult times, Europa Cinemas is also learning to reinvent its work with an ongoing spirit of sharing. Therefore, Europa Cinemas will record and live broadcast the Bologna Lab through our YouTube Channel with the intention of giving our members the opportunity to stay informed and connected even if they cannot come to the physical events.

**Sonia Ragone**

# Europa Cinemas Label

## At The 2022 Directors' Fortnight



**Truls Foss**  
(Vega Scene, Oslo, Norway)



**Sarah Beaufoi**  
(Cinéma La Comète, Châlons-en-Champagne, France)



**Anita Pócsová**  
(Cinema Lumière, Bratislava, Slovak Republic)



**Igor Stankovic**  
(Kombank dvorana, Belgrade, Serbia)

Created in 2003, the Europa Cinemas Label seeks to enhance the promotion, circulation and box-office runs of European award-winning films all across the screens of the network. It is awarded by a jury of network exhibitors to one of the European feature films selected at the Directors' Fortnight. The Label comes into play at a key moment in a film's career, as its presentation at a major festival represents a strategic step towards its launch on the international market. The Label brings together media representatives, sales agents, distrib-

utors and exhibitors by providing the latter with a financial incentive towards programming the film upon its national release date, and then for extending its run.

Get to know our jury who will award the 19th Europa Cinemas Label to an outstanding European film of the Directors' Fortnight.

Recipients of the Label honoured at Cannes include *A Chiara* by Jonas Carpignano (2021), *Alice et le Maire* by Nicolas Pariser (2019) to name just a few.

## 27 Times Cinema

For the 13th year in a row, 27 European film lovers, selected among the young audience of the Europa Cinemas network members will be part of the official jury of the Giornate degli Autori competition awarding the Director's Award with a cash prize of 20,000 euros to a film in its selection.

Besides being part of an official jury and representing their local cinema in Venice, the young cinephiles will also participate in workshops and debates with audiovisual industry professionals and members of the European Parliament's Committee on Culture and Education. Furthermore, they will share their experience and their passion for cinema on

the Cineuropa and the Europa Cinemas' website and social networks.

This initiative, launched by the European Parliament, in partnership with Europa Cinemas and Giornate degli Autori, is sponsored by the LUX Audience Award. The 27 jurors, representing each one of the 27 member states of the European Union, will be ambassadors of the LUX Audience Award after Venice by promoting the European finalists films in their own countries and by communicating and co-organizing the LUX events during the Watch and Vote campaign of the LUX Audience Award.



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