GROWTH, DIVERSITY AND INNOVATION

KEY TRENDS IN EUROPEAN CINEMA

FOCUS EUROPE

UNIC

Union Internationale des Cinémas
International Union of Cinemas

WELCOME
FROM PHIL CLAPP

Welcome to this, our latest summary of key trends in one of the most diverse, innovative and dynamic regions of the global theatrical market for films – Europe. UNIC, the Union Internationale des Cinémas / International Union of Cinemas, is the European grouping of key cinema associations and operators across 36 territories. We promote the value of cinema-going and ensure that cinema operators from across Europe are able to speak with one voice regarding key issues.

Cinemas across UNIC territories now account for 24 per cent of global box office revenue. In an increasingly closely-connected and international film business, European cinemas are therefore essential to the well-being of the global film industry, with many acting as role models when it comes to championing international business excellence, innovation and collaboration.

I hope you enjoy reading this report. Please do not hesitate to contact the UNIC office in Brussels should you wish to learn more about cinema trends in Europe.

Phil Clapp, CEO of the UK Cinema Association, is President of the International Union of Cinemas.

Cover: (Woman) Courtesy of PhotoAlto / Photo: Odilon Dimier, (Man) Courtesy of 123rf / Photo: dolgachov
(Children) Courtesy of iStock / Photo: nullplus

EXECUTIVE SUMMARY

Cinema-going across 36 UNIC territories in 2015 represented a market of 770 million consumers, 35 languages, more than 1.26 billion cinema visits, and €8.5 billion – or $9.2 billion – in box office returns. European cinema operators and their partners created value throughout the international film industry.

Underpinning this upward trajectory is a European cinema landscape in which operators face many challenges and opportunities.

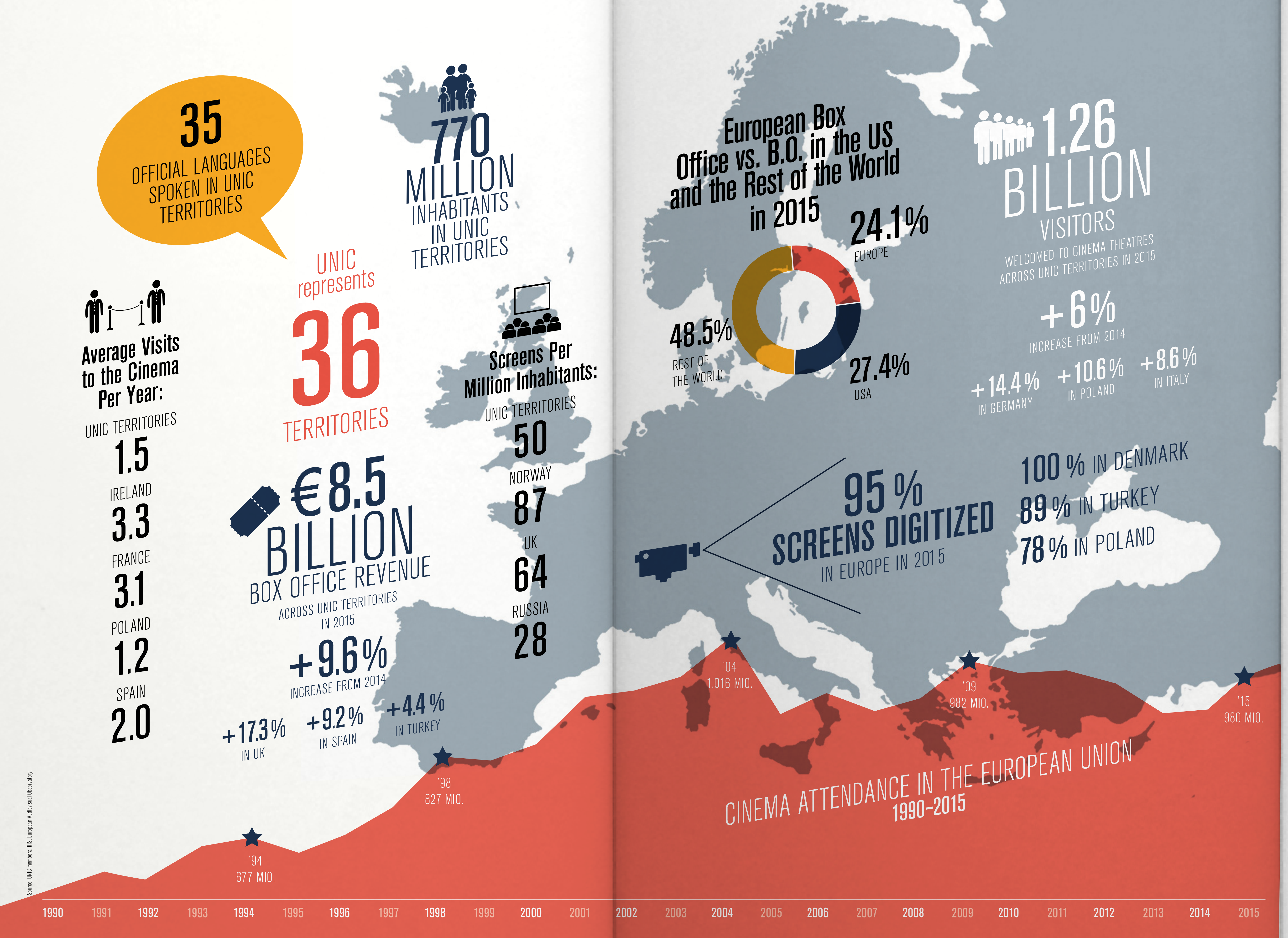
In the next few years, industry consolidation is likely to increase, driving further efficiency and growth across UNIC territories. Alongside this trend, the continuing existence of a strong tier of highly successful independent operators and dynamic local film producers and distributors across many territories will continue to help ensure the resilience of the sector.

Cinema-going among younger Europeans remains strong – particularly in growing Central and Eastern European territories. Meanwhile the more mature markets of Western Europe are tackling the challenge of building new audiences and competing against a myriad of other leisure offers by experimenting with a range of consumer engagement initiatives.

Digital cinema has delivered on its promise of fundamentally changing the economics of the sector, leading to the establishment of a more diverse cinema offer in both Europe and elsewhere, characterised by greater flexibility in programming, enabling operators to respond to increasingly fragmented audience tastes.

The varied European cinema landscape requires technology partners and service providers to develop offers tailored to the needs of operators speaking different languages and functioning across a multitude of technological platforms. As we enter an era in which continuous experimentation and innovation in cinema will be a strategic imperative, this ability to adapt is a key competitive advantage.

Cinema-going in Europe remains a key building block of the global film industry. The European sector draws strength and stability from its multitude of languages, cultures and audience groups. It could, in fact, act as a blueprint for a global industry that increasingly has to meet the demands of ever-more diverse audiences in a world characterised by globalisation and change.



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CINEMA-GOING ACROSS UNIC TERRITORIES IN 2015 EUROPEAN UPDATE

Kino International, Berlin, Germany, Courtesy of Yorck Kinogruppe / Photo: Daniel Horn

2015 was a record-year for cinema operators in many UNIC territories. Total box office revenue reached €8.5 billion[1] – or $9.2 billion – a 9.6 per cent increase on the previous year.[2] Total admissions increased by 6 per cent, reaching more than 1.26 billion visits to the cinema.

1.26 BILLION ADMISSIONS
+6 %
INCREASE FROM 2014

€ 8.5 BILLION
BOX OFFICE REVENUE
+9.6%
INCREASE FROM 2014

1.5 ANNUAL VISITS
TO THE CINEMA

TOP 5 UNIC TERRITORIES
IN TERMS OF ADMISSIONS:

FRANCE (206 MILLION)
RUSSIA (176 MILLION)
UK (172 MILLION)
GERMANY (139 MILLION)
ITALY (99 MILLION)

2015 WAS A RECORD-YEAR FOR CINEMA OPERATORS IN MANY UNIC TERRITORIES

This positive trend predominantly resulted from the strong performance of key international titles including *Fifty Shades of Grey, Furious 7, Minions, SPECTRE, Jurassic World* and of course *Star Wars: The Force Awakens.*

Admissions and Box Office

UK box office increased by 17.3 per cent compared to 2014, whilst admissions increased by 9.2 per cent. Germany experienced similar positive results (BO +19.1 per cent / admissions +14.4 per cent).

The slight reduction of 1.4 per cent in admissions in France can partly be explained by the huge success of French films in 2014. In spite of this small dip, French cinemas still benefited from over 200 million visits for the second year in a row. A similar trend could be observed in Turkey (BO +4.4 per cent / admissions -1.3 per cent), following years of robust growth.

Positive results were seen across much of Southern Europe, most significantly in Italy (BO +10.9 per cent / admissions +8.6 per cent) and Spain (BO +9.2 per cent / admissions +7.5 per cent).

[1] Total box office for UNIC territories is calculated on the basis of exchanging foreign currency into Euros.
[2] Despite the significant impact of the progressive devaluation of the Russian Ruble since 2014.

SEVERAL EUROPEAN COUNTRIES EXPERIENCED VERY POSITIVE RESULTS DUE TO STRONG LOCAL TITLES

Poland has become one of Europe's leading markets with more than 40 million admissions in 2015 – an increase of 10.6 per cent compared to the previous year – as well as significant box office growth of 13.2 per cent. Several other Central and Eastern European countries experienced equally positive market developments, notably the Czech Republic (BO +14.1 per cent / admissions +11.7 per cent) and Hungary (BO +20.1 per cent / admissions +18.4 per cent).

Admissions per Capita

Admissions per capita for all UNIC territories in 2015 averaged 1.5 visits to the cinema per year, equalling 2014's results. France (3.1) and Ireland (3.3) continued to experience the highest cinema-going rates. Moderate attendance rates in growth markets such as Turkey (0.8), Russia (1.2) or Poland (1.2) should be seen as an opportunity for future development.

Market Share of National Films

The market share of national films across UNIC territories slightly decreased following a very successful 2014. However, as was the case the previous year, Turkey led all territories with a share of 56.8 per cent for local films. The UK came in second with 44.5 per cent, primarily as a result of the success of *Star Wars: The Force Awakens* and *SPECTRE*,[3] followed by France with a national market share of 35.2 per cent. Several other European countries experienced very positive results as a result of strong local titles, such as *Fack Ju Göehte 2* in Germany, *8 Apelidos Catalanes* in Spain and *Listy do M. 2* in Poland.

Digital Conversion

Digital conversion amongst cinemas across UNIC territories reached 95 per cent in 2015, indicating that this seismic transition in the sector was now close to completion. Impressive progress has been made in recent years in Southern European territories, most significantly in Turkey, where the share of digitised screens grew from 30 per cent in 2013 to over 90 per cent in 2015.

Total Screens

The total number of cinema screens across UNIC territories remained relatively stable in 2015, coming in at approximately 38,700. UNIC territories averaged 50 screens per million inhabitants.

[3] Both films are considered as UK qualifying films by the British Film Institute.

MORE THAN
1,700 FILMS
PRODUCED
IN EUROPE IN 2015

36,436
SCREENS
IN EUROPE

50
SCREENS
PER MILLION INHABITANTS
IN UNIC TERRITORIES

€ 6.5
AVERAGE TICKET PRICE
IN THE EUROPEAN UNION IN 2015

Courtesy of Fotolia.com / Photo: Nebojsa Bobic

	Box office in local currency		Admissions					
Country (currency)	2015	change in %	2015	change in %	Per capita	National films' share	Screen density	Average ticket price in local currency
Albania (ALL)	125.0	+ 15.2%	0.3	+ 13.6%	0.1	n/d	4	412.5
Bosnia and Herzegovina (BAM)	4.6	+ 3.5%	0.9	+ 2.1%	0.2	n/d	8	5.9
Austria (EUR)	136.0	+ 15.3%	15.8	+ 12.1%	2	4.3%	66	9.5
Belgium (EUR)	n/d	n/d	21.3	+ 3.8%	1.9	n/d	46	7.8
Bulgaria (BGN)	45.8	+ 11.1%	5.3	+ 8.7%	0.7	1.8%	28	8.6
Croatia (HRK)	114.9	+ 2.2%	3.9	+ 3.9%	0.9	1.7%	39	3.8
Czech Republic (CZK)	1,669.2	+ 14.1%	13.0	+ 11.7%	1.2	16.9%	81	128.9
Denmark (DKK)	1,200.0	+ 21.8%	14.2	+ 15.2%	2.5	29.3%	77	84.7
Estonia (EUR)	15.6	+ 22.0%	3.1	+ 19.0%	2.4	11.3%	62	5.0
Finland (EUR)	91.0	+ 25.5%	8.8	+ 18.9%	1.6	29%	57	9.8
France (EUR)	n/d	n/d	206.0	- 1.4%	3.1	35.2%	89	6.4
Germany (EUR)	1,167.1	+ 19.1%	139.2	+ 14.4%	1.7	27.5%	58	7.9
Greece (EUR)	63.4	+ 9.3%	9.8	+ 9.4%	0.9	n/d	32	7.0
Hungary (HUF)	17,531.2	+ 20.1%	13.0	+ 18.4%	1.3	4.1%	33	1,347
Ireland (EUR)	104.1	+ 4.2%	15.2	+ 5.6%	3.3	n/d	111	7.0
Israel (ILS)	507.0	+ 10.5%	15.6	+ 8.6%	1.9	6.2%	37	32.5
Italy (EUR)*	637.3	+ 10.9%	99.4	+ 8.6%	1.7	21.4%	66	6.4
Latvia (EUR)	11.2	+ 9.7%	2.4	+ 2.0%	1.2	4.4%	29	4.8
Lithuania (EUR)	15.4	+ 7.2%	3.3	+ 3.0%	1.1	13.8%	32	4.6
Luxembourg (EUR)	9.6	+ 12.3%	1.3	+ 15.0%	2.3	2.1%	63	7.6
Macedonia (MKD)	85.0	+ 15.0%	0.4	+ 14.3%	0.2	n/d	17	183.3
Montenegro and Serbia (RSD)**	1,182.7	+ 2.8%	3.2	+ 0.2%	0.4	n/d	RS 16 / ME 29	350.2
Netherlands (EUR)	275.7	+ 10.2%	33.0	+ 7.0%	1.9	18.7%	54	8.4
Norway (NOK)	1,231.0	+ 13.8%	12.0	+ 8.6%	2.3	20.5%	87	102.3
Poland (PLN)	822.9	+ 13.2%	44.7	+ 10.6%	1.2	17.8%	33	18.4
Portugal (EUR)	74.9	+ 19.4%	14.5	+ 20.2%	1.4	6.50%	52	5.2
Romania (RON)	216.0	+ 16.6%	12.0	+ 18.0%	0.6	1.7%	17	18.0
Russia (RUB)	44,128.3	+ 2.1%	175.8	+ 0.3%	1.2	18.7%	28	n/d
Slovakia (EUR)	23.7	+ 13.8%	4.6	+ 11.9%	0.8	6.5%	40	5.2
Slovenia (EUR)	8.7	- 5.3%	1.6	- 11.3%	0.8	n/d	56	5.0
Spain (EUR)	570.7	+ 9.2%	94.0	+ 7.5%	2	19%	76	6.1
Sweden (SEK)	1,816.7	+ 10.0%	17.0	+ 4.7%	1.7	19.9%	83	106.6
Switzerland (CHF)	227.9	+ 11.5%	14.7	+ 11.4%	1.8	n/d	70	15.5
Turkey (TRY)	681.4	+ 4.4%	60.5	- 1.3%	0.8	56.8%	31	11.3
UK (GBP)	1,240.4	+ 17.3%	171.9	+ 9.2%	2.7	44.5%	64	7.2

1.26 BILLION VISITORS

WELCOMED TO CINEMA THEATRES ACROSS UNIC TERRITORIES IN 2015

+6%

INCREASE FROM 2014

€8.5 BILLION

BOX OFFICE REVENUE ACROSS UNIC TERRITORIES IN 2015

+9.6%

INCREASE FROM 2014

2014

Certain territories are based only on initial estimates. Final data on the performance of each territory will be released by UNIC in June 2016.
Source: UNIC members 2014/2015
Complementary information from CZ (Unie Filmovych Distributoru), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), LT (Lietuviu Filmu Centras & Baltic Films Co-operation Platform), LV (Nacionàlais kino centrs & Baltic Films Co-operation Platform), PL (Polski Instytut Sztuki Filmowej), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov).

* Cinetel: 90 per cent of the market. SIAE global results to be published in June 2016.
** Data collected for Montenegro and Serbia is combined due to local distribution practices.

Country	TOP 1	TOP 2	TOP 3	TOP 4	TOP 5
Austria	Minions	SPECTRE	Fack Ju Göhte 2	Fifty Shades of Grey	Fast & Furious 7
Bulgaria	Star Wars: The Force Awakens	Fast & Furious 7	Minions	Fifty Shades of Grey	Hotel Transylavania 2
Czech Republic	Minions	Fifty Shades of Grey	Star Wars: The Force Awakens	SPECTRE	Hotel Transylavania 2
Denmark	SPECTRE	Star Wars: The Force Awakens	Klovn Forever	Inside Out	Jurassic World
Estonia	Minions	1.944	Fast & Furious 7	SPECTRE	Supilinna salaselts/The Secret Society of Souptown
Finland	SPECTRE	Reunion / Luokkakokous	Star Wars: The Force Awakens	Minions	Lapland Odissey 2 / Napapiirin Sankarit 2
France	Star Wars: The Force Awakens	Minions	Jurassic World	SPECTRE	Fast & Furious 7
Germany	Star Wars: The Force Awakens	Fack Ju Göhte 2	SPECTRE	Minions	Fast & Furious 7
Greece	Spectre	Fifty Shades of Grey	Fast & Furious 7	Enas Allos Kosmos	Inside Out
Hungary	Star Wars: The Force Awakens	Minions	Jurassic World	The Avengers: Age of Ultron	Fast & Furious 7
Ireland	Star Wars: The Force Awakens	SPECTRE	Minions	Jurassic World	Inside Out
Italy*	Inside Out	Minions	Star Wars: The Force Awakens	Fifty Shades of Grey	American Sniper
Latvia	Minions	Fast & Furious 7	Hotel Transylvania 2	SPECTRE	Fifty Shades of Grey
Lithuania	Minions	Nepatyres	Fifty Shades of Grey	Hotel Transylvania 2	Fast & Furious 7
Luxembourg	SPECTRE	Minions	Fast & Furious 7	Star Wars: The Force Awakens	Fifty Shades of Grey
Netherlands	SPECTRE	Minions	Jurassic World	Fast & Furious 7	Star Wars: The Force Awakens
Norway	Bølgen	SPECTRE	Star Wars: The Force Awakens	Minions	Fast & Furious 7
Poland	Listy Do M. 2	Star Wars: The Force Awakens	SPECTRE	Fifty Shades of Grey	The Penguins of Madagascar
Portugal	Minions	Fast & Furious 7	Opátio das Cantigas	Fifty Shades of Grey	SPECTRE
Russia	The Avengers: Age of Ultron	Minions	Fast & Furious 7	Star Wars: The Force Awakens	Jurassic World
Slovakia	Minions	Fifty Shades of Grey	Hotel Transylvania 2	SPECTRE	Star Wars: The Force Awakens
Slovenia	Minions	Fifty Shades of Grey	Hotel Transylvania 2	SPECTRE	Star Wars: The Force Awakens
Spain	8 Apelidos Catalanes	Minions	Star Wars: The Force Awakens	Jurassic World	Inside Out
Sweden	Star Wars: The Force Awakens	SPECTRE	Jurassic World	Minions	Fifty Shades of Grey
Switzerland	SPECTRE	Star Wars: The Force Awakens	Minions	Fast & Furious 7	Fifty Shades of Grey
Turkey	Dugun Dernek: Sunnet	Mucize	Fast & Furious 7	Ali Baba ve 7 Cuceler	Kocan Kadar Konus
UK	SPECTRE	Star Wars: The Force Awakens	Jurassic World	The Avengers: Age of Ultron	Minions

Source: UNIC members 2014/2015
Complementary information from CZ (Unie Filmovych Distributoru), EE (Eesti Filmi Instituut & Baltic Films Co-operation Platform), HR (Hrvatski Audiovizualni Centar), HU (Nemzeti Média- és Hírközlési Hatóság), LT (Lietuviu Filmu Centras & Baltic Films Co-operation Platform), LV (Nacionàlais kino centrs & Baltic Films Co-operation Platform), PL (Polski Instytut Sztuki Filmowej), PT (Instituto do Cinema e do Audiovisual), RU (Nevafilm Research), SK (Únia filmových distribútorov).

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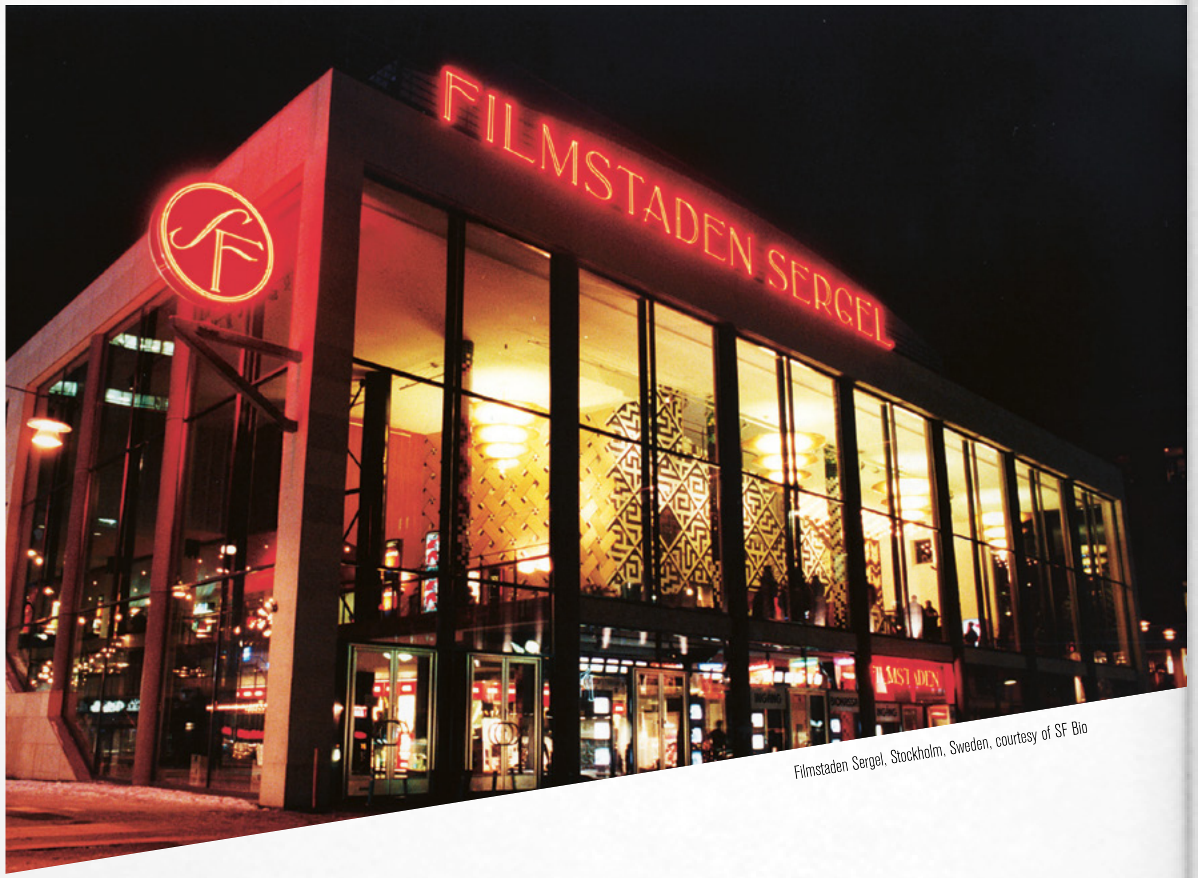
National films Non-national EU films



Filmstaden Sergel, Stockholm, Sweden, courtesy of SF Bio

LOOKING FORWARD

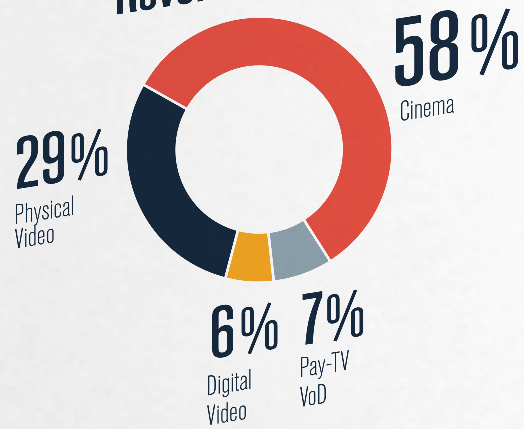
Each year, more than one billion cinema-goers across UNIC territories make the most of the opportunity to enjoy films together on the big screen. These are people from all age groups and from all walks of life.

Meanwhile, the success of films on the big screen continues to drive growth across the entire film value chain. Growth in other markets – including Video on Demand – can only develop on these strong foundations and should not come at the expense of theatrical exclusivity.

While Europe is perhaps a uniquely diverse film region, its operators face a number of shared challenges and opportunities.

Creating and promoting an unparalleled cinema-going experience at a time when consumers have a wealth of entertainment and leisure alternatives available at their fingertips remains paramount.

EU 10* Box Office vs. Home Entertainment Revenue in 2015



Experimenting with new ways to attract younger generations – our core audience – is perhaps the single most important task, given youth attendance levels in certain Western European markets. Alongside engaging and daring film offers, more sophisticated digital engagement by cinemas that creates experiences that teenagers can instantly share, the establishment of attractive events and the development of creative partnerships with distributors and outside brands all help in this endeavour.

Source: IHS

*EU10: includes Czech Republic, Denmark, France, Germany, Italy, Poland, Portugal, Spain, Sweden and UK

INTO FILM

Carey Mulligan, London, UK, courtesy of Into Film

INTO FILM IS AN EDUCATION ORGANISATION WORKING WITH CHILDREN AND YOUNG PEOPLE IN THE UK. INTO FILM ENABLES SCHOOLS AND YOUTH GROUPS TO SET UP THEIR OWN FILM CLUBS (15,900 CLUBS IN 2015), TO WATCH FILMS, TO MAKE THEIR OWN FILMS, AND OF COURSE TO EXPERIENCE FILM IN THE CINEMA.

Into Film encourages young people to submit their own film reviews and recommends the very best new cinema releases, as well as organising special events and screenings in theatres.

The Into Film Festival last year provided 2,700 free cinema screenings to over 415,000 children and young people across the UK. Central to the offer is a curated catalogue of more than 4,000 British and international films.

Not only do organisations like Into Film empower children and teenagers to develop a critical understanding of film culture, they also help encourage them to become loyal cinema-goers in the future.

WWW.INTOFILM.ORG

INTO FILM

Glasgow Film Theatre, Glasgow, Scotland, UK, courtesy of Glasgow Film Theatre

TOP 5 UNIC TERRITORIES

IN TERMS OF NATIONAL FILMS' MARKET SHARE:

TURKEY (56.8 %)
UK (44.5 %)
FRANCE (35.2 %)
DENMARK (29.3 %)
GERMANY (27.5 %)

SIGNIFICANT INVESTMENT AND CREATIVE EFFORTS

2015 confirmed that major film releases are truly global events that ignite audience demand around the world. European cinema operators greatly value the significant investment and creative efforts of both their studio partners and of major European film companies, all of whom continue to deliver the captivating stories on which our sector thrives.

There also exists an opportunity for European companies to invest in local films and in 'event cinema' – ranging from opera to mass online video games – that audiences wish to enjoy on the big screen. As delivery, content management and programming become ever more seamless and customer-centred, feature films and event cinema offers will help attract more – and increasingly diverse – audiences to our cinemas.

FRANCE'S CINEMA-GOING STRATEGY

Courtesy of iStock / nullplus

IN THE INTEREST OF INCREASING THE APPEAL OF CINEMA-GOING, THE FRENCH CINEMA EXHIBITORS' ASSOCIATION FNCF HAS IMPLEMENTED A NUMBER OF SCHEMES DESIGNED TO ENCOURAGE PEOPLE TO 'PASSEZ EN MODE CINÉ' – IN OTHER WORDS TO SWITCH TO 'CINEMA MODE' AND WATCH FILMS IN THEATRES.

Whilst their initiatives include discounted screenings for all ages in the form of events such as the Printemps du Cinéma and La Fête du Cinéma, French operators are also very much concerned with nurturing a passion for the big screen amongst young people, which could then serve as a catalyst for the establishment of a strong cinema-going mentality in future generations.

For instance, the 4 Euro campaign, as its name suggests, offers cheaper tickets for children under the age of 14 for any film, screened at any cinema at any time of the day. The initiative is supplemented by the fact that each year in France, nearly 1.5 million students participate in film education programmes, boosting their knowledge of the cultural, societal and economic value of cinema.

Moreover, the fact that each initiative is accompanied by an effective video campaign serves to help convey the gravity of topics such as piracy in an accessible manner.

WWW.FNCF.ORG

FEDERATION NATIONALE DES CINEMAS FRANÇAIS

EUROPA CINEMAS NETWORK

EUROPA CINEMAS IS A UNIQUE INTERNATIONAL NETWORK OF CINEMA OPERATORS, TOTALLING 2,350 SCREENS ACROSS 42 COUNTRIES AND 596 CITIES, DEDICATED TO ATTRACTING AUDIENCES FOR SPECIALISED EUROPEAN FILMS.

The European Union, in partnership with the French government, supports cinemas that programme 'non-national' European films, thereby recognising the crucial role of theatres in helping local films attract a wider international audience. The network is one of its kind and considered a flagship of European cultural support. Any type of cinema that meets the Europa Cinemas' threshold of showing an above the average amount of 'non-national' European films is eligible for support.

WWW.EUROPA-CINEMAS.ORG

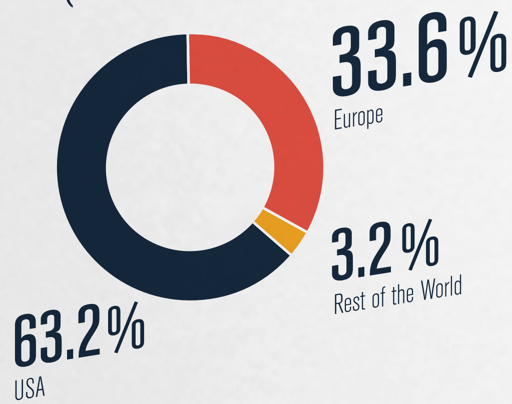
EUROPA CINEMAS
MEDIA-PROGRAMME OF THE EUROPEAN UNION

PUBLIC FUNDING SUPPORTS THE CREATION AND DISTRIBUTION OF EUROPEAN FILMS

Given the central cultural and economic role that many European governments attribute to cinema, a significant amount of public funding supports the creation and distribution of local films across Europe – a specific European trend from which operators large and small benefit. With more than 1,700 feature films made across Europe each year, cinema operators continue to stress the need for more audience-focused approaches in European cinema in their dialogue with policy-makers, arguing that film funds should support the development of works that have a clear cinematic audience in mind.

Photo source: Cine32, Auch, France, courtesy of Encore Heureux Architectes / Photo: Sébastien Normand

EU Market Share of Films in Cinemas:
(IN % OF ADMISSIONS)



Digital cinema has led to a paradigm shift across the European cinema landscape. Innovations in sound and projection quality, more flexible and efficient operations as well as more intelligent customer relationship management continue to attract increasing numbers of guests to our cinemas.

As continuous innovation and change become a central element of the cinema business, identifying 'game-changing' technologies, evaluating new consumer trends and ensuring that investment in upgrades leads to tangible returns have become integral challenges. UNIC's Technology Group – in partnership with key suppliers, service providers and international bodies such as the European Digital Cinema Forum, the Society of Motion Picture and Television Engineers and the International Cinema Technology Association – works to assist operators in this endeavor.

UNIC TECHNOLOGY GROUP

The UNIC Technology Group brings together senior cinema technology colleagues and cinema association executives from more than 20 territories. It monitors and evaluates technology trends and innovation cycles in cinema and advises UNIC's Board of Directors on key positions regarding technological developments.

Courtesy of zettberlin / photocase.com

ADVOCACY

UNIC undertakes extensive lobbying and advocacy activities on behalf of the European cinema sector in Brussels, the heart of Europe. In partnership with leading Members of the European Parliament and the European Commission, we organise thematic conferences, film screenings for decision makers and participate in industry hearings and consultations.

WWW.UNIC-CINEMAS.ORG

IT REMAINS VITAL FOR THE CINEMA INDUSTRY TO SPEAK WITH ONE VOICE

It remains vital for all cinema operators across UNIC territories to speak with one voice when promoting the sector's contribution to economic growth, cultural diversity and community development. UNIC's primary role as a trade body is to ensure that policy-makers are aware of this and understand that these benefits are put at risk if governments do not act decisively against piracy and other harmful influences on the wider cinema sector.

Each year, cinema professionals from more than 50 countries meet at CineEurope, UNIC's annual convention, to celebrate cinema-going and discuss many of the issues outlined in this brochure.

With support from all major US studios as well as a number of leading European film companies, the event grows year-on-year and has become one of the biggest cinema conventions in the international theatrical market. Together with our partners from the Film Expo Group we invite professionals from around the world to join us at this year's 25th CineEurope anniversary, which will take place from 20 to 23 June in Barcelona.

MEMBERS

ASSOCIATION MEMBERS AND AFFILIATED MEMBERS*

Austria
Fachverband der Kino-, Kultur- und Vergnügungsbetriebe

Belgium
Fédération des Cinemas de Belgique

Denmark
Danske Biographer

Finland
Finnish Cinema Exhibitors' Association

France
Fédération Nationale des Cinémas Français

Germany
Hauptverband Deutscher Filmtheater Kino e.V.

Greece
Federation of Greek Cinematographers*

Hungary
Mozisok Orszagos Szovetsege*

Israel
Cinema Industry Association

Italy
Associazione Nazionale Esercenti Cinema
Associazione Nazionale Esercenti Multiplex

Netherlands
Nederlandse Vereniging van Bioscoopexploitanten

Norway
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Should you wish to learn more about UNIC, please get in touch with:

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